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August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks
(Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO (including tours); Kneisel Quartet (and later Boston Symphony Chamber Players); Boston Pops (referred to in early years as Promenade concerts); and Tanglewood (including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

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1	BSO	1889-1890
2	BSO Kneisel Quartet	1890-1891
3	BSO	1891-1892
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5	BSO Kneisel Quartet	1892-1893
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MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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REEL 41

Volume 76

BSO
Pops
1946 - 1947

PM-MGP 13″x18″
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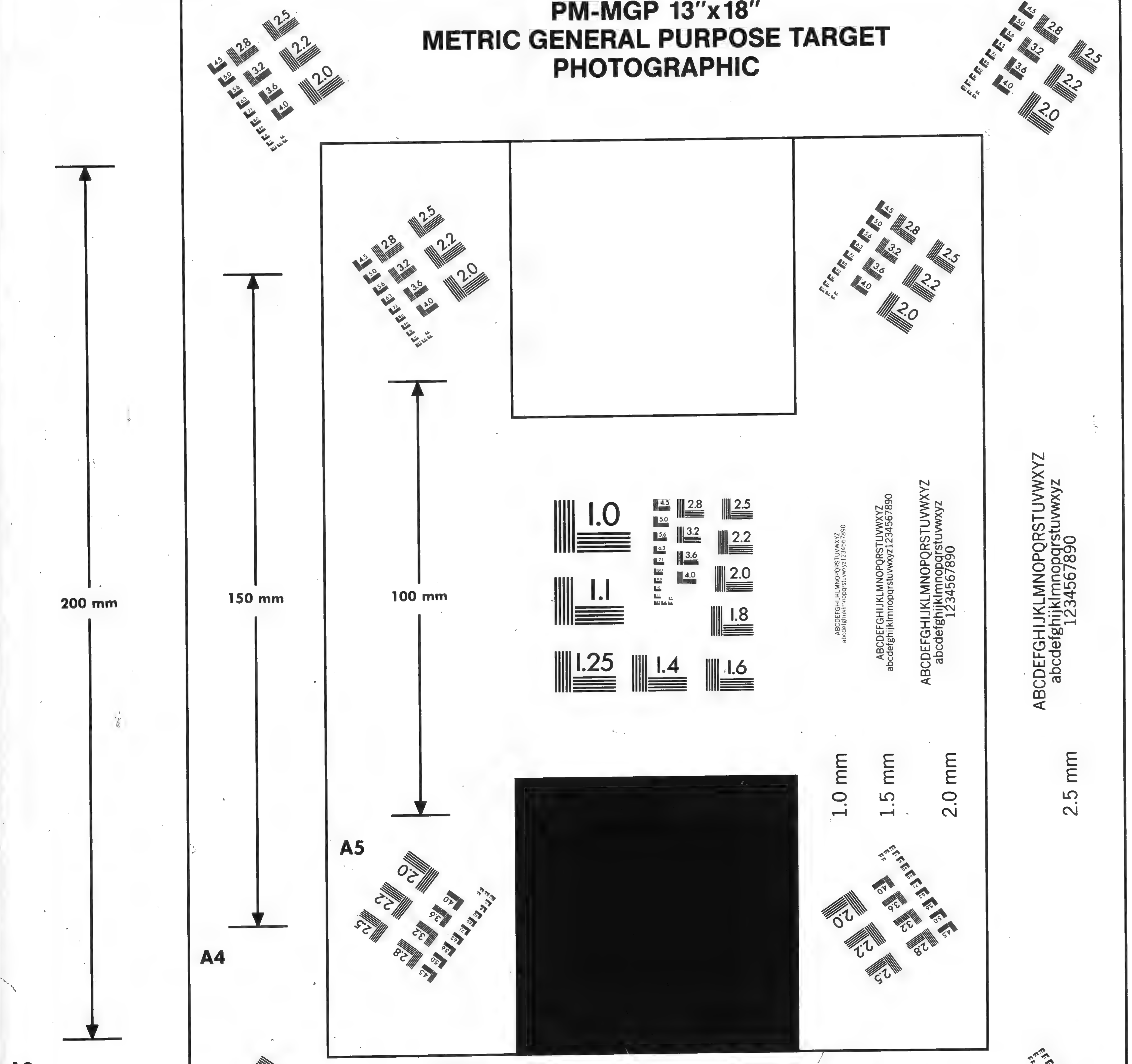
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BSO
Pops

1946 - 1947

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1036	90 Leaves	16 × 11⅜
1038	150 Leaves	16 × 11⅜
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→ **1041**	150 Leaves	18 × 13
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GREENSBORO, N. C.
NEWS

SEP 2 1946

From England came composer Benjamin Britten to hear the recent performance of his opera "Peter Grimes" at Serge Koussevitzky's summer colony at Tanglewood. His opera was first produced in England in June, 1945, and has been performed in Stockholm, Antwerp, Basel and Zurich before being given in the United States. The opera, which tells the story of a fisherman whose two apprentices are killed in seeming-accidents, and who himself is finally driven out to sea to drown by the angry villagers, is hailed by Dr. Koussevitzky as the finest opera since "Carmen." Most music critics, according to Time magazine's estimate: ". . . Almost unanimously hailed frail, 32-year-old Benjamin Britten as the most promising operatic composer of the day."

While the critics and audience raved, the composer himself committed himself in print only so far as to say, in the Time article: "There's no use pretending it was professional. . . . It was a very lively student performance."

BRIDGEPORT, CONN.
POST

SEP 8 1946

Fine Boston Performances

The "Boston" label on a Victor Red Seal recording invariably means something well nigh perfect. No exception are Victor's latest releases — Tchaikovsky's 5th Symphony in E Minor, Op. 64, by the Boston Symphony under Serge Koussevitsky's baton and the ballet music from Massenet's opera "Le Cid." The latter is performed by the Boston "Pops" under Arthur Fiedler's direction in an album of three ten-inch discs. Truly exciting music.

Despite frequent playings of the Tchaikovsky 5th in concert halls and on the radio, Koussevitsky's reading of this work sounds anything but hackneyed. Covering both sides of six 12-inch records, the Boston performance displays brilliant tonal quality, precision and fidelity of interpretation.

Brahms' Symphony No. 1 in C Minor, Op. 68, receives a similarly brilliant performance by the New York Philharmonic under Rodzinski's direction in a Columbia album of five 12-inch discs.

Except for students of the violin, there appears to be little to interest the average listener in Prokofiev's "Sonata in D Major for Violin and Piano, Op. 94" as performed by Joseph Szigeti, violinist, with Leonid Hambro at the piano, in a Columbia album of three 12-inch records. Although the work is sprinkled with tuneful and dance-like sections, there is an overabun-

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CHICAGO, ILL.
TRIBUNE

SEP 8 - 1946

On the Record

By Claudia Cassidy

Any record reviewer rash enough to take a vacation knows how disconcerting it is to return to face that formidable, not to say reproachful, array of cardboard cartons, augmented by notes from the postoffice and express company that more is yet to come. Descending on my current crop with all feasible facility, I found myself instantly curious about three albums, representing an old friend and two piquant newcomers. Almost any one wants to know how **Tschaikowsky's Fifth Symphony** sounds when the Boston orchestra plays it under Serge Koussevitsky's direction [Victor M-1059; six 12-inch records] and those who like new music will want to investigate **Prokofieff's Sonata in D major for Violin and Piano,** played by Joseph Szigeti and Leonid Hambro [Columbia M-620; three 12-inch records] and to discover from William Primrose's viola what **Arthur Benjamin** has written in his **Elegy, Waltz and Toccata** and **Roy Harris** in his **Soliloquy and Dance** [Victor M-1051; four 12-inch records].

William Primrose
[Wide World Photo]

Prokofieff's sonata seems to me particularly distinguished. It belongs to the clean forward sweep of the Fifth symphony and the later piano sonatas, with a strong bold line pungently animated but devoid of embroidery. There is no sentiment in the music and the brief andante is rather an interruption, at least on first hearing, but the work as a whole is additional revelation of a major composer whose stature becomes increasingly imposing. Both performance and recording do it justice.

• • •

Mr. Benjamin gets the best of the viola album, tho Mr. Primrose plays both compositions with the beauty of tone and simplicity of style typical of his work. In the Elegy, Waltz and Toccata the elegy is arresting rather than merely melancholy, the waltz has an acrid tang, and the toccata is a concise integration of music which with less skill might be merely busy. The piano part is exceptionally interesting, and Vladimir Sokoloff plays it well. Mr. Harris' contribution is less vital. His soliloquy follows the pattern of musing that turns rhapsodic, then falls to musing again, and his dance is a dry point rather reminiscent of "Danses Concertantes." Johana Harris is the accompanist here, and again a good one.

The Tschaikowsky is just about what you would have guessed without playing it. The superb tone of the Boston orchestra and the emotional drive of its Russian director have a happy hunting ground and interrruptions at record edges may make you impatient for the advent of spool recording. My set has some surface noise, and I can't convince myself the solo horn is well recorded. That Boston horn at its best could be used to rouse sensitive souls who would be shocked by Gabriel's trumpet.

• • •

If you want to pretend you are at a "Pop" concert by the Philadelphia orchestra, an album called "Six Dances" will help the illusion, and you get conducting by both Eugene Ormandy and Saul Caston [Columbia M-588; three 12-inch records]. Mr. Ormandy, whose Hungarian background can conjure up exactly the right blend of silkiness and langor for this sort of thing, offers Smetana's "Dance of the Comedians," from "The Bartered Bride," Dvorak's Slavonic Dance No. 10, in E minor, Brahms' Hungarian Dance No. 5, and Strauss' "Wine, Women, and Song," which sets balletomanes thinking of "Beau Danube." Mr. Caston does Glière's Russian Sailors' dance from "The Red Poppy" and Fernandez's "Batuque," a rather too civilized version of a Brazilian dance touched with African memories.

• • •

GRAND RAPIDS, MICH.
HERALD

SEP 15 1946

Listening Hour Program Varied

Grand Rapids Public Library will present a new type of program at its listening hours in the browsing room of the Ryerson building this week. The programs, which are given daily at 3:30 p. m., will include three programs of modern music, most of which has not been commercially recorded.

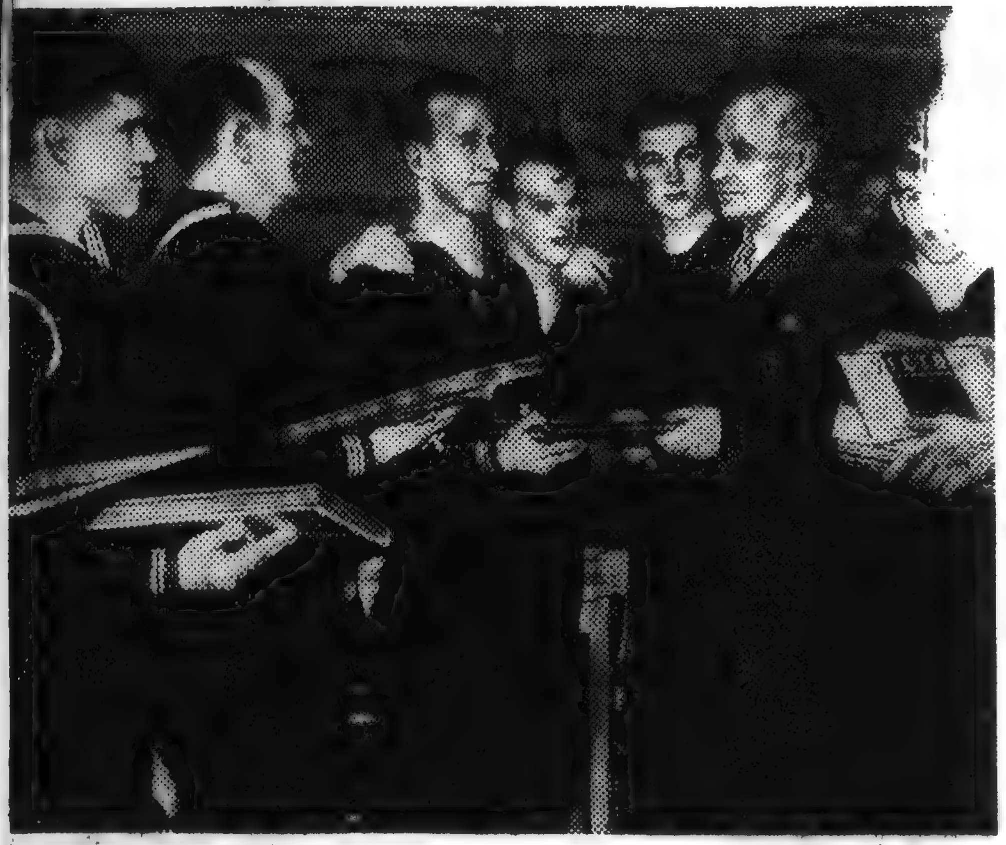
✦ ✦ ✦

MONDAY the Shostakovitch "Ninth Symphony," recently played by the Boston Symphony, will be given. Programs for two other days during the week will include Howard Hanson's "Symphony No. 4," Schoenberg's "Theme and Variations," "Quiet City" by Aaron Copland and "Prelude to The Dream of Gerontius" by Elgar.

Except for the last named, these compositions have all been taken off the air by the Recording Studio and loaned to the library. The remaining three days of the week the listening program will be devoted to request numbers.

PARKERSBURG, W. VA.
NEWS

SEP 12 1946



Treasured Gift

A selection of RCA Victor albums was the recent gift of conductor Serge Koussevitzky to a group of servicemen in Philadelphia. Koussevitsky, shown presenting the albums, has recorded Tchaikovsky's Fifth Symphony with the Boston Symphony orchestra for release on the September Red Seal list.

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had never really heard her voice in previous commercial records and pictures.

Among the other artists to be seen and heard in this film are Lily Pons, Gregor Piatigorsky the cellist, Bruno Walter the conductor, Ezio Pinza of the Metropolitan, and Artur Rubinstein the pianist.

Incidentally, Rubinstein is no

ERIE, PA.
DISPATCH-HERALD

SEP 15 1946

. . . Seventy-five pianists have entered the contest, the first of its kind, sponsored by the Rachmaninoff Fund, Inc. Thirty-nine are women; 36, men, ranging from 17 to 26 in age. President of the Fund is Pianist Vladimir Horowitz and Conductor Serge Koussevitzky is chairman . . . William Kapell takes his instrument wherever he goes. En route to South America by way of a Pan American clipper, the young artist took with him a 16-pound portable piano made of tubular aluminum and fiber glass. He intends practicing during the trip . . .

Sun. Star 9/14/46

Boston Symphony Loses Radio Sponsor

Radio sponsorship of the Boston Symphony Orchestra's Saturday programs by the Allis Chalmers Corporation has been cancelled because of strikes in the concern's various plants and resultant cut in advertising, it was reported today.

The orchestra's manager, George E. Judd, was reported on his way to California, seeking new sponsorship for the broadcasts, after completing discussions of the subject in New York City.

Learning of the development, the American Broadcasting Company has given the orchestra a "sustaining"—that is, unsponsored—spot on its network at 9:30 Tuesday nights.

As a result, subscribers to the season at Symphony Hall and at Sanders Theater, Cambridge, have been informed of drastic revisions in the concert schedule, with six concerts scheduled for Monday evenings shifted to Tuesdays, and the six others scheduled at Sanders Theater on Wednesdays also shifted to Tuesdays.

RICHMOND, VA.
NEWS-LEADER

SEP 17 1946

More future developments: The Boston Symphony, in returning to ABC on October 8 for a 40 weeks' series, will move to Tuesday night from Saturday. The time will be at 9:30 for an hour.

The five-day "Glamor Manor," previously Cliff Arquette's show on ABC, will undergo a format change on September 30, first broadcast upon the resumption of a standard time schedule. Kenny Baker, former Jack Benny singer, Announcer Don Wilson and Sam Hearn's "Schlepperman" will take over. Arquette has been out of the program since June, when Eddie Dunn started a Summer series.

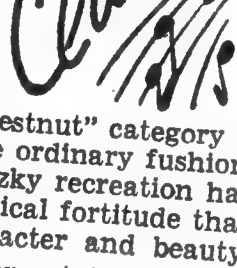
This same September 30, the CBS school of the air is to return at 9 P. M. for its seventeenth year. Present occupants of the half-hour, "Feature Story" and "Woman's Club," will be discontinued.

CLEVELAND, OHIO
PRESS

SEP 13 1946

By MILTON WIDDER

No matter how many issues of the Tchaikovsky Fifth Symphony there are in the record repertories of the disc companies, one welcomes a pressing such as the Boston Symphony Orchestra's of this popular and immensely dramatic work.



Victor heads this month's releases with the Serge Koussevitzky version and to me, listening to it, it was a thrilling experience. The "old man" (as his musicians affectionately call him behind his back) gives a tremendous lift to this work that might be considered by some as hackneyed. It probably is in the "chestnut" category if it is played in the ordinary fushion, but the Koussevitzky recreation has the push and musical fortitude that gives it real character and beauty.

While the interpretative qualities are excellent, there is also brilliance in the playing of the orchestra and the well-known precision for which the Bostin is famous.

This version of the Tchaikovsky could easily be a duplicate in the serious record collector's library. Set M-1057, $6.85.

In the Columbia releases is an album called SIX DANCES, played by the Philadelphia Orchestra "Pops," directed both by Eugene Ormandy and Saul Caston. The best in the lot is the RUSSIAN SAILOR DANCE from The Red Poppy, Gliee's ballet. Others, done fairly fluently, are DANCE OF THE COMMEDIANS from Smetana's The Bartered Bride, dances by Dvorak, Brahms and Johann Strauss. Set M-588, $4.05.

The Columbia singles should find favor with discriminating record listeners—Weinberger's polka and fugue from SCHWANDA, played by the Philadelphia, and Stravinsky's FOUR NORWEGIAN MOODS, with the New York Philharmonic, conducted by the composer.

PHILADELPHIA, PA.
DISPATCH
SEP 15 1946

RECORD NOTES

Discriminating music lovers will welcome RCA Victor's latest release by the Boston Symphony Orchestra, Serge Koussevitzky conducting, of Tchaikovsky's Symphony No. 5 in E Minor. For it proves once again that the music of the Russian composer, when it is played by an orchestra whose director concerns himself with a faithful interpretation of Tchaikovsky's intent, is still among the most satisfying experiences.

Despite frequent playings in the concert hall and on the radio, this particular work, along with Tchaikovsky's Fourth and Sixth Symphonies, has never sounded hackneyed when given a reading by a conductor with the insight that Koussevitsky has of the composer's music.

Koussevitsky's reading of this symphony, which was written in 1888 and is among the Russian composer's best-loved, leaves nothing to be desired. An outstanding example of Tchaikovsky's mastery of the symphonic form, with its gloomy theme lightened by a third movement in the form of a valse, the work receives a performance characteristic of other recordings for RCA Victor made by the Boston Symphony under Koussevitsky's baton—brilliant tonal quality, precision, and delity of interpretation.

This new version of the Fifth Symphony will be a must for music lovers who are intent upon building their record libraries on a firm foundation of outstanding performance of symphonic recordings by one of the world's leading orchestras.

LINCOLN, NEB.
STAR
SEP 22 1946

Boston Symphony Resumes Oct. 8

The Boston Symphony Orchestra, which this year will observe its 66th season, again will be heard weekly over the American Broadcasting Company beginning Oct. 8, Dr. Serge Koussevitzky conducting his 22nd season, at 8:30 p. m.

The broadcasts will cover a period of approximately 40 weeks and will include the ensemble's regular winter season, the summer "Pops" and Esplanade Concerts, and some of the annual Tanglewood Festival programs next summer.

Music and M

Shostakovitch Ninth on First Symphony Program

The Boston Symphony Orchestra will open its 66th season in Symphony Hall on Friday afternoon, Oct. 4, when Serge Koussevitzky will begin his 23d successive season as conductor. He announces for the opening program the Third Symphony of Brahms in F major, the Ninth Symphony by Shostakovitch, and Scriabin's "Poem of Ecstasy." The new symphony of Shostakovitch had its first American performances at the Berkshire Festival by this orchestra last Summer and is now to have its first Boston hearing.

The opening concert of the Tuesday evening series in Symphony Hall (formerly Monday evenings) will take place on Oct. 8, when Dr. Koussevitzky will present the Ninth Symphony of Shostakovitch, the Third Symphony of Brahms, and Richard Strauss' "Till Eulenspiegel's Merry Pranks."

AKRON, OHIO
BEACON JOURNAL
SEP 18 1946

Columbia takes the lead by presenting "Stars in the Afternoon" in two separate airings—the first next Sunday, the second on the following Sunday. Both broadcasts will be an hour and a half in duration.

The NBC show, "Parade of Stars," is scheduled for Oct. 13 and 14. The opener, in the afternoon, runs for an hour, with the other, at night, lasting 90 minutes.

When the Boston Symphony returns to ABC ~~for a 40-week~~ series it will be heard on Tuesday nights instead of Saturday as in the past. Time is set for 9:30.

Art Linkletter has made a rapid recovery from his recent major operation and has received permission from his medico to open with "People Are Funny" next Friday.

* * *

NEW BEDFORD, MASS.
STANDARD-TIMES
SEP 22 1946

Boston Symphony Season to Start Oct. 4

Special to The Standard-Times

BOSTON, Sept. 21—The Boston Symphony Orchestra will open its 66th season in Symphony Hall on Oct. 4 when Serge Koussevitzky will begin [redacted] season as the orchestra's conductor. Dr. Koussevitzky announces for the opening program Third Symphony of Brahms in F major, the Ninth Symphony by Shostakovitch and Scriabin's "Poem of Ecstasy."

The opening concert of the Tuesday night series in Symphony Hall (formerly Mondays) will be Oct. 8, when Dr. Koussevitzky will present the Ninth Symphony of Shostakovitch, the Third Symphony of Brahms, and Richard Strauss' "Till Eulenspiegel's Merry Pranks."

04-25

This Clipping From
TIDE
NEW YORK, N. Y.
SEP 27 1946

• Allis-Chalmers Corp. has canceled sponsorship of the Boston Symphony's Saturday programs. Reason is the crippling strikes which have beset the firm, causing a slash in all its advertising. The orchestra is seeking new sponsorship, although ABC has donated a sustaining slot Tuesday nights.

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NEW YORK, N. Y.
TIMES
SEP 23 1946

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D, SEPTEMBER 22, 1946

THE RADIO BEAT

Herald

By Rudolph Elie, Jr.

The Rover Gets Radio-Active Every Sunday, Plunges in as Radio Critic with Misgiving

It is with very considerable misgiving that I begin today a Sunday radio column in which, I am given to understand, I can say what I like about anything. Radio criticism is the thing nowadays, especially with John Crosby turning it into a professional and literate art, and I am game if The Herald is.

The trouble is, it is very hard to know what standards to apply. In music, the theater, movies, books and art, all of which I have at one time or another written about (not always with forbearance), there are certain standards, certain well-established procedures and technics. Moreover, you know in a fairly general way who goes to the theater, who listens to good music, who reads good books, and who buys authentic art. Soon you come to know them well enough to address them as if they were spiritually akin if not exactly friends.

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Yet there has been (and is) a great deal of misunderstanding of the role of critic, if it may even be conceded he has one, I used to run into it quite a lot when I was writing about music and it always startled me a little. People would come running up and, with overtones of glee, say, "I see that Warren Smith of the Post didn't agree with you at all," or, "You know that Hanson Symphony you panned? Well, you'll be interested to learn that it has just won the $1,000 Koussevitzky prize," or something like that.

This is all very well and of course it is true enough; critics very frequently do not agree—though they do agree more often than you might think. But it has always seemed to me that the comparing of critics is an aimless, even a silly occupation that proves nothing. For the value of a critic to a casual reader is in direct ratio to the confidence he, the critic, can achieve in the reader over a period of time by agreeing with the reader more often than he disagrees. That is to say, it is the reader who is critic, not the critic himself.

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In the end the reader, if he finds the critic agrees with him more often than he doesn't and presents his views in a literate, lively way, can come to depend on the critic's judgment, thus saving himself a lot of time and money. In my own case I find I agree with Wolcott Gibbs more often than not. If he tells me a play is good, I go; if he says it is terrible, I stay away. If Hamilton Basso tells me to buy a book, I borrow it, at least. If John Crosby says a radio show is wonderful, I usually find it so, too. They entertain and stimulate me, and they save me a lot of time. I depend on them as I would a friend who shares my own pleasures and recommends something to me.

On the other hand there are hundreds of critics who just don't seem to be writing for me at all. Their opinions couldn't get me to or keep me away from a concert or play under any circumstances. Why? Because I never agree with them and probably don't like them, anyway. They seem to me to be like suit salesmen who think to clinch a sale by telling me they wear the same thing themselves.

Somebody Else

The point is these critics are not writing for me. They are writing for a special audience to which, through strange byways of education, environment, taste or something I just don't happen to belong. This isn't to say they are no good; their own readers may find them sound and excellent, and be very happily guided by them. But it is folly for a person to go to a concert or a play and rush out next morning to get all the papers and see what all the critics say. Naturally, he is going to be amused or infuriated or disgusted with the whole business. Why should he accept the opinions of perfect strangers who, for all he knows, eat beans with their knives?

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NEW YORK, N. Y.
HERALD TRIBUNE
SEP 29 1946

Recital on Double Bass Is Given by Ludwig Juht

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F. D. P.

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Globe

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And Rhode Islanders may grab all tickets for the orchestra's five Providence performances.

DISPATCH

SEP 15

RECORD NOTES

Discriminating music lovers will welcome RCA Victor's latest release by the Boston Symphony Orchestra, Serge Koussevitzky conducting, of Tchaikovsky's Symphony No. 5 in E Minor. For it proves once again that the music of the Russian composer, when it is played by an orchestra whose director concerns himself with a faithful interpretation of Tchaikovsky's intent, is still among the most satisfying experiences.

Despite frequent playings in the concert hall and on the radio, this particular work, along with Tchaikovsky's Fourth and Sixth Symphonies, has never sounded hackneyed when given a reading by a conductor with the insight that Koussevitsky has of the composer's music.

Koussevitsky's reading of this symphony, which was written in 1888 and is among the Russian composer's best-loved, leaves nothing to be desired. An outstanding example of Tchaikovsky's mastery of the symphonic form, with its gloomy theme lightened by a third movement in the form of a valse, the work receives a performance characteristic of other recordings for RCA Victor made by the Boston Symphony under Koussevitsky's baton—brilliant tonal quality, precision, and delity of interpretation.

This new version of the Fifth Symphony will be a must for music lovers who are intent upon building their record libraries on a firm foundation of outstanding performance of symphonic recordings by one of the world's leading orchestras.

LINCOLN, NEB.
STAR

SEP 22 1946

Boston Symphony Resumes Oct. 8

The Boston Symphony Orchestra, which this year will observe its 66th season, again will be heard weekly over the American Broadcasting Company beginning Oct. 8, Dr. Serge Koussevitzky conducting his 22nd season, at 8:30 p. m.

The broadcasts will cover a period of approximately 40 weeks and will include the ensemble's regular winter season, the summer "Pops" and Esplanade Concerts, and some of the annual Tanglewood Festival programs next summer.

Music and M

Shostakovitch Ninth on First Symphony Program

The Boston Symphony Orchestra will open its 66th season in Symphony Hall on Friday afternoon, Oct. 4, when Serge Koussevitzky will begin his 23d successive season as conductor. He announces for the opening program the Third Symphony of Brahms in F major, the Ninth Symphony by Shostakovitch, and Scriabin's "Poem of Ecstasy." The new symphony of Shostakovitch had its first American performances at the Berkshire Festival by this orchestra last Summer and is now to have its first Boston hearing.

The opening concert of the Tuesday evening series in Symphony Hall (formerly Monday evenings) will take place on Oct. 8, when Dr. Koussevitzky will present the Ninth Symphony of Shostakovitch, the Third Symphony of Brahms, and Richard Strauss' "Till Eulenspiegel's Merry Pranks."

AKRON, OHIO
BEACON JOURNAL

SEP 16 1946

Columbia takes the lead by presenting "Stars in the Afternoon" in two separate airings—the first next Sunday, the second on the following Sunday. Both broadcasts will be an hour and a half in duration.

The NBC show, "Parade of Stars," is scheduled for Oct. 13 and 14. The opener, in the afternoon, runs for an hour, with the other, at night, lasting 90 minutes.

When the Boston Symphony returns to ABC for a 40-week series it will be heard on Tuesday nights instead of Saturday as in the past. Time is set for 9:30.

Art Linkletter has made a rapid recovery from his recent major operation and has received permission from his medico to open with "People Are Funny" next Friday.

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NEW BEDFORD, MASS.
STANDARD-TIMES

SEP 22 1946

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Special to The Standard-Times

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[5]

PROVIDENCE, R. I.
JOURNAL

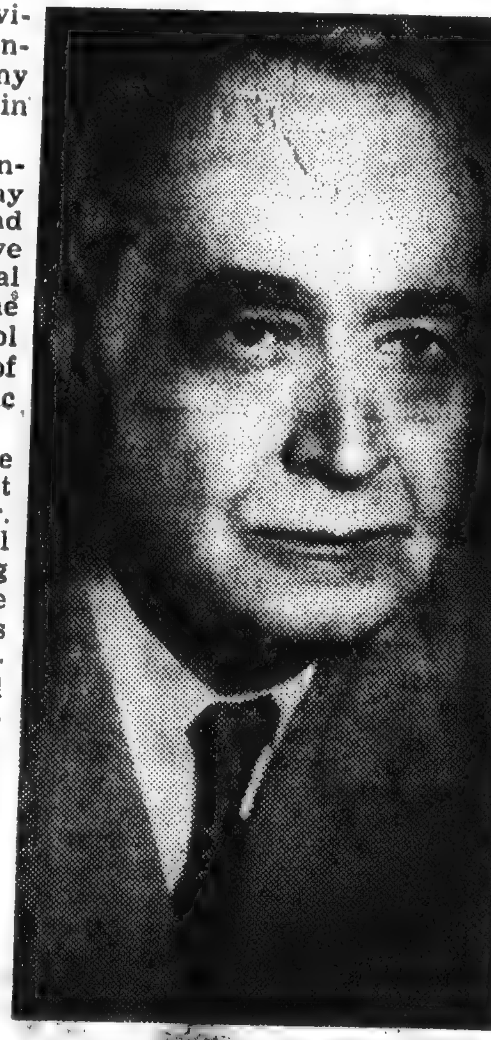
SEP 29 1946

Boston Symphony Will Launch Concert Season Here Oct. 15

Community Association and Philharmonic Orchestra Announce Program Series; Famous Artists Are Coming

THE new music season in Providence will open with a concert by the Boston Symphony Orchestra Tuesday night, Oct. 15, in the Metropolitan Theater.

The Providence Community Concert Association will get under way on Oct. 22, and the Rhode Island Philharmonic Orchestra will give the first of its series of three local programs on Nov. 6. On Nov. 8 the Museum of Art, Rhode Island School of Design, will present the first of its annual series of chamber music recitals.



DR. SERGE KOUSSEVITZKY
Brings Bostonians here Oct. 15.

Missing this season will be the series that has been offered in recent years by the Metropolitan Theater. The management, however, will book musical attractions among which grand opera probably will be included. Functioning outside this city will be the civic music associations of Pawtucket and Newport and the Rhode Island Philharmonic Orchestra which will make three tours. The latter organization will give its Providence concerts in the Rhode Island School of Design Auditorium. Most of the other major programs will be in the Metropolitan Theater.

First Symphony Program

Opening its Providence season on Oct. 15, the Boston Symphony, with Dr. Serge Koussevitzky conducting, will play Brahms' Third Symphony, Scriabin's "Poem of Ecstacy" and the Ninth Symphony by Shostakovitch which had its first performance in this country at the Berkshire Festival during the Summer. The same program will open the orchestra's Boston season Friday. Succeeding Providence concerts by the Bostonians are scheduled for Nov. 19, Jan. 28, Feb. 25 and March 25.

Todd Duncan, Negro baritone star of "Porgy and Bess," will be the starter for the Providence Community Concert Association's lineup of five events, all new to the local concert stage. Following Duncan in the series the Baltimore Symphony Orchestra will make its first appearance here Dec. 10, conducted by William Primrose, viola soloist. On ~~Jan. 21 will appear~~ Maryla Jonas, Polish pianist, who during the war escaped from a Nazi prison to Brazil. Zino Francescatti, remarkable young violinist, is due on Feb. 18. Jennie Tourel, leading mezzo-soprano of the Metropolitan Opera Association, will close the series on March 18.

NEW YORK, N. Y.
TIMES

SEP 29 1946

A new item for collectors of Toscaniniana: The conductor sent the following note to his fellow-conductor, Serge Koussevitzky, president of the American-Soviet Music Society, when asked to attend a reception for the Soviet singers:

"My Dear Koussevitzky:—Thank you for your kind invitation. I accept cordially and heartily, but permit me not to come, because more and more as I grow older I feel I have to remain alone, closed in my shell like a snail. Excuse me. Cordially yours, Arturo Toscanini."

NEW YORK, N. Y.
HERALD TRIBUNE

SEP 29 1946

RECENT RECORDS

By Jerome D. Bohm

TWO new recordings of Rachmaninoff's Second Piano Concerto in C minor are available. One is published by Victor, with Artur Rubinstein as soloist, accompanied by the N. B. C. Symphony Orchestra, directed by Vladimir Golschmann; the other, put forth by Decca, has Eugene List as soloist, assisted by the Philharmonic Orchestra of Los Angeles, conducted by Alfred Wallenstein.

Victor's recording is vastly superior to Decca's on every count. Mr. Rubinstein's traversal of the solo part is characterized by virtuosity of the most arresting kind, blending technical assurance with tonal persuasiveness and imaginative conviction. The tone of the piano has been captured with exceptional felicity and the percussive rattle which is present in most piano recordings is not to be heard here. Mr. Golschmann provides an accompaniment which admirably seconds the soloist's accomplishment, and the sound of the orchestra is well adjusted to that of the piano in even the most powerful climaxes without injury to dynamic values.

On the other hand, in Decca's recording, Mr. List's tone sounds consistently shallow, being next to inaudible in climactic passages, (partly, of course, because of inferior recording) and rattling noises are ever-present.

Other Victor Sets

Tchaikovsky's Fifth Symphony is played by the Boston Symphony Orchestra under Serge ~~Kousse~~vitzky's direction. The sumptuous tonal-texture obtained with a minimum of surface-scratch is an engineering achievement of the first order. The interpretation, too, is an eloquent one, aside from the numerous abrupt tempo changes in the first movement which weaken the work's architectonics.

Haydn's Symphony No. 97 in C major is superbly set forth by the London Philharmonic Orchestra under Sir Thomas Beecham's discerning guidance. Excellent recording.

Szymanowski's Four Mazurkas, Op. 50, which although they could not have been written had Chopin not lived, are so fine that Chopin need not have been ashamed to lend his signature to them had he composed them, are played with fine musical sensibility and tonal charm by Artur Rubinstein. Satisfactory recording.

Fritz Kreisler's Concerto for violin in C in the style of Vivaldi is performed by the composer accompanied by the Victor String Orchestra and Victor Symphony Orchestra conducted by Donald Voorhees. Mr. Kreisler interprets his pseudo-classic music tellingly. The wistfully questioning quality of his tone in slow passages has lost none of its peculiar appeal. The final side of the album of two twelve-inch records holds Mr. Kreisler's Chanson Louis XIII and Pavane in the style of Couperin. Good recording.

William Primrose performs two contemporary works for viola: Arthur Benjamin's Elegy, Waltz and Toccata and Roy Harris's Soliloquy and Dance, the former with Vladimir Sokoloff at the piano, the latter with the composer's wife, Johanna Harris, as assisting pianist. This writer is only acquainted with a few of Mr. Benjamin's products, and of these, the Elegy, Waltz and Toccata are by far the most impressive. From both the ideational and structural aspects this set of pieces is decidedly worth while. Mr. Harris's introspective mood in "Soliloquy" was more conducive to effective results than his cliche-ridden Dance. Both works are compellingly discoursed by Mr. Primrose and both pianists. Excellent recording.

Grieg's Symphonic Dances, Op. 64, based on Norwegian themes, set forth by the Indianapolis Symphony Orchestra, directed by Fabien Sevitzky, and the ballet music from Massenet's "Le Cid," performed by the Boston "Pops" Orchestra, conducted by Arthur Fiedler, are pleasant enough if heard in small doses and in the proper surroundings, either indoors or out, providing enough pleasant conversation is at hand. Able performances and satisfactory recording have been accorded both compositions.

NEW YORK, N. Y.
TIMES

SEP 29 1946

LUDWIG JUHT PLAYS CONTRA-BASS MUSIC

Member of Boston Symphony Is Heard at Town Hall in Distinctive Recital

By NOEL STRAUS

Playing of marked distinction was heard from Ludwig Juht, Estonian contra-bassist, at his recital given yesterday afternoon in Town Hall. Although the contra-bass is so unwieldy and cumbersome that it is rarely employed for solo work on the concert stage, Mr. Juht's performances demonstrated its possibilities for subtlety and refinement of effects when mastered by an artist of his skill and musicianship.

Mr. Juht, shortly after his arrival in this country early in 1934, had an opportunity to play for Serge Koussevitzky, foremost contra-bassist of the day, who invited him to appear as soloist with the Boston Symphony Orchestra in April of that year. Immediately afterward he joined that organization, of which he is still a member. His New York début was made at the Barbizon Plaza Concert Hall in 1934 and was followed by a second recital in Steinway Hall in May, 1935.

In the past, celebrated masters of the contra-bass, such as Dragonetti and Bottesini, often used a small instrument with three strings for their concert work. Mr. Juht, however, employed a full-sized, four-stringed one made by Francesco Ruggieri in Cremona in 1679. From it he drew a tone of extraordinary purity and mellowness, capable of the finest gradations and always under absolute control.

Despite the warmth and humidity of the atmosphere, so unfavorable to strings, Mr. Juht found it possible to maintain an unblemished quality of sound and impeccable intonation throughout his admirably chosen list of offerings.

The first half of the program was devoted to Mr. Juht's own transcriptions of early classics, comprising Vivaldi's sonata in E minor and Eccles' sonata in A minor, both originally for viola da gamba, and a Grave and a Gavotte by Corelli. The rest of the schedule was given over to original modern works for the instrument, including a Sonatina, by Emil Kornsand, violist of the Boston Symphony Orchestra, which received its première; Koussevitzky's "Chanson triste" and "Valse miniature," and Mr. Juht's own "Souvenir" and "Scherzo."

All of these contributions were presented with unfailing understanding of their style and content. In sustained cantilena the sonorities became velvety, rich and intense, or ethereally delicate and sensitively colored, as the music demanded, while the more rapid movements were alike remarkable for lightness, evenness in passage-work, and masterly command of finger and bow, the elasticity and agility of the bowing being phenomenal.

There was always real depth of mood and meaning in the readings, though kept under just the right amount of restraint to add to the impressiveness of their delivery, in a series of performances that maintained so high a level of achievement that it would be futile to pick out one as more worthy than another.

Mr. Kornsand's new Sonatina, commissioned by Mr. Juht, was a well-made, rather derivative composition, melodious and fine-grained in each of its four movements, but not as knowingly written for the contra-bass as the other works presented, as it often lay too low to avoid occasional muddiness of effect in combination with the elaborate, if thin, piano part. Valentin Pavlovsky, in his keyboard support, here as elsewhere played accurately, but with too much tone for good balance.

It had been the intention of the broadcasting division of the State Department to have a record of the recital made and then to broadcast it to Europe and South America, but the necessary equipment could not be provided in time.

The audience, though not as large as Mr. Juht deserved, was highly enthusiastic. Among those in attendance were Consul Johannes Kaiv and Attaché Ernst Jaakson of the Estonian Consulate in New York, and a representation from the Lithuanian Consulate of this city.

NEW YORK, N. Y.
HERALD TRIBUNE

SEP 30 1946

Recital on Double Bass Is Given by Ludwig Juht

Boston Symphony Member at Town Hall

Ludwig Juht, a member of the Boston Symphony Orchestra, gave a recital on the double bass yesterday afternoon at Town Hall. For the first half of his program he played music of the seventeenth and eighteenth centuries, including a sonata by Vivaldi, a grave and gavotte by Corelli and a sonata by Henry Eccles, English violinist and composer. The other works on the list, composed for this most massive member of the stringed instrument family, were a sonatina by Emil Kornsand, a member of the Boston Symphony's viola section; a "Chanson Triste" and "Miniature" by Serge Koussevitzky, who was noted as a double-bass virtuoso before he took up conducting, and a "Souvenir" and "Scherzo" by Mr. Juht.

Recitals on the double bass occur here infrequently—there have been few, if any, since Mr. Juht's Steinway Hall appearance in 1935—and yesterday's concert, with Valentin Pavlovsky as the co-operating pianist, gave an interesting opportunity to note and consider the resources and possibilities of this instrument in a solo role. Mr. Juht, who was born in Estonia, is a well versed artist whose playing gave a sense of earnestness and devotion as well as of thorough technical skill. There was musicianly phrasing and devotion to pitch; a tone of generally appealing quality and lyricism in the upper notes, and sonorous depth in the lower ones. In the middle register, especially in swift passages, the quality was occasionally muffled. Pizzicati were very effective.

Mr. Juht's playing avoided the danger of weightiness and often was laudable for sensitiveness and imagination. In the program as a whole more dynamic rise and fall and a greater variety of instrumental timbres would have been desirable. This occasional impression of limited variety was at least partly due to the program, whose first half offered works similar to each other in period and style. The Kornsand sonatina was more interesting as a demonstration of the instrument's possibilities than in itself; the shorter pieces were very agreeable. But the available literature in this field is limited. Mr. Juht was warmly applauded and was called upon for several encores. F. D. P.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The audience had a good time at yesterday afternoon's Symphony Concert. It liked Aaron Copland's new Third Symphony. Or, at least, the end of it, in which the clanging of bells was added to the din of brass and assorted percussion. It liked also Erica Morini, notable violinist, who was making her first local appearance with the orchestra in the Concerto of Tchaikovsky. No less did it like the Concerto itself, with its excitements and its fruity tunes, and most of the members were probably not disturbed by the fact that the Concerto had been heard at Symphony Hall a little less than a year ago, when Mischa Elman was the soloist and Paul Paray conducted. A negligible minority wished that Miss Morini had chosen for her vehicle something a bit more substantial.

There was substance in Mr. Copland's Symphony, but the first impression was that it was not always his own substance. And when it was that, it was not peculiar to this particular work. One recalled Mr. Copland's hit-piece of last season, the music from the ballet, "Appalachian Spring." And not even Mr. Copland can resist the temptation to copy a composer very much in the limelight today, one whose peculiar way of treating the orchestra has become something of an epidemic.

To overstate the case a bit fancifully, you might title the Symphony "Shostakovitch in the Appalachians." Into this mountain retreat come the boys from Mr. Copland's "Rodeo" and also Richard Strauss with the score of his "Thus Spoke Zarathustra" open to the Fugue, "Of Science." In the end, the whole company is transported to Russia to participate in the restoration of the Great Gate at Kiev to music a la Moussorgsky-Ravel ("Pictures at an Exhibition"). Such a summary, while suggestive, is not quite kind to a composer who can handle the materials of composition as well as Mr. Copland can. And, while there are reminiscences and resemblances, as aforesaid, the work is no mere stylistic hodge-podge. It has physiognomy. It is, on the whole, a rather quiet and reflective symphony, with an initial slow movement, a Shostakovitichian touch and another and rather tenuous slow division later on. At intermission time there were those who were prepared to state that the Symphony was a landmark in American music. As to that we must wait and see.

Speaking again of the audience, one member of it suggested that, this being a season of anniversaries, Strauss' "Till Eulenspiegel" ended the program as a mark of disrespect to the recently-executed Nazis. Till, you know, dies on the scaffold. Anyway, Dr. Koussevitzky had already produced him at the first Tuesday evening concert and he will be on the job again Sunday afternoon.

Plaque Is Unveiled at Symphony Hall To Honor Memory of Acoustics Adviser

Honor was done to the memory of Wallace Clement Sabine, acoutical adviser, when a placque citing his achievements was unveiled at Symphony Hall before a group of officials and friends of the Boston Symphony Orchestra, yesterday afternoon.

Presentation was made on behalf of the donors by Jerome D. Greene and accepted on the part of the Trustees of the institution by Henry B. Cabot.

In attendance at the brief ceremony was Dr. Jane Kelly Sabine, widow of Professor Sabine and associates of his in his teaching days at Harvard University. A short address was made by Serge Koussevitzky, Boston Symphony conductor.

The placque, an oblong tablet in bronze, is set in the wall of the corridor near the Massachusetts Avenue entrance, at the left of the door which opens to the cross-aisle of the hall. It cites Professor Sabine as Pioneer in Architectural Acoustics, and refers to Symphony Hall as the first auditorium in the world built in known conformity with acoustical laws, and as designed according to Sabine's specifications.

Dr. Koussevitzky said that music after all is more than a wave of sound, mathematically explained, that strikes upon the ear, and is rather something that goes to the heart and makes its impression there. The hall, nevertheless, he has found a fundamental consideration; and halls are of all grades, from very good to very bad.

But speaking broadly of acoustics, he said that each player in an orchestra has his own acoustic question. With a violinist, it resides in an instrument of strings and wood; and with a horn player, in one of metal.

With the conductor, who directs the whole orchestral organism, the question is in the auditorium; and he has made acquaintance with three examples which he regards as fully meeting his desire. One is located in Moscow, dating far back; the second, in Leningrad, likewise old; and the third in Boston, the hall engineered acoustically by Sabine.

TONAL MARATHONS

Long Musical Works May Well Be Cut, But Controversies Sometimes Arise

BY WARREN STOREY SMITH

BOTH as a heritage from the past or as the present continuation of an unfortunate tradition—you can have too much of even a good thing—the overlong work of art is still with us. The watchword of our era is brevity. Yet in the theatre we have had Eugene O'Neill's "The Iceman Cometh;" in the concert hall the 7th and 8th Symphonies of Shostakovich; and in the opera house Prokofieff's "War and Peace," which the Metropolitan is considering and which apparently contains enough music to make two operas of ordinary length. I also recall some rather long novels and equally extensive movie versions of the same.

There are three things that conductor or producer can do about one of these dramatic or tonal marathons. He can give it in one piece and let the auditors squirm or perhaps walk out on him; he can split it; or he can cut it. The split method has its clear advantages. No one can cry "sacrilege," and our frail natures are accommodated.

The conventional way of splitting something is to give one act or one part before dinner and the rest afterwards. That is what is now being done in New York with O'Neill's "Iceman" and was done there and elsewhere with his "Strange Interlude."

I have sat through uncut Wagner in this country and not without fatigue. And I have heard these works in festival performances in Munich or Bayreuth, with time out for dinner in the opera house restaurant and for further sustaining of the inner man between acts II and III. Once, at the Tremont Theatre, we had a two-session "Parsifal" (in English) from the realtor-impresario, Henry W. Savage. If that were done today in America the orchestra would have to be paid for two performances, a very practical objection.

* * *

Splitting, however, is entirely practicable in the case of choral works, and Dr. Koussevitzky habitually does Bach's B minor Mass and "St. Matthew" Passion that way. Just why he or any other conductor is so squeamish about having an intermission in the course of a long symphony is something that I can't figure out. It is the obvious solution, whether the composer be Bruckner, Mahler or Shostakovitch. As a matter of fact, when the radio timetable forced his hand, Dr. Koussevitzky thus divided the Shostakovitch 8th and there could be nothing but satisfaction with the result. So far as I know, splitting is never attempted in the case of Handel's "Messiah." You merely get different cuts in different performances, and the same would be true of Meyerbeer's "The Huguenots," if that exceedingly long work were to come back into circulation. Contrary to popular belief, Wagner was not the first long-winded opera composer nor the last.

Cutting is an obvious way out and in some cases an actual necessity, but there may well be protests, both in and out of the public prints. You may feel personally cheated at being deprived of some passage you particularly cherish or it may be merely your sense of justice: the feeling that the composer is entitled to a break. A recent example of really damaging cutting was the performance of "Tannhaeuser" that the Metropolitan gave us last April. Admittedly, some of Wagner's best music is to be found in the revised first scene between Tannhaeuser and Venus, yet each year the Met shears away more and more of it.

* * *

Still more recently the issue has been raised with Dr. Koussevitzky's performances of the Bruckner 8th Symphony. In this curtailed version a work that would normally run to about an hour and a quarter was reduced to something over 50 minutes. Dr. Koussevitzky's contention is that he was doing the composer a service, always an arguable business. However, when Weingartner complained that the finale was too long, Bruckner himself advised him to shorten it, but merely as a temporary expedient. The cut that really distressed me and brought counter-fire from the conductor was one of 102 measures in the Adagio, a saving, according to Dr. Koussevitzky's calculation, of eight minutes and the elimination of "needless repetitions." Yet in the missing portion come measures of exceeding beauty, not found elsewhere, and the second of the movement's three great climaxes. An attentive reader of the program notes might well have wondered what had happened to it. In the current issue of "Chord and Discord," the publication of the Bruckner Society of America, Philip Greeley Clapp speaks of Boston being "a fairly Bruckner-proof city until Karl Muck in 1913 was accused by certain critics of investing the Seventh and Ninth with 'a unity' (whatever that is) which they did not actually possess. This is not to say that Boston had not previously been exposed to Bruckner, but rather to garbled Bruckner; and, as is usual when a work is cut, truncated Bruckner really does seem too long, just as the head and limbs of a large man would seem monstrous if transferred to a child's torso." He may have something there, at that.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Anton Bruckner died 50 years ago yesterday and Dr. Koussevitsky, with more sense of the fitness of things than some of his fellows, marked the occasion with a performance of the Austrian master's Eighth Symphony, last heard here in February, 1939. The "Italian" Symphony of Mendelssohn served as a curtain-raiser.

According to how you look at it the monumental Symphony of Bruckner was judiciously curtailed or ruthlessly cut. The performance consumed not much over 50 minutes and the piece should last closer to an hour and a quarter. In the case of the Adagio, always the climax of any Bruckner Symphony, it is a shame to omit a single measure. It is all too heavenly. Yet this is a restless age and rather than have his audience grow fidgety a conductor will use the blue pencil. Nevertheless, we have had to endure the entire oppening Adagio of Shostakovitch's Eighth Symphony, lasting some 20 minutes; and Bruckner had a great deal more to say and said it a great deal better.

This is no place to rehearse in detail Bruckner's generally acknowledged shortcomings as symhonic composer. And while we of Boston have not been permitted to know his music as well we might, we still have a pretty good idea of what were his special virtues and his particular defects. In the light of yesterday's performance the first movement of the Eighth seemed more closely knit, more unified in structure than the corresponding movements in the other symphonies. Again, the finale is less of an anticlimax than is that of the Seventh, though it may well be objected that solemnity is the keynote of the great Adagio and "Solemn (not fast)" is what Bruckner wrote over the succeeding final division. It is too late to object to Bruckner being the man he was. But you can't help wishing that he had had the knack of writing a finale with some of the get-up-and-go that Beethoven, and even Brahms, have led us to expect.

To turn to Bruckner's merits, we have here, as elsewhere, themes of incomparable strength and beauty, wondrous harmonies and magnificent orchestral sonorotties. This simple, uncouth man spoke with the voices of Beethoven, Schubert and Wagner, not copying them but paralleling their eloquence with his own. Dr. Koussevitsky gave the Symphony a fervent and devoted reading, one in which the many beauties of the music were fully revealed. If the large brass choir was at times over-exuberant, that detail may be corrected this evening. As for Mendelssohn, the "Italian" Symphony has long been one of the most notable accomplishments of conductor and orchestra. No two symphonies could be more different, but both were well received yesterday.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Two strongly contrasting symphonies, Mendelssohn's "Italian" and the Eighth of Anton Bruckner, make up this week's program by the Boston Symphony Orchestra at Symphony Hall. Serge Koussevitsky chose Bruckner's long and massive work as an observance of the 50th anniversary of the composer's death. Usually such anniversaries have to be recognized within anything from four days to a week, concert schedules being what they are, but this time the conductor was able to hit upon the exact day, since Bruckner died in Vienna Oct. 11, 1896.

It was good that Mr. Koussevitsky settled upon the Eighth rather than the more familiar Seventh or the less admirable Fourth. As for the Ninth, that will come along later in the season when Bruno Walter is here as guest conductor.

Although composed and revised between 1884 and 1890, Bruckner's Eighth has certain aspects that looked considerably ahead of its time. In it you find the same German continuity and logic you find in Brahms or Beethoven, and you find Wagner to be the origin of much of the instrumentation. Yet there is more than that: a certain sense of modernity that led to the more sophisticated and involved style of Mahler and others who followed.

The element native to Bruckner, however, was a sense of emotional naivete, of splendid visions and unworldliness. That element is on every page of the Eighth Symphony. Here, perhaps, is the fact that has kept Bruckner from achieving wide popularity. It very well may be that concert-goers are still confused by the paradox of naive expression set in a complicated and grandiose style, and that it is hard for them to distinguish between Bruckner's highly developed technic and the provincial simplicity of the man himself.

Aven though yesterday's concert was over comparatively early, Mr. Koussevitzky saw fit to make cuts in the first, third and fourth movements. That is, of course, a practical matter and probably wise because modern audiences are reluctant to sit through a piece that takes more than an hour. But cutting does emphasize the episodic (Weingartner called it "terraced") nature of Bruckner's symphonic construction, and makes the Eighth, certainly, seem ever more spreading.

Mendelssohn's "Italian" Symphony furnishes not only strong but clever contrast. Mendelssohn was a hundred times lighter than Bruckner, for that was his nature, but at the same time he possessed the same symphonic logic. In the "Italian" Symphony, with its superficial evocation of Mediterranean warmth through the saltarello rhythm and other devices, German logic was put to a strange and effective use.

THE SCREEN

Symphony Concert

The second concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Symphony in A major, No. 4, "Italian," Op. 90 ....Mendelssohn
Symphony No. 8 in C minor ....Bruckner

By ALEXANDER WILLIAMS

Yesterday's concert was mainly a commemoration, to the day, of the death of Anton Bruckner, 50 years ago. Thus did we listen to the strains of his eighth Symphony and read, if so minded, many details of his arduous career. This was a fitting thing to do, for whatever the faults of his genius—and they are obvious—there is always to be found in his music nobility of spirit and grandeur of conception. He may at times bore you, but at least you have the feeling of having suffered in a worthy cause.

The key to the Eighth Symphony is the adagio. This long and impressive movement contains the sum of what Bruckner had to say. The finale, therefore, appears as a sort of ponderous excrescence and even the two preceding movements grow dim in retrospect.

To state the other side of the case the tediousness of the Symphony is brought about by Bruckner's habit of repeating and hammering home the obvious. As an English critic once put it: "One more cadence and I'll shoot!" But the essential nobility and spiritual fervor of the man are what remain in the mind after hearing the Eighth Symphony. These qualities were the more deeply impressed on us by the intense and sympathetic interpretation which Dr. Koussevitzky and the orchestra gave of the score.

The concert opened with the sunny and amiable "Italian" Symphony of Mendelssohn, doubly well known to Boston audiences by reason of the excellent recording which our orchestra made of it some years ago. The performance yesterday had one or two rough spots, notably in the opening of the Saltarello; but these were minor blemishes on what was mainly a spirited and captivating reading of Mendelssohn's finest Symphony.

The concert will be repeated tonight. Next week Serge Koussevitzky will conduct the first performance of Aaron Copland's Third Symphony; Tchaikovsky's Violin Concerto (with Erica Morini as soloist), and Strauss' "Till Eulenspiegel's Merry Pranks."

NEWS OF MUSIC

Boston Orchestra Opens 66th Season With Concert Next Friday Afternoon

BY WARREN STOREY SMITH

THE Boston Symphony Orchestra's 66th season and Dr. Koussevitzky's 23rd as its conductor will begin on Friday afternoon and Saturday evening of this week. At this pair of concerts and the first of the new Tuesday evening (formerly Monday evening) series, which falls on Oct. 8. Dr. Koussevitzky will offer the relatively brief and rather slight Ninth Symphony of Shostakovitch, which had its American premiere at the Berkshire Festival last August. Since the 50th anniversary of the death of Brahms will come next April he will set the local Brahms ball rolling with the First Symphony and will follow it with No. 3 on Tuesday. The remaining number this week will be Scriabin's "Poem of Ecstasy" and the Tuesday program has in its place Strauss' "Till Eulenspiegel."

It was announced here some time ago that Dr. Koussevitzky would conduct only 13 of the 24 pairs of regular concerts and that four of them would fall to Bruno Walter. It has now been disclosed that the other conductors will be Leonard Bernstein and a distinguished newcomer from France, the Alsatian-born Charles Muench, whose regular orchestra is that of the Paris Conservatory. A Frenchman who is no stranger here, Darius Milhaud, will conduct the first performances of a new symphony of his, commissioned by the Koussevitzky Music Foundation and originally slated for last season.

Dr. Koussevitzky's enthusiasm for that singular composer, Alexander Scriabin, with whom he was once closely associated, has cooled of late. He put the "Poem of Ecstasy" on his very first program and immediately established himself as the unexcelled interpreter of the composer's works. Since I have already promised to pay my respects to the late Paul Rosenfeld, it is doubly to the point at this time to quote a portion of his remarkable summary of Scriabin's orchestral compositions. In the wrong hands, and sometimes in Mr. Rosenfeld's, the impressionistic method of criticism can fly wide of the mark. But in such a passage as the following it can say more in a few words than could be said in pages of technical analysis. The passage in question is to be found in Mr. Rosenfeld's first volume of critical studies, "Musical Portraits," concerned, as was nearly everything that he wrote, with the figures of our own time.

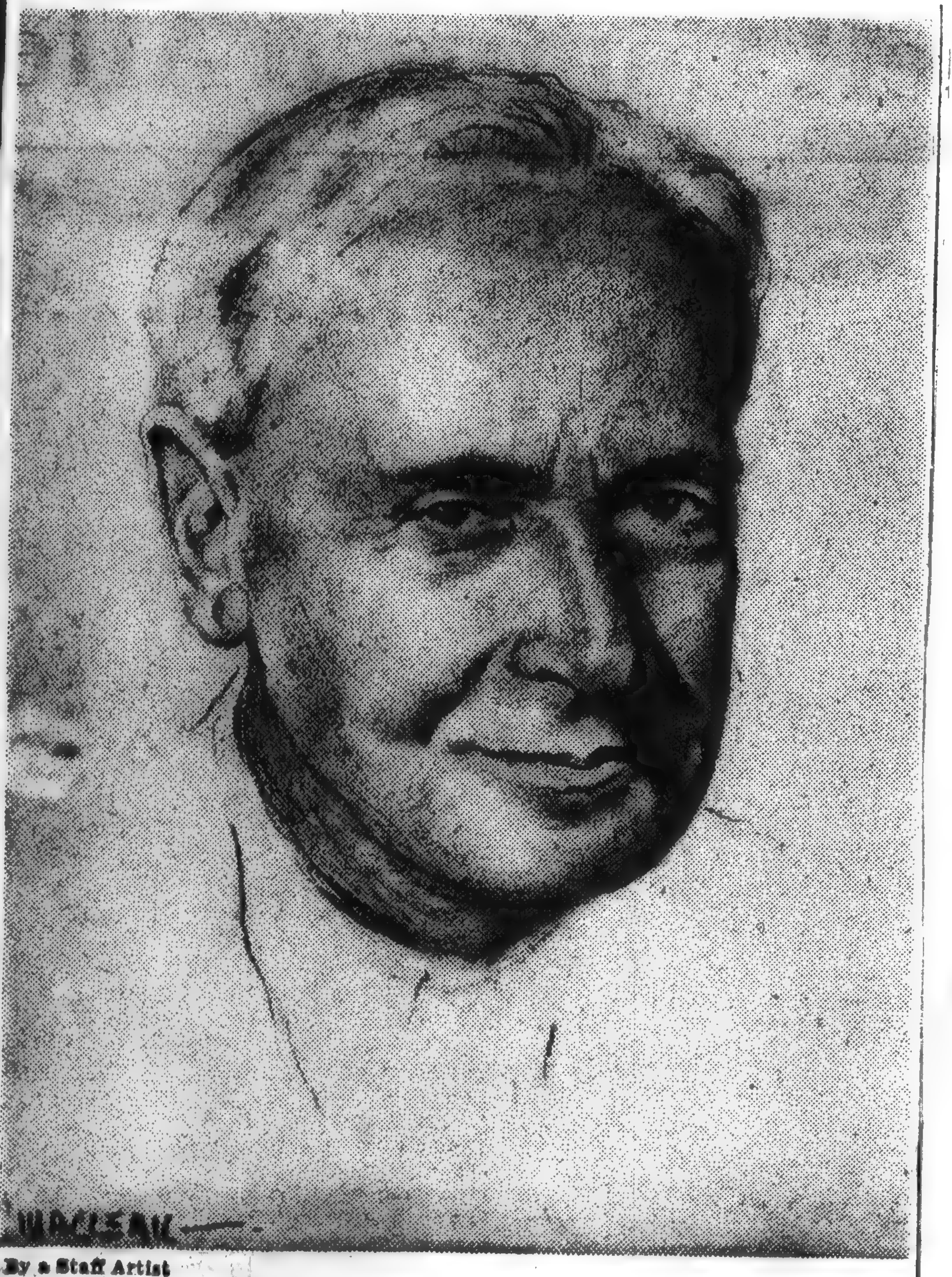
"He had made for himself a curious personal religion, a bizarre mixture of theosophy and neoplatonism and Bergsonian philosophy, a faith that prescribed transport; and these works (symphonic poems) were in part conceived as rituals. They were planned as ceremonies of elevation and deification by ecstacy, in which performers and auditors engaged in active and passive celebrants. Together they were to ascend from plane to plane of delight, experiencing divine struggle and divine bliss and divine creativity. The music was to call the soul through the gate of the sense of hearing, to lead it slowly, hieratically, up through circle after circle of heaven, until the mystical gongs boomed and the mass emotion reached the Father of Souls and was become God."

* * *

As was remarked here the other day, Mr. Rosenfeld was one of the few critics who could write with real understanding about not only one but several arts. He was an artist himself, in Oscar Wilde's sense of the critic as artist; and occasionally his virtuosity led him into a morass. But we can forgive him his bad guesses—we all make them—and his occasional turgidity, his lapses into fine writing and sometimes not far removed from hifalutin, because he had that rare gift of creating a word-picture that was the perfect analogue of the music that inspired it.

I can never think of Scriabin without recalling the passage quoted above, or of Sibelius, without being reminded of the eulogy of his music in the same volume: ". . . it is blood brother to the wind and the silence, to the lowering cliffs and the spray, to the harsh crying of seabirds and the breath of the fog, and, set amid them, would wax, and take new strength from the strength of its kin . . ." Yet a quarter of a century later, reproaching the conductors for their neglect of Milhaud, he could write: "It is they who have turned aside toward the second-rate, in especial toward the music of that overstuffed bard, Jan Sibelius, unto the latest bray."

We think of contemporary criticism as the sort of thing that detected barbarism in Mozart, lunacy in Beethoven and Wagner, acerbity in the gentle Mendelssohn. Mr. Rosenfeld, and it did no great harm, leaned the other way. For him newness was very nearly synonymous with excellence.



By a Staff Artist

Serge Koussevitzky, beginning his twenty-third season as conductor of the Boston Symphony Orchestra with the concerts of Oct. 4-5 in Symphony Hall, Boston. This will be the orchestra's sixty-sixth year.

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

By JOHN W. RILEY

Richard Burgin, the Boston Symphony Orchestra's able associate conductor, made his first appearance of the season in that capacity in Symphony Hall last evening. His program was a well balanced sampling of old and new, of music in various moods, all expertly played.

First there was an Handel Concerto Grosso—in this case, Op. 6, No. 10 in D minor—which always makes good preparation for most anything to folllow. Then came Prokofieff's Suite from the Ballet, "Chout," which hasn't been done here since 1938. This is sharp, clean-cut music, imaginative in every respect and very good fun to hear.

After the interval Mr. Burgin played for the first time in Boston Alexei Haieff's Divertimento. This was quite acceptable and agreeable music, but rather difficult to fathom. Aside from a debt obviously paid to the modern Russians, it lacked a strong character of its own. Still, the Prelude was warm, humid music and the Finale was bright and lively.

Mr. Burgin closed his program, the latter half of which was broadcast by the American Broadcasting Company, with an intense, but well-ordered performance of the Sibelius First Symphony.

'Tale of Tanglewood'• History

"THE TALE OF TANGLEWOOD" by M. A. DeWolfe Howe; (Vanguard Press, $2.00)

With the first post-war festival just getting under way at Tanglewood, this little history of the Boston Symphony's summer home makes a very timely appearance. Mr. Howe, who has become the unofficial historian of the Boston Orchestra, obviously loves Tanglewood, both for its present place in the world of music and for its historic and literary past.

He gives a fascinating glimpse into that past, as he tells of the visit close by of Hawthorne, who immortalized the Berkshire home of the Tappans in his "Wonder Book" and "Tanglewood Tales." We meet not only the Hawthornes, but also such other literary figures of the time as Emerson and Melville.

As for the development of the Berkshire district as a music center, it shoud not come as too great a surprise that it received its first impetus from that great lady of chamber music, Mrs. Elizabeth Sprague Coolidge. In 1918 she established at South Mountain her Berkshire Festival of Chamber Music, which this year, for the first time, is included in the regular Tanglewood Festival.

The first full-sized Berkshire Symphonic Festival was held at the Hanna Farm in Stockbridge, and presented the N. Y. Philharmonic Orchestra under Henry Hadley's direction. In 1936 the Boston Symphony, with Serge Koussevitzky conducting, played at the Emerson farm in Stockbridge, and it was just a year later that Mrs. Gorham Brooks and Miss Mary Tappan presented Tanglewood to the orchestra as a summer home.

DORIS SPERBER.

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

By CYRUS DURGIN

The concerts this week by the Boston Symphony Orchestra are in part birthday parties for American composer Howard Hanson, who will be 50 next Monday. In honor of this event Serge Koussevitzky is playing Mr. Hanson's own Serenade for Flute, Harp and Strings, and the Variations which Roy Harris composed on the tympani theme from Mr. Hanson's Third Symphony. The program begins with the "Surprise" Symphony by Haydn, and ends with the Fourth Symphony of Tchaikovsky.

Mr. Harris entitled his score "Celebration" and dedicated it to his friend Mr. Hanson. These performances are the first anywhere. Until the printed score is available we shall have to wait to know just how Mr. Harris went about fabricating his Variations. All the trade secrets he revealed in the program notes may be condensed: They begin fast, become slow, and end fast. (Let no conservative make a pun about their not ending fast enough!)

At any rate, the Variations are a continuous musical fabric, cleanly if now and then noisily scored; cheerful, amiable, and not of an especially recondite style. (Those last two words are fancy reviewers' jargon, meaning the piece isn't overpoweringly discordant.) Beyond all doubt these Variations sound much better than would any group of Mr. Hanson's friends singing "Happy Birthday." But they are also much harder to remember than that ubiquitous tune. Mr. Harris was applauded when he appeared on the stage.

George Laurent, the flute soloist, and Bernard Zighera, harp soloist, lavished their infinite virtuosity and great musicianship upon Mr. Hanson's modest though expertly contrived Serenade, which was added to the program during the week. All hands received cordial approval.

Haydn's luminous "Surprise" Symphony was heard in a performance that was a model of interpretive proportion and executant deftness. With Tchaikovsky Mr. Koussevitzky triumphed again. No one can play Tchaikovsky as he can, with such inward glow and emotional tension. Even the finale, some of the noisiest nonsense ever penned, took on grandeur under the force of Mr. Koussevitzky's reading.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The living are also honored at the Symphony Concerts. A fortnight ago, Dr. Koussevitzky was marking the 50th anniversary of the death of Anton Bruckner. This week's pair of concerts constitutes a slightly premature celebration of the 50th birthday of Howard Hanson, which actually occurs day after tomorrow. Mr. Hanson wasn't there yesterday but his friend, Roy Harris, was to hear the first performance anywhere of "Celebration," his Variations on a Theme from the Hanson Third Symphony. Somewhat disguised, the familiar refrain, "Happy birthday to you," comes just before the end.

Mr. Hanson's theme is more rhythmic than melodic. It is very short and in the Symphony it is carried principally by the kettledrums. Not so much variations in the usual sense as a sort of orchestral improvisation on this energetic motive, the Harris piece, in the composer's own words, "develops an A-B-A form not unlike a large concert scherzo—fast, slow, fast." The distinct flavor of Sibelius, so prominent in this Symphony is not entirely lost in Mr. Harris' development of the theme, for that is what it amounts to. For a considerable distance this development is more convincing than anything in the Symphony itself. In the slow section, Mr. Harris gets a bit involved and toward the end of the piece, just before the "happy birthday" quotation, he drops rather incongruously into the rhythm and general spirit of "When Johnny Comes Marching Home," a tune that he has already glorified. The net impression is of a piece not designed too seriously, merely a kind of tonal slapping on the back. But it is some slap, for the orchestra requires 14 woodwinds, a tenor saxophone and euphonium besides the normal brass, a large array of percussion instruments, a piano and the usual strings.

One instrument that Mr. Harris forgot to put in was the harp. However,

hard Zighera, the Orchestra's first
pist had had his chance just be-
. At the last minute, Dr. Kousse-
y added to the program Mr. Han-
s own serenade for solo flute, harp
strings, a pleasant piece that would
well at the Pops. Georges Laurent was the flutist, as expert as ever, and much applauded for his little bit. Familiar symphonies, both for themselves and in Dr. Koussevitzky's sympathetic interpretations begin and end the current program. They are Haydn's "Surprise" and the Fourth of Tchaikovsky.

Superlative Recording of Tchaikovsky Fifth by Koussevitzky; Other New Items

By CYRUS DURGIN

Before catching up with serious recordings issued for September (and a few left over from August), let's hearken to an unusual announcement from Columbia. To wit: Beginning a week from tomorrow, which will be Sept. 30, that firm will release its Masterworks, albums and singles, on a weekly instead of a monthly basis. In a way this is revolutionary for the serious side of the trade. The initial Masterworks set under the new policy is a "Paris" Album (M-638) of arias and songs about the City of Light, sung by the Metropolitan's Lily Pons.

Since Dr. Serge Koussevitzky is unquestionably the world's premiere interpreter of Tchaikovsky, Victor's new issue of the Russian composer's Fifth Symphony must be the best. What the academic boys call a "definitive version." The orchestra is the Boston Symphony. Tonally, it is marvelously rich. The surfaces are clean, the balance and reproduction in general of the best quality. And the Koussevitzky way with Tchaikovsky—intense beyond description—will be treasured for years. (DM-1057, $6.85.)

Columbia has seen fit to do another Brahms First Symphony—by Artur Rodinski and the New York Philharmonic - Symphony. Mechanically, technically it is excellent; interpretively it is fair, though cool and not too plentiful of nuance. No doubt this surpasses Columbia's Weingartner performance in sheer sound, but as for expression, I'll take the old one. (MM-621, $6.15.)

Seven pseudo-Spanish ballet numbers from the French opera "Le Cid," by Massenet, have been done for Victor by Arthur Fiedler and the Boston Pops Orchestra. It is too bad that this, one of the more pretentious pops recordings could not have been better. The tone is often rough and hard, and you realize only too well, from the plentiful echoes, that the recording was made in an empty hall. (DM-1058, $3.)

Songs of Mahler

Gustav Mahler's unique "Songs of a Wayfarer," put out by Columbia, also deserved a finer job. By Negro contralto Carol Brice; conductor Fritz Reiner and the Pittsburgh Symphony, this is adequate but no more. To be sure, the orchestra sounds well and Mr. Reiner is a good man with Mahler, but Miss Brice's voice is uneven of tone and she affords only a shadow of the deep emotional expression these songs ought to have. (MX-267, $3.)

Haydn's C major Symphony No. 97 (No. 1 of the Salomon series) is seldom played today. On discs it had existed in this country only in an old, imported and now discontinued Victor set. Sir Thomas Beecham and the London Philharmonic have done it anew for the same company. No model either of delicacy or imagination, it nevertheless is hearty and competent. (DM-1059, $3.85.)

Any day now I'm going to count the items in the record catalogues (O yes!) to prove my hunch that Wagner is the most recorded composer. Well, here's some more, the last scene of the first act in "Die Walkuere." The singers are the Metropolitan's soprano Helen Traubel and tenor Emery Darcy; the orchestra the New York Philharmonic, Artur Rodzinski conducting. This scene includes the arias of Siegmund and Sieglinde and the music of the drawing of the sword. In all respects the album is fair, yet flawed vocalizing and conductorial tepidity keep it from reaching top grade. (Columbia MM-618, $4.05.)

If you like the way soprano Jeanette MacDonald sings, you'll find pleasure in Victor's M-1071 ($3), which is a collection of operetta arias. Miss MacDonald renders two numbers each by Victor Herbert, Jerome Kern and Rudolf Friml, with orchestra and chorus to help out.

The thousands who crowd the concert halls every year for the Don Cossacks' concerts are herewith advised of Columbia's M-619

Records

(Continued on Next Page)

Items Concerning Music; Symphony Broadcasts Changed

By ALEXANDER WILLIAMS

Various odd items of musical news will have to supplant the usual sermon in this space, since they are rather more pressing than reviews of books or records or abstract critical opinion. First of all there is the interesting change in the Boston Symphony's radio contract. The old Saturday night broadcasts are off, and instead the orchestra will be on the air for an hour each Tuesday from 9:30 to 10:30 P. M. starting October 8. Actually the Boston Symphony management was able to effect this rather sweeping change in its schedule with more ease than might at first seem possible. The six Monday night concerts have been shifted to Tuesday with only one upset, so that there will be two concerts in the series in October and then none until January from which point they will be monthly. Secondly, the regular series of eight concerts in Cambridge will be similarly changed and thirdly the Providence concerts are conveniently on Tuesdays anyway. The few remaining concerts to round out the radio contract will be made up on the road during the orchestra's tours.

I must say that I am delighted at this change. For some time it has been pointed out that the programs of the regular series have frequently suffered artistically and ideally because of having to be tailored to the strict demands of radio time. It meant in sum that the longer part of the program came after the intermission, a debatable practice, and that modern music was almost always relegated to the opening. Once last winter when President Truman was to speak Saturday night we had one course knocked out of our musical repast. Now, to be sure, it will be the subscribers to the subsidiary series who will occasionally suffer. But it is better so. In the first place the regular Friday afternoon and Saturday night concerts are the foundation and standard on and by which the orchestra lives, and thus the programs should be subject to no other consideration than that of making them the finest possible. Secondly, not so much modern music is played at the subsidiary series, so that it will be much easier to arrange a suitable, if rather conventional, hour of music each week for the radio public.

Since I am on the subject of radio I listened last Sunday to the 200th broadcast over C. B. S. by our celebrated local organist, Mr. E. Power Biggs. He is currently engaged in playing all the organ music of Handel, as he has done in the past with Bach. Last Sunday he had the assistance of the Fiedler Sinfonietta in the presentation of the first and second of Handel's organ concertos. Mr. Biggs uses the baroque organ, a modern reconstruction of the remarkable instruments for which Bach, Handel and the great 17th century German organists composed. Altogether this is an excellent opportunity to become acquainted with a field of music about which the general public knows all too little. The only out about the broadcasts is that they occur from 9:15 to 9:45 in the morning, which makes it awkward for those music lovers who happen to reserve Sunday morning for sleep.

The 87th annual music festival at Worcester comes rather late this year, from Oct. 14 through Oct. 19. The Philadelphia Orchestra, Eugene Ormandy conducting, the Worcester Festival Chorus and a long list of soloists will participate. On the whole the programs do not depart very far from the well-tried symphonic repertoire. There is one notable exception for which I certainly intend to make the trip to Worcester on Thursday, Oct. 17, to hear. That is Prokofieff's Cantata Op. 78, "Alexander Nevsky," for mixed chorus, mezzo-soprano solo and orchestra. The work has been recorded by Columbia, but it has had no local performance.

Harvard University releases the news of the appointment of that great musical scholar, Otto Kinkeldey, as visiting lecturer in music under the Horation Appleton Lamb Fund. Past lecturers have included Georges Enesco, Gustav Holst, Hugo Leichtentritt, Bela Bartok and Aaron Copland. For two summers about 10 or a dozen years ago I sat at Mr. Kinkeldey's feet and imbibed the wisdom that he fascinatingly imparted. For many years he taught at Cornell, and I am glad that Harvard has at last secured him for a position of more prominence than teacher in the summer school.

MUSIC: Moses Smith

The Boston Symphony Orchestra, in its first concert of the season last Friday, sounded as good as ever. It displayed the familiar virtuosity, tonal brilliance and beauty, and wide range of tonal colors. Hearing it in the flesh, instead of over the radio and records as I have in recent months, I was again captivated by its manifold virtues.

SMITH

The same goes for Koussevitzky, who in his 73rd year, displays the wonted superlative drive and enkindling imagination. His presentation of Scriabin's "Poem of Ecstasy," for example, a miracle of careful planning for orchestral effect and climax, had, for the listener, the freshness of the performance on the occasion of Koussevitzky's debut here 22 years ago or what must have been its freshness when he first presented it in St. Petersburg and Moscow in his first Russian season of conducting, 1909-10. Watching Koussevitzky, indeed, as he drove the musicians imperiously on, one had the illusion of looking at a young man in his thirties.

The miracle of Koussevitzky is not to be explained readily, and I certainly shall not attempt to explain it in 800 words. It is easier, on the other hand, to tell why his orchestra plays as well at the beginning of the season, after only a few rehearsals, as in mid-season, after many. It is because the great majority of the musicians have played together and—even more important—with Koussevitzky for year after year so that, rather than following his commands, they seem to anticipate them. They resemble a first-rate jazz orchestra. They are in the groove.

There have been changes in personnel, of course, and there will be more, for the body of men whom Koussevitzky engaged in his early years here and with whom he reshaped the orchestra have aged along with their leader. At the opening concert there were seven musicians who had not appeared in the orchestra at the end of last season.

Two had returned from the war to take up their old places. One of the additions was in the first violin section to replace Alfred Krips, who had moved up to the important post of assistant concert-master, replacing the retired Theodorovicz. There is a new first oboe, J. Holmes, in place of Gillet ,also retired. A new horn player, J. Stagliano, comes to lead the second quartet and occasionally alternate (as he did in the Brahms First Symphony last week) with W. Valkenier as first horn. The other new men are a trumpet player and second violinist. The new first oboist and trumpet player, it may be noted in passing, are former students at the Berkshire Music Center at Tanglewood.

There is spectial significance in the selection of the first oboist. The orchestra has in recent years steadily added to its rank of American-born and American-trained musicians. (It is not many years since the orchestra was a foreign institution). But, so far as I am aware, young Holmes is the first native section leader of the orchestra. Whether he makes good or not, I think it's about time for the change. I think we have finally arrived at the point where some of our conservatories can produce not only first-class technicians (as they have been doing for some years now) but also first-class musicians. At any rate, we must, once and for all, give up our reliance on periodic supplies from abroad. If America is not now able to stand on its own musical feet, it will never be able to.

I should like to make a brief addendum to the effect that, hearing the Shostakovitch Ninth Symphony for the first time, I found it enjoyable. It is not a long work, like its predecessors, but it is not so slight, either in length or in substance, as I had been led to expect. It is a thoroughly mature work. In method and manner it harks back much to the composer's youth—as far back as the First Symphony, written in his teens, and the 'Cello Sonata. But while it has some of their freshness and even impudence, the controlling hand of a master is now evident

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BRATTLEBORO, VT.
REFORMER

OCT 2 - 1946

Russians Refuse Bid to Lead Boston Symphony

BOSTON (AP)—Two of Russia's greatest composers have refused invitations to lead the Boston Symphony orchestra in their own compositions this season, apparently because of strained international relations, Conductor Serge Koussevitzky said today.

Dr. Koussevitzky said that Sergei Prokofieff and Dimitri Shostakovich at first indicated they would accept, but later sent their "regrets."

"Perhaps," said Dr. Koussevitzky, "their government authorities did not know how they would be received in this country—whether their reception would be good or bad."

NEW ORLEANS, LA.
ITEM

OCT 2 - 1946

DR. SERGE KOUSSEVITZKY, Russian-born conductor of the Boston Symphony, revealed that two of the most famous Russian composers have refused to serve as guest conductors of the orchestra. The men who said no to Koussevitzky's invitation to guest-lead are Serge Prokofieff, best known possibly for his whimsical, "Peter and the Wolf," and Dmitri Shostakovitch, whose symphonies drew American raves. Asked why Koussevitzky shrugged, "Perhaps their government authorities did not know how they would be received in this country. Propaganda in the papers against Russia is terrific. Perhaps they didn't want to risk an unfavorable reception until conditions between the countries are more settled."

MIAMI, FLA.
HERALD

OCT 2 - 1946

★ ★ ★

BACK ON THE AIR starting Oct. 8, the Boston Symphony orchestra again will be heard weekly at 9:30 p. m. over ABC-WGBS.

The broadcasts, covering a period of about 40 weeks, will include the ensemble's regular winter season, the summer "Pops" and Esplanade concerts, and some of the annual Tanglewood festival programs next summer. Dr. Serge Koussevitzky, celebrating his 22nd season as conductor, will be at the podium for most of the broadcasts.

★ ★ ★

BARRE, VT.
TIMES

OCT 2 - 1946

RUSSIANS REFUSE

Will Not Lead Boston Symphony In Playing Their Compositions

Boston, Oct. 2 (AP)—Two of Russia's greatest composers have refused invitations to lead the Boston Symphony orchestra in their own compositions this season, apparently because of strained international relations, Conductor Serge Koussevitzky said today.

MONTPELIER, VT.
ARGUS

OCT 2 1946

Russian Composers Refuse To Lead Boston Symphony

BOSTON, Oct. 2, (AP)—Two of Russia's greatest composers have refused invitations to lead the Boston symphony orchestra in their own compositions this season, apparently because of strained international relations, Conductor Serge Koussevitzky said today.

Dr. Koussevitzky said that Sergei Prokofieff and Dimitri Shostakovich at first indicated they would accept, but later sent their "regrets."

"Perhaps," said Dr. Koussevitky, "their government authorities did not know how they would be received in this country—whether their reception would be good or bad."

"The propaganda against Russia is terrific," he continued in an interview. "Perhaps they didn't want to risk an unfavorable reception until our two countries are more settled."

This Clipping From
UTICA, N. Y.
OBSERVER DISPATCH
OCT 2 - 1946

Rochester Man In Orchestra

Boston—(AP)—A native-born American has been installed as a "first desk" player for the first time in the 66-year history of the famous Boston Symphony Orchestra, Dr. Serge Koussevitsky, announced yesterday.

Koussevitsky—at the conclusion of the orchestra's first 1946 rehearsal—said 28-year-old John Holmes of Rochester, N. Y., would play first oboe.

The conductor explained that "first desk" is orchestra jargon for a leading instrument position.

Holmes studied at the Eastman School of Music in Rochester and with Koussevitsky and the Boston Symphony for several summer seasons at Tanglewood, Lenox.

The orchestra will open its 1946 season Friday afternoon featuring the new Ninth Symphony by Shostakovitch and "Poem of Ecstacy" by Alexander Scriabin.

This Clipping From
CLINTON, MASS.
ITEM

OCT 2 - 1946

Boston, Oct. 2 (INS)—Greater Boston music lovers were disappointed today by news that Shostakovich and Prokofieff, great modern Russian composers, have declined invitations to conduct the Boston Symphony Orchestra.

Dr. Serge Koussevitzky, of the Boston Symphony Orchestra, disclosed he had invited both to lead the orchestra in their compositions, this season, as a means of improving relations between Russia and the United States.

At first, he said, they indicated they would accept the invitation. Koussevitzky said they later sent their "regrets."

MUSIC

Symphony Concert

The fourth concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Symphony in G major No. 94, "Surprise" .... Haydn
Serenade for solo flute, harp and strings .... Hanson
"Celebration," Variations on a theme by Howard Hanson .... Harris
Symphony No. 4 in F-minor, Op. 36 .... Tchaikovsky

By ALEXANDER WILLIAMS

The best music yesterday for my money was the Haydn Symphony, familiar though it be. The performance was particularly delightful, and, as the "surprise" element is no longer anything more than a dear old chestnut, we can concentrate on the eternal beauty and strength of the music and enjoy it to the full.

Nevertheless, Haydn was not meant to be the hero of the concert. That niche was reserved for Dr. Howard Hanson and the celebration of his 50th birthday. Hanson's importance to American music is universally acknowledged; but it is surely based on education not creation, though goodness knows he has written enough. In Rochester and elsewhere he has always encouraged American composers and has played their music in festivals and concerts. It was for these services that Mr. Roy Harris unleashed at the end of his Variations the strains of "Happy birthday, dear teacher, happy birthday to you!"

I am sure that this was intended in a spirit of affectionate reverence, but all the same the new work seemed to me rather an embarrassing tribute. It is a heavy-handed and rather messy scherzo, with an extraordinarily thick orchestral texture. Nor is the theme from Hanson's excessively Sibelian Third Symphony a very suitable one for variations. Perhaps if we had not heard the Copland Symphony last week Harris' piece, which was also played for the first time, would have sounded more attractive. As it is I should rate it as one of Harris' lesser achievements. Mr. Harris was in the hall yesterday and acknowledge the applause.

Previously we heard something from Dr. Hanson's own pen, a Serenade, in which Mr. Laurent distinguished himself as solo flutist. In this work, which was written in 1945, he harks back, not to his adored Sibelius, but to the sort of French music that was being written in the conservatories before the last war. The piece is pleasant enough for the combination and ends with a neat twist, but I don't think even flutists are going to clamor for it to be repeated.

One of Koussevitzky's favorite war-horses, the Tchaikovsky 4th Symphony, brought the concert to a close which had the audience howling with rapture. The finale was taken at the usual break-neck pace and each climax was more rousing than the previous one. It was the sort of performance that fetches the public in droves, and the orchestra can certainly bring it off. At that let us leave it.

The concert will be repeated tonight. Next week Richard Burgin will conduct the following program: Handel's Concerto Grosso in D minor; Revueltas' "Cuanahuac"; Prokofieff's Suite from "Chout"; Sibelius' Symphony No. 1.

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a very large audience which included Archbishop Cushing. For their appearance, which was presented by Aaron Richmond, in association with the League of Catholic Women, the group of about 40 boys sang a program of both religious and secular songs.

Most successful, perhaps, were the simple ecclesiastical numbers which opened the concert, sung without accompaniment. In Palestrina's "O Bone Jesu," Lotti's "Regina Coeli" and M. Haydn's "In Monte Oliveti," the voices had a solemn purity that was most effective. Franck's "Panis Angelicus," sung as a soprano solo by three very serious youngsters, did not fare so well, as it was dragged out too long and lacked the carrying quality it required.

The most ambitious offering was a group of sections from Faure's lovely Requiem, which suffered from lack of an orchestral background. Both audience and singers seemed to get a great deal of enjoyment from the less serious selections which comprised the latter half of the program.

During the intermission a brief talk was given by Father Flanagan, who explained the aims of the organization at Boys' Town. The choir will make a second and final appearance at Symphony Hall on next Thursday evening.

D W S

TORONTO, CANADA
STAR
OCT 2 - 1946

RUSSIAN MAESTROS SPURN BOSTON VISIT

Boston, Oct. 2—(AP)—Two of Russia's greatest composers have refused invitations to lead the Boston Symphony orchestra in their own compositions this season, apparently because of strained international relations, Conductor Serge Koussevitzky said today.

Dr. Koussevitzky said that Sergei Prokofieff and Dimtri Shostavovich at first indicated they wound accept, but later sent their "regrets."

Boston's Greatest Book Fair Opens at Symphony Hall, Oct. 14

(Continued from First Page)

have their day at a special Thursday matinee.

Vincent Sheean, famed correspondent, Elliott Roosevelt, biographer of his father, two opening-night speakers, and Dr. Gordon Seagrave, who will appear on Wednesday, Oct. 16, are a sampling of the brilliant names that have been assembled from all parts of the world for the fair. Dr. Seagrave, beloved "Burma Surgeon," will arrive in Boston on the last leg of a long flight from Rangoon.

VIEWS CROSS-SECTION

The opening program on Monday afternoon will present a cross-section of world views, with Harrison Salisbury, author of "Russia on the Way," Mbonu Ojike, African author of "My Africa," and Ben Kuroki, young Japanese-American author of "Boy from Nebraska," as speakers. Russell Janney, author of the tremendously popular "Miracle of the Bells," will also speak at this session.

The Book Fair will end with the traditional Sports Night, with H. Allen Smith, popular humorist and author of "Rhubarb," among the speakers. The complete program will be announced in next Sunday's Herald.

By Oct. 14, the opening day of the Book Fair, the foyers of Symphony Hall will be transformed into "A Street of Books," in which 22 co-operating book stores will each have their own distinctive display. The doors will be open at 1:30 in the afternoon, and at 7 in the evening, so that Book Fair crowds will be able to do their window shopping in advance of each speaking session, and vote for their favorite display. An award will be presented to the book store having the most popular window. An art exhibit, comprising a priceless collection of American water colors and drawings, will be on view during the four days of the fair.

SEATS RESERVED

As usual, speaking sessions will begin at 3 o'clock in the afternoon except on Thursday afternoon, when the children's program will begin at a special time to be announced later) and at 8:15 in the evening. Tickets will go on sale Tuesday at co-operating book stores in all parts of New England, at Symphony Hall, and at the Boston Book Fair box office, 80 Mason street, Boston. Tickets for all sessions, except for the children's program, with a special price of 15 cents, will be 50 cents, and all seats will be reserved.

The following book stores are co-operating in the Book Fair:

Bay Colony; Beacon Press; The Book Shop, Providence; Dartmouth Bookstall; Denholm & McKay, Worcester; DeWolfe & Fiske Company; Irving F. Ephraim, Worcester; Gilchrist's; Goodspeed's Book Shop; Grover-Cronin; Norman Alexander Hall; Harvard Co-operative Society; Hathaway House Bookshop; C. F. Hovey & Co.; H. S. Hutchinson & Co., New Bedford; Lauriat's; Jordan Marsh Company; Methodist Publishing Company; The Old Corner Book Store; Personal Book Shops; Phillips Book Store; Smith & McCance; Tory Row Book Shop; Mary Spaulding's, Winchester; Vendome Book Shop; The Village Bookstall, Weston; R. H. White Company; Williams Book Store and Pius XI Co-operative Society.

COMMITTEE NAMED

The Boston Book Fair Committee, headed by Alice Dixon Bond, Chairman of Arrangements, who will preside at all sessions of the fair, and Milton E. Lord, Honorary Chairman, is made up of the following members:

Charles Francis Adams, Mrs. Harriet Warner Baxter, Dr. Bancroft Beatly, Daniel Bloomfield, Erwin Canham, Dr. Leonard Carmichael, Channing Cox, the Most Rev. Richard J. Cushing, archbishop of Boston; Richard E. Danielson, the Rev. Frederick May Eliot, Francis J. Flagg, Miss Beulah Folmsbee, Dr. Claude M. Fuess, Mrs. William Lloyd Garrison, Mrs. Vincent L. Greene, Mrs. Harvey E. Greenwood, Mrs. Samuel Hallowell, Mark A. DeWolfe Howe, Dr. Edith L. Hurd, Mrs. Wallace Starr King, Henry A. Laughlin, Dr. Joshua Loth Liebman, rabbi of Temple Israel; Mrs. Thomas Mahoney, George E. Minot, Benjamin Ticknor, Ben Ames Williams, Mrs. A. Kingsley Porter, John Marquand, Dr. Daniel L. Marsh, Mrs. Pasquale E. Massa, Mrs. Bertha Mahony Miller, William Dana Orcutt, Miss Dorothy Rackemann, Stuart Rand, Kenneth Roberts, Stanley Salmen, Mrs. Joseph E. Scanlon, the Rt. Rev. Henry Knox Sherrill, presiding bishop of the Episcopal church, and Mrs. Alexander Steinert.

BOSTON BOOK FAIR COMMITTEE MEMBERS DISCUSS PLANS—Part of a group of Boston natables who attended a recent luncheon meeting to formulate plans for the 1946 Book Fair. Standing, from left to right, are Dr. Frederick May Eliot, president of the American Unitarian Society; Dr. Leonard Carmichael, president of Tufts College, and Dr. Bancroft Beatly, president of Simmons College. Seated are Daniel Bloomfield, manager of the Retail Trade Board, and Mrs. Joseph E. Scanlon, president of the Boston City Federation of Organizations.

Clark to Add

NEW YORK, N. Y.
TIMES
OCT 2 - 1946

Lead in Boston Orchestra To American for 1st Time

By The Associated Press.

BOSTON, Oct. 1—A native-born American has been installed as a "first desk" player for the first time in the sixty-six-year history of the famed Boston Symphony Orchestra, Dr. Serge Koussevitzky, its conductor, announced today.

Dr. Koussevitzky, after the orchestra's first rehearsal of the season—said John Holmes, 28, of Rochester, N. Y., would play first oboe. The conductor explained that "first desk" is orchestra jargon for a leading instrument position.

ROCHESTER, N. Y.
TIMES UNION
OCT 2 - 1946

Ex-City Oboist Sets Precedent

John Holmes, 28, a former Eastman School of Music student, has been installed as a "first desk" player in the Boston Symphony Orchestra, it was announced by Dr. Serge Koussevitsky yesterday.

It is the first time a native-born musician has held the position in the 66-year history of the orchestra. Holmes, who will play first oboe, studied with the Boston Symphony and Dr. Koussevitsky for several summer seasons at Tanglewood, Mass.

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
OCT 2 1946

Koussevtizky Gets "Regrets" From Red Composers

BROOKLINE, (U.P.) — Dr. Serge Koussevitzky has revealed that two of Russia's most prominent symphonic composers declined to serve as guest conductors of the Boston Symphony Orchestra this season "probably because of unsettled conditions" between their native land and the United States.

The Boston Symphony conductor, an exile from Russia after the 1917 revolution, said he had invited Serge Prokofieff and Dmitri Shostakovitch to lead the Boston orchestra in their own compositions. At first, both signified their "regrets." Several Soviet soloists did likewise, he said.

Asked why the Russians had changed their plans, Koussevitzky replied:

"Perhaps their government authorities did not know how they would be received in this country—whether their reception would be good or bad. The propaganda in the papers here against Russia is terrific. Perhaps they didn't want to risk an unfavorable reception until conditions between the two countries are more settled."

CAMDEN, N. J.
POST
OCT 2 - 1946

Soviet Composers Sprun U. S. Bid Until Rift Heals

Brookline, Mass., Oct. 1 (UP)—Dr. Serge Koussevitsky said tonight two of Russia's most prominent symphony composers won't serve as guest conductors of the Boston Symphony Orchestra until conditions between the two nations are "more settled."

Koussevitzsky, a Russian-born American, said he invited Serge Prokofieff and Dmitri Shostakovitch to lead the orchestra in their own compositions.

They signified intentions of accepting, but later sent "regrets," he asserted.

NEW YORK, N. Y.
DAILY WORKER
OCT 1 - 1946

Juht: Fine Musicianship

Every once in a great while, from the depths of the symphonic string bass section, there comes an individual player who has the equipment and desire to give a solo recital.

Such a bassist is Judwig Juht (Yoohit), of the Boston Symphony Orchestra, who played a program of classic and modern works in Town Hall last Saturday afternoon.

Mr. Juht is a very proficient bassist and showed fine musicianship in his recital.

Solo bass literature is very limited and the Corelli and Vivaldi works on the program, though standard bass solos, were originally written for a much smaller instrument. They are spirited and interesting compositions, but lie rather high and do not make enough use of the whole range of the modern string bass. The works of Koussevitzky and Mr. Juht's own compositions were specially written for bass and exploit the instrument more fully. They were light and melodic in character and beautifully played.

The first performance of a Sonata by Kornsand for bass and piano was a feature of the program. This work is well suited to the instrument and afforded moments of interest and beauty. The composer was present and shared the applause of the small audience which, by the way, seemed to consist of all the bass players in New York who happened to have the free time that afternoon.

Valentin Pavlovsky accompanied and played the piano part of the Kornsand piece with great taste.

MURRAY CHASE.

TOWN & COUNTRY
NEW YORK CITY
OCT 1946

Quintet from "Peter Grimes," reading clock-fashion from conductor Leonard Bernstein's back: Eric Crozier, who co-directed it, Benjamin Britten, who composed it, Aaron Copland, who lauded it, and Serge Koussevitzky, whose Foundation ordered it in 1941

At the first American performance of the opera "Peter Grimes" in Lenox, Britain's Benjamin Britten and Crozier are applauded by Bernstein and a cast of students. The text, based by Montagu Slater and Britten on a poem by Crabbe, "The Borough," is as exciting as the melodic invention of the music

PHOTOS BY RUTH ORKIN

Globe Oct. 2, 1946 THE

Fear of Reaction Bars U. S. Visit of Soviet Artists—Koussevitzky

By CYRUS DURGIN

"All those who seek for peace and friendship must want good relations with Russia," asserted Serge Koussevitzky yesterday. The conductor of the Boston Symphony said it in the living room of his own Brookline home in the middle of a press conference about his plans for the orchestra's 66th season, which will begin at Symphony Hall Friday afternoon.

The subject had come up when, in response to a question, Mr. Koussevitzky replied that two foremost Soviet composers, Dimitri Shostakovich and Sergei Prokofieff, would not be coming to the United States this season. There had been rumors that the former might journey over here to hear his new Ninth Symphony, which, performed at "Tanglewood" last Summer, will be on the opening Symphony program this week.

Mr. Koussevitzky gave it as his belief that Prokofieff and Shostakovich, together wth a violinist and conductor invited to his country, could not come because of difficult relations between the United States and the Soviet.

"It may be that the authorities there feel that these musicians might not be well received here. Certainly the propaganda in the papers here against Russia has been terrific."

Urges Ministry of Fine Arts

Looking ruddy and fit, the Russian-born conductor who has been an American citizen for a number of years, seemed to be in a disputatious mood. He spoke his mind too, about good music on the radio and the function of government in supporting music.

"There is not enough good music on the radio. The government should do something. There should be a Ministry of Fine Arts to encourage and support music. You know, of course, about the radio in England. There everyone who has a receiving set has to pay for it, and the British Broadcasting Corporation controls the programs.

"In the United States there should be an opera and an orchestra in every state. I do not think that musicians would consider they were being regimented if there were a government Ministry of Fine Arts

Eastman School "Best Conservatory"

Mr. Koussevitsky also paid high compliments to the Eastman School of Music in Rochester, N. Y.

He plans during the season to honor the director of the Eastman School, Howard Hanson, by performing Roy Harris' Variations on a Theme by Howard Hanson. The work is dedicated to Hanson for his 50th birthday.

John Holmes, a 28-year-old product of Eastman and of Koussevitzky's own Berkshire Music Center, has been appointed first oboe of the Boston Symphony. Holmes is the first American — both by birth and training — to occupy a first desk in the entire history of the Boston Symphony. Holmes will succeed Fernand Gillet, who was the young man's teacher for three Summers at the Berkshire Music Center.

Alfred Krips, announced Mr. Koussevitzky, has been chosen to succeed Julius Theodorowicz as assistant concertmaster of the Boston Symphony. Mr. Krips has been a member of the orchestra for several years.

New Works to Be Heard

A number of new works will be given first performance anywhere during the season to come. These include the Third Symphony by Aaron Copland (American); the Brazilian Guarnieri's First Symphony; Second Symphony by Darius Milhaud (French); a Symphony by the French Olivier Messaien, and the Third Symphony by Walter Piston of the Harvard University Music Department.

The other new works will include "The Song of Songs," with a soprano solo on a text from the Old Testament, by Lukas Foss, pianist of the Boston Symphony. There also will be the Harris Variations aforementioned; a Concerto in G minor for Organ with Strings and Kettledrums by the French Poulenc, and Metamorphosen, latest composition by the aged German composer, Richard Strauss, written for 23 strings.

NEWPORT, VT.
EXPRESS
OCT 2 1946

REFUSE INVITATIONS TO LEAD ORCHESTRA

BOSTON, Oct. 2, (AP)—Two of Russia's greatest composers have refused invitations to lead the Boston Symphony Orchestra in their own compositions this season, apparently because of strained international relations, Conductor Serge Koussevitzky said today.

Dr. Koussevitzky said that Sergei Prokofieff and Dimitri Shostakovich at first indicated they would accept, but later sent their "regrets."

"Perhaps," said Dr. Koussevitzky, "their government authorities did not know how they would be received in this country—whether their reception would be good or bad."

"The propaganda....against Russia is terrific," he continued in an interview. "Perhaps they didn't want to risk an unfavorable reception until our two countries are more settled."

The Boston Symphony conductor became an exile from Russia after the revolution in 1917. He warmly supported his native country, however, in World War II.

PROVIDENCE, R. I.
BULLETIN
OCT 2 - 1946

Soviet Composers Reject Boston Offer

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JOURNAL
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AUSTIN, TEXAS
TEXAN
OCT 2 1946

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He based his opinion on the repeated success of the Tanglewood Festival. Year after year, people from all over the country gather in a mountain setting to hear great music. More than ten thousand people heard the Boston Symphony this summer under the direction of Serge Koussevitsky.

The people who traveled thousands of miles to hear this music are proof of America's advanced culture said Mr. Solkosky.

PAWTUCKET, R. I.
TIMES
OCT 2 1946

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LYNN, MASS.
TELEGRAM-NEWS
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TOWN & COUNTRY
NEW YORK CITY
OCT 1946

Quintet fro[illegible] reading clock-fashion from conductor Leonard Bernstein's backs Eric Crozier, who co-directed it, Benjamin Britten, who composed it, Aaron Copland, who lauded it, and Serge Koussevitzky, whose Found[illegible] it in 1941

At the first American performance of the opera "Peter Grimes" in Lenox, Britain's Benjamin Britten and Crozier are applauded by Bernstein and a cast of students. The text, based by Montagu Slater and Britten on a poem by Crabbe, "The Borough," is as exciting as the melodic invention of the music

PHOTOS BY RUTH ORKIN

Globe Oct. 2, 1946 THE

Fear of Reaction Bars U. S. Visit of Soviet Artists—Koussevitzky

By CYRUS DURGIN

"All those who seek for peace and friendship must want good relations with Russia," asserted Serge Koussevitzky yesterday. The conductor of the Boston Symphony said it in the living room of his own Brookline home in the middle of a press conference about his plans for the orchestra's 66th season, which will begin at Symphony Hall Friday afternoon.

The subject had come up when, in response to a question, Mr. Koussevitzky replied that two foremost Soviet composers, Dimitri Shostakovich and Sergei Prokofieff, would not be coming to the United States this season. There had been rumors that the former might journey over here to hear his new Ninth Symphony, which, performed at "Tanglewood" last Summer, will be on the opening Symphony program this week.

Mr. Koussevitzky gave it as his belief that Prokofieff and Shostakovich, together wth a violinist and conductor invited to his country, could not come because of difficult relations between the United States and the Soviet.

"It may be that the authorities there feel that these musicians might not be well received here. Certainly the propaganda in the papers here against Russia has been terrific."

Urges Ministry of Fine Arts

Looking ruddy and fit, the Russian-born conductor who has been an American citizen for a number of years, seemed to be in a disputatious mood. He spoke his mind too, about good music on the radio and the function of government in supporting music.

"There is not enough good music on the radio. The government should do something. There should be a Ministry of Fine Arts to encourage and support music. You know, of course, about the radio in England. There everyone who has a receiving set has to pay for it, and the British Broadcasting Corporation controls the programs.

"In the United States there should be an opera and an orchestra in every state. I do not think that musicians would consider they were being regimented if there were a government Ministry of Fine Arts

Eastman School "Best Conservatory"

Mr. Koussevitsky also paid high compliments to the Eastman School of Music in Rochester, N. Y.

He plans during the season to honor the director of the Eastman School, Howard Hanson, by performing Roy Harris' Variations on a Theme by Howard Hanson. The work is dedicated to Hanson for his 50th birthday.

John Holmes, a 28-year-old product of Eastman and of Koussevitzky's own Berkshire Music Center, has been appointed first oboe of the Boston Symphony. Holmes is the first American — both by birth and training — to occupy a first desk in the entire history of the Boston Symphony. Holmes will succeed Fernand Gillet, who was the young man's teacher for three Summers at the Berkshire Music Center.

Alfred Krips, announced Mr. Koussevitzky, has been chosen, to succeed Julius Theodorowicz as assistant concertmaster of the Boston Symphony. Mr. Krips has been a member of the orchestra for several years.

New Works to Be Heard

A number of new works will be given first performance anywhere during the season to come. These include the Third Symphc by Aaron Copland (American); the Brazilian Guarnieri's First Symphony; Second Symphony by Darius Milhaud (French); a Symphony by the French Olivier Messaien, and the Third Symphony by Walter Piston of the Harvard University Music Department.

The other new works will include "The Song of Songs," with a soprano solo on a text from the Old Testament, by Lukas Foss, pianist of the Boston Symphony. There also will be the Harris Variations aforementioned; a Concerto in G minor for Organ with Strings and Kettledrums by the French Poulenc, and Metamorphosen, latest composition by the aged German composer, Richard Strauss, written for 23 strings.

NEWPORT, VT.
EXPRESS
OCT 2 1946

REFUSE INVITATIONS TO LEAD ORCHESTRA

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PROVIDENCE, R. I.
BULLETIN
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Art—Music—Theater THE CHRISTIAN SCIENCE MONITOR, BOSTON, WEDNESDAY, OCTOBER 2

Koussevitzky Looks to a New Season—

Finds Absence Of Russians Regrettable

By Winthrop P. Tryon

Russian musicians whom Serge Koussevitzky would like to have appear in Boston, and one or two whom he invited some time ago and whom he confidently looked for, have abandoned the idea of a trip for the present and are remaining at home, so representatives of the press were told yesterday at Dr. Koussevitzky's house in Brookline.

"They do not know," he said, "how they will be accepted in America, and they do not want to take the risk. I see no other reason for their hesitation. We ought to try to get them over here. We can work for good relations with their country in that way."

He explained that concerts of American music are given in Russia, and so no question of hospitality to the art of the United States over there intervenes. There does arise, indeed, trouble in regard to the protection of Russian musical property here, because no copyright safeguards exist for their composers.

⁂

But it looks as though the chief difficulty just now grows out of the diplomatic disaccommodation that has sprung up. At any rate, a sensitiveness has seized their men of music, with the result that they have hastened to cancel arrangements that seemed completely settled. A symphony, for example, which Dr. Koussevitzky wanted from a new Russian composer was offered and then withheld. A conductor whom he wished to introduce to the Boston public reneged on a promise to make a call. A violinist, who would seem to be, from reports, the peer of the brilliant youths who issued from the studio of Leopold Auer after World War I, was all but entered in the books when he stopped negotiations.

Dr. Koussevitzky, talking in his frank and fervent manner, mentioned a problem or two confronting a man who directs the doings of an illustrious aggregation of players like the Boston Symphony. Of particular and professional interest was the matter of visiting conductors.

"You know," said he, "that they come along with the most conservative ideas. They don't want to attempt anything novel or anything that may not be generally acceptable. Consequently they submit programs that are all in the old classic routine. I have to sift out things that are too familiar and worn with our listeners, in order to secure the needed freshness. Then, on my side, where am I when a guest takes charge of the orchestra for a week and I read in the papers that at last the public has heard the Boston Symphony, and that this is how the real thing sounds?"

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Someone asked Dr. Koussevitzky about the relation of the orchestra to the radio, and he responded with enthusiasm in behalf of music of a high order for the air-wave public.

"As for the men who govern the business," he said, "they have good taste and they want the best; but they sometimes gain the impression that the chief thing in music is the name, and that if you mention 'Sibelius' or anybody equally well known, that is enough. Anything by Sibelius, they think, will do. But I know of few composers who are not much better in some of their works than they are in others."

Dr. Koussevitzky expressed a hope that more music by the good orchestras of the country—and he declared there were plenty of them—would be sent out on the radio. Little is accomplished in comparison with what could be.

First in time among new works which Dr. Koussevitzky is presenting this season is Copland's Symphony No. 3, now set for presentation at the third pair of Friday and Saturday concerts, score and parts for the concluding movement not yet received from the copyist.

For another detail in plans, Bruno Walter in his two visits will put on the Symphony No. 9 of Bruckner and the Symphony No. 4 of Mahler; and for still another, Mr. Bernstein in his visit will revive the "Sacre du Printemps" of Stravinsky.

A new member of the orchestra is John Holmes, oboist, taking the place of Mr. Gillet, retiring. Mr. Holmes, Dr. Koussevitzky observed, is the only American to be appointed to a solo desk in the Boston Symphony in the whole history of the institution. Item again, in the roster of members, the name of A. Krips will be printed where that of J. Theodorowicz has hitherto stood. Mr. Krips moves up from the fourth desk of the first violin section to the front desk, taking the chair

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ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE
OCT 2 - 1946

Boston Honors Ex-City Oboist

A former Eastman School of Music student, John Holmes, 28, has been installed as a "first desk" player in the famed Boston Symphony Orchestra—the first time a native-born musician has held the position in the 66-year history of the orchestra.

The Associated Press reported that Dr. Serge Koussevitzky made the announcement yesterday at the conclusion of the orchestra's first 1946 rehearsal. Holmes, who will play first oboe, studied with the Boston Symphony and Dr. Koussevitzky for several summer seasons at Tanglewood, Lenox. The orchestra will open its 1946 season Friday afternoon, featuring the new Ninth Symphony by Shostakovitch and "Poem of Ecstacy" by Alexander Scriabin.

BURLINGTON, VT.
NEWS
OCT 2 - 1946

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TAUNTON, MASS.
GAZETTE
OCT 2 - 1946

Refuse to Lead Until Another Time

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MONTREAL, CANADA
GAZETTE
OCT 3 - 1946

Russians Say No

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WOONSOCKET, R. I.
CALL
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MUSIC

Tuesday Symphony

The second concert of the Tuesday series by the Boston Symphony Orchestra Richard Burgin conducting, was given last night in Symphony Hall. The program was as follows:

Concerto Grosso in D minor for Strings, Op. 6 No. 10 .... Handel
Suite from the Ballet, "Chout" .. Prokofieff
Divertimento .... Haieff
Symphony No. 1 in E minor Op. 39 .... Sibelius.

By ALEXANDER WILLIAMS

Since all but one of the works on last night's program will be heard at the regular Friday afternoon and Saturday night concerts this week, detailed comment on them may be reserved for that time. The new work which will not be repeated was the Divertimento by Alexei Haieff and was played last night for the first time in Boston. A first performance was given last spring in New York by the Little Symphony, Joseph Barone conducting. The composer was present last night in the hall and was induced by Mr. Burgin to come forward and acknowledge the applause.

Mr. Haieff is, I believe, an associate of Stravinsky, for it was he who came out last season in Symphony Hall and conducted Woody Herman's band in the Ebony Concerto of that master to the consternation of the fans. There is more than a hint of the later Stravinsky in this Divertimento. I found it on first hearing a little thin and rather monotonous. The Aria, the Scherzo and the Lullaby, all, for instance, sounded very much alike except for the tempo. Nevertheless, it is not a futile piece of composition. It is a modest effort to be musically diverting and is reasonably successful in this aim.

The Divertimento would have sounded better, I suspect, if it had not followed Prokofieff's Suite from "Chout," which, though written in 1915, is original and entertaining music of a higher order. This is a curious habit of conductors—to put a fairly good modern work against a much better one. Still, more than a generation has intervened between the dates of "Chout" and Mr. Haieff's Divertimento, so that it is perhaps not quite fair to book Mr. Burgin on that charge.

THE BOSTON HERALD
THURSDAY, OCTOBER 3, 1946

Symphonic Treason

The Boston Symphony Orchestra opens its 66th season this week with a musical defilement of the precepts of the Russian revolution. It is playing Shostakovich's Ninth, which has ideological weaknesses, a cynical and evil grotesque, the tone of merciless joking and ridicule, the cold irony of stylization. It is so characterized by the Propaganda Committee of the Central Committee of the Communist Party. It is musical insurrection.

It must be so if Shostakovich's own countrymen say it is so. But those who heard its light, exuberant joyousness at Tanglewood this summer, or will hear it this week at Symphony Hall or next Tuesday in Providence and on the radio, will wonder in just what words it commits sedition against the Soviet Union. Music may be articulate, but it is hard to find in it a language with political significance.

Shostakovitch was once before guilty of schismatic composition. His pre-war ballet and opera, "Lady Macbeth of Mzensk," was heard by Stalin, who found it not to his taste, and the work was proclaimed un-Soviet, unwholesome, cheap and eccentric. He was regarded as a traitor until his Fifth Symphony was produced, which was somehow more in the Stalinist idiom.

The Seventh and Eighth, full of the martial glory of Russia, completed his restoration to orthodoxy. But, perhaps because he was expected to produce a third in a grim and warlike trilogy, and instead came up with a symphonic breath of joyous living, his Ninth is stigmatized as in the stylized form of the ancient classics. Serge Koussevitzky, incidentally, differs on this criticism. He believes the work to be one of the most beautiful of contemporary productions and thoroughly modern.

Shostakovich himself and Prokofieff ("Peter and the Wolf") had accepted invitations to conduct the Boston Symphony, but suddenly sent their regrets. Again an indication of the subordination of the arts in Russia, where musical compositions are contracted for by the government. On the program with the Ninth this week is the "Poem of Ecstasy" of another Russian, Alexander Scriabin, who believed music could speak to the soul. Somehow that is a more comprehensible notion than the belief that it has political overtones.

BOSTON POST, THURSDA

TAKES ISSUE WITH CRITICS

Koussevitzky to Play the Work of Shostakovich

Dr. Serge Koussevitzky, Russian-born conductor of the Boston Symphony Orchestra, took issue yesterday with Soviet criticism of Dimitri Shostakovitch. The Ninth Symphony of the famous Russian composer, which was denounced in Moscow, will be played by the Boston Orchestra at Symphony Hall on Oct. 18-19.

Soviet critic I. Nestiev attacked the Ninth Symphony as "not reflecting the true spirit of the Soviet people," and called it "a playful and fanciful trifle."

Dr. Koussevtizsky, while declining to enter any controversy, said, in direct contradiction of the Russian: "Speaking entirely from the musical point of

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GAZETTE
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A new member of the orchestra is John Holmes, oboist, taking the place of Mr. Gillet, retiring. Mr. Holmes, Dr. Koussevitzky observed, is the only American to be appointed to a solo desk in the Boston Symphony in the whole history of the institution. Item again, in the roster of members, the name of A. Krips will be printed where that of J. Theodorowicz has hitherto stood. Mr. Krips moves up from the fourth desk of the first violin section to the front desk, taking the chair

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ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE
OCT 2 - 1946

Boston Honors Ex-City Oboist

A former Eastman School of Music student, John Holmes, 28, has been installed as a "first desk" player in the famed Boston Symphony Orchestra—the first time a native-born musician has held the position in the 66-year history of the orchestra.

The Associated Press reported that Dr. Serge Koussevitsky made the announcement yesterday at the conclusion of the orchestra's first 1946 rehearsal. Holmes, who will play first oboe, studied with the Boston Symphony and Dr. Koussevitsky for several summer seasons at Tanglewood, Lenox. The orchestra will open its 1946 season Friday afternoon, featuring the new Ninth Symphony by Shostakovitch and "Poem of Ecstacy" by Alexander Scriabin.

BURLINGTON, VT.
NEWS
OCT 2 - 1946

Soviet Composers Decline to Conduct

BROOKLINE, Mass. (UP)—Dr. Serge Koussevitzky has revealed that two of Russia's most prominent symphonic composers declined to serve a guest conductors of the Boston Symphony Orchestra this season "probably because of unsettled conditions" between their native land and the United States.

TAUNTON, MASS.
GAZETTE
OCT 2 - 1946

Refuse to Lead Until Another Time

BOSTON, Oct. (AP) 2 — Two of Russia's great composers have refused invitations to lead the Boston Symphony Orchestra in their own compositions this season, apparently because of strained international relations, Conductor Serge Koussevitzky said today.

Dr. Koussevitzky said that Sergei Prokofieff and Dimitri Shostakovich at first indicated they would accept, but later sent their "regrets."

"Perhaps," said Dr. Koussevitzky, "their government authorities did not know how they would be received in this country—whether their reception would be good or bad."

"The new propaganda . . . against Russia is terrific," he continued in an interview. "Perhaps they didn't want to risk an unfavorable reception until our two countries are more settled."

The Boston Symphony conductor became an exile from Russia after the revolution in 1917. He warmly supported his native country, however, in World War II.

MONTREAL, CANADA
GAZETTE
OCT 3 - 1946

Russians Say No

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This Clipping From
WOONSOCKET, R. I.
CALL
OCT 2 - 1946

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6A 3

MUSIC

Tuesday Symphony

The second concert of the Tuesday series by the Boston Symphony Orchestra Richard Burgin conducting, was given last night in Symphony Hall. The program was as follows:

Concerto Grosso in D minor for Strings. Op. 6 No. 10	Handel
Suite from the Ballet, "Chout"	Prokofieff
Divertimento	Haieff
Symphony No. 1 in E minor Op. 39	Sibelius

By ALEXANDER WILLIAMS

Since all but one of the works on last night's program will be heard at the regular Friday afternoon and Saturday night concerts this week, detailed comment on them may be reserved for that time. The new work which will not be repeated was the Divertimento by Alexei Haieff and was played last night for the first time in Boston. A first performance was given last spring in New York by the Little Symphony, Joseph Barone conducting. The composer was present last night in the hall and was induced by Mr. Burgin to come forward and acknowledge the applause.

Mr. Haieff is, I believe, an associate of Stravinsky, for it was he who came out last season in Symphony Hall and conducted Woody Herman's band in the Ebony Concerto of that master to the consternation of the fans. There is more than a hint of the later Stravinsky in this Divertimento. I found it on first hearing a little thin and rather monotonous. The Aria, the Scherzo and the Lullaby, all, for instance, sounded very much alike except for the tempo. Nevertheless, it is not a futile piece of composition. It is a modest effort to be musically diverting and is reasonably successful in this aim.

The Divertimento would have sounded better, I suspect, if it had not followed Prokofieff's Suite from "Chout," which, though written in 1915, is original and entertaining music of a higher order. This is a curious habit of conductors—to put a fairly good modern work against a much better one. Still, more than a generation has intervened between the dates of "Chout" and Mr. Haieff's Divertimento, so that it is perhaps not quite fair to book Mr. Burgin on that charge.

THE BOSTON HERALD
THURSDAY, OCTOBER 3, 1946

Symphonic Treason

The Boston Symphony Orchestra opens its 66th season this week with a musical defilement of the precepts of the Russian revolution. It is playing Shostakovich's Ninth, which has ideological weaknesses, a cynical and evil grotesque, the tone of merciless joking and ridicule, the cold irony of stylization. It is so characterized by the Propaganda Committee of the Central Committee of the Communist Party. It is musical insurrection.

It must be so if Shostakovich's own countrymen say it is so. But those who heard its light, exuberant joyousness at Tanglewood this summer, or will hear it this week at Symphony Hall or next Tuesday in Providence and on the radio, will wonder in just what words it commits sedition against the Soviet Union. Music may be articulate, but it is hard to find in it a language with political significance.

Shostakovitch was once before guilty of schismatic composition. His pre-war ballet and opera, "Lady Macbeth of Mzensk," was heard by Stalin, who found it not to his taste, and the work was proclaimed un-Soviet, unwholesome, cheap and eccentric. He was regarded as a traitor until his Fifth Symphony was produced, which was somehow more in the Stalinist idiom.

The Seventh and Eighth, full of the martial glory of Russia, completed his restoration to orthodoxy. But, perhaps because he was expected to produce a third in a grim and warlike trilogy, and instead came up with a symphonic breath of joyous living, his Ninth is stigmatized as in the stylized form of the ancient classics. Serge Koussevitzky, incidentally, differs on this criticism. He believes the work to be one of the most beautiful of contemporary productions and thoroughly modern.

Shostakovich himself and Prokofieff ("Peter and the Wolf") had accepted invitations to conduct the Boston Symphony, but suddenly sent their regrets. Again an indication of the subordination of the arts in Russia, where musical compositions are contracted for by the government. On the program with the Ninth this week is the "Poem of Ecstasy" of another Russian, Alexander Scriabin, who believed music could speak to the soul. Somehow that is a more comprehensible notion than the belief that it has political overtones.

BOSTON POST, THURSDAY, OCTOBER 3, 1946

TAKES ISSUE WITH CRITICS

Koussevitzky to Play the Work of Shostakovich

Dr. Serge Koussevitzky, Russian-born conductor of the Boston Symphony Orchestra, took issue yesterday with Soviet criticism of Dimitri Shostakovitch. The Ninth Symphony of the famous Russian composer, which was denounced in Moscow, will be played by the Boston Orchestra at Symphony Hall on Oct. 18-19.

Soviet critic I. Nestiev attacked the Ninth Symphony as "not reflecting the true spirit of the Soviet people," and called it "a playful and fanciful trifle."

Dr. Koussevtizsky, while declining to enter any controversy, said, in direct contradiction of the Russian: "Speaking entirely from the musical point of view, I say that the Ninth Symphony is one of the most beautiful contemporary works."

Only a few hours before a despatch from Moscow had indicated that Shostakovitch is out of favor with the Russian critics, Dr. Koussevitsky announced that the composer had suddenly changed his mind and declined an offer to come to Boston as guest composer of the Symphony Orchestra this season. He expressed the opinion that the Russian felt public opinion here might be "hostile."

Musical circles here, in view of the Moscow attack on Shostakovitch, placed another interpretation on the composer's refusal to come to Boston. Many musicians seemed to feel that official Russian displeasure, not possible American coolness, was the real reason why he changed his mind.

SAN FRANCISCO, CALIF. CHRONICLE

OCT 4 1946

Shostakovich Defended by Koussevitzky

Special from the New York Times

BOSTON, Oct. 3—Dr. Serge Koussevitzky, who believes art is art and not politics, described Dimitri Shostakovich's Ninth Symphony today as "one of the most beautiful of our contemporary works."

The conductor of the Boston Symphony Orchestra stated he spoke from a musical point of view after reading that the Communist party newspaper, Culture and Life, had stated Shostakovich's latest work had ideological weakness and did not reflect the true spirit of the Soviet people.

Dr. Koussevitzky said "Shostakovich's classicism is modern, a classicism not in the old understanding. The whole content, the form, the harmony, ~~is~~ contemporary in this symphony."

The symphony will be played by the Boston Symphony Orchestra at its Friday and Saturday concerts.

Dr. Koussevitzky had disclosed earlier that Shostakovich and Serge Prokofieff had declined invitations to be guest conductors this year.

"It may be that the authorities there feel that these musicians might not be well received here," he commented.

This Clipping From
PRINTERS INK WEEKLY
NEW YORK, N. Y.

OCT 4 - 1946

Jitterbugs vs. Long-hairs

West Hartford

A few weeks ago you published, as an editorial, an article dealing with radio . . . specifically, as regards its misuse by sponsors of so many of today's radio programs.

I happen to be one of the many thousands of Americans with an appreciation for fine music. There was a time, a few years ago, when fine music could be heard via the air waves—but today only a few of the old stalwarts remain, such as The Telephone Hour, The Firestone Program, NBC and CBS Symphonies, International Harvester's "Harvest of Stars," the Ford Sunday Evening Hour and the Longines-Wittnauer "Symphonette."

It seems to me that sponsors of radio programs are taking the wrong slant when they believe, seemingly, that a boogie-woogie program will win more friends for a quality product than a program of Beethoven and Tschaikovsky played by the Boston Symphony. And it would be *wonderful* if PRINTERS' INK could make these sponsors realize that jitter-bugs are not half as discriminatory when buying merchandise as are lovers of symphony concerts and the opera. — M. PEMBER JACKSON.

UNDAY JOURNAL, OCTOBER '6

CHICAGO, ILL. TRIBUNE

OCT 4 - 1946

ON THE AISLE

Chicago Symphony's 56th Season Opens with Drab Concert in Crowded Orchestra Hall

By Claudia Cassidy

To a reviewer who has the misfortune to have to report what happened rather than what should have happened, the job of covering the Chicago Symphony orchestra becomes increasingly perplexing. In the department of incontrovertible fact, the orchestra began its 56th season in Orchestra hall last night, its fourth under the direction of Désiré Defauw. Bus strike or no bus strike, the place was crowded, and there was an atmosphere of polite applause during the first half of the concert, while Brahms' First Symphony drew more robust response, punctuated by a little feminine squeak of delight not unlike the rapturous tribute paid Frank Sinatra.

Concert by the Chicago Symphony orchestra, Desire Defauw, conductor. Presented in Orchestra hall Thursday evening, Oct. 3, 1946. The program:

Overture, "Coriolanus" ....Beethoven
Suite No. 3, D major.................Bach
Chorale and Variations in B minor
.... Franck-Defauw
[First performance in America]
Symphony No. 1, C minor.........Brahms

The rest of the evening's manifestations are less simple to set down. Perhaps you remember that when Mr. Defauw was engaged his patrons told the rest of us to wait three or four seasons and give him a chance to show the wonders he could do with our orchestra. This is the fourth season and Mr. Defauw is monarch of all he surveys. He has changed orchestra personnel to suit his taste — and some of it quit to suit its own taste—and he has abolished the post of associate conductor, presumably because he and Hans Lange were incompatible in music. Arbitrary as some of these things might seem, they are a good conductor's privilege if they pay dividends in better music.

But how defensible are they when that music, far from improving, grows steadily worse? Last night's concert was a drab mediocrity in which the strings did what they could to maintain a slipping standard, while the woods were as ragged as an unmended fence, and the conducting was at best a dreary grind organ. Yet most of the program was standard stuff, featuring three of the Bs in music that the orchestra has played superbly more times than most of us can remember. There were just two novelties in and on the program. One was Mr Defauw's article, the first of a series on his trip overseas. The other was his transcription of Franck's organ chorale in B minor, which at its best resembled Fauré, and in general illustrated Mr. Defauw's taste for the sentimental, the pretentious and the bombastic.

Koussevitzky to the Rescue

Serge Koussevitzky yesterday called Dimitri Shostakovich's 9th Symphony "one of the most beautiful of our contemporary works," after reading the dispatch from Moscow in which the communist party newspaper, Culture and Life, stated that Shostakovich's latest work had ideological weakness and did not reflect the true spirit of the soviet people. Mr. Koussevitzky, who gave the work its first American performance at his Tanglewood festival last summer, will further illustrate his point at his Boston concerts this afternoon and tomorrow night. The Chicago Symphony will play the Symphony here next week.

Notes

Maurice Evans brings his GI "Hamlet" to the Erlanger for a limited engagement starting Nov. 25. . . . Helen Hayes returned to the stage last night in the Boston opening of Anita Loos' "Happy Birthday." . . . Karl Krueger heard Tito Schipa sing in Paris last spring, and has engaged him as soloist with the Detroit Symphony orchestra Jan. 24 and 25. . . . Vladimir Horowitz will play two Monday evening recitals in Orchestra hall Jan. 27 and Feb. 17. Tickets cost $1.50 in the gallery and from $2.40 to $4.80 on the main floor.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

That the first Symphony program would contain Shostakovitch's Ninth Symphony and something by Brahms was a foregone conclusion. The Russian's work, which he played for the first time in America at Tanglewood last summer, is Dr. Koussevitzky's latest prize. And since the German composer died 50 years ago next April, this is to be a Brahms season. Having announced the Third Symphony, the conductor finally settled for the First. The remaining number is Scriabin's "Poem of Ecstasy."

The initial verdict on a piece of contemporary music is frequently reversed, or at least modified. But in the case of so transparent a work as the Shostakovitch Ninth, a first impression can easily be a final one as well. The parodistic, flippant mood of much of the music, which annoyed the Russian critic, Nestiev, who found in it "idealogical weaknesses," which do not "reflect the true spirit of the Soviet people," were as apparent yesterday as they were last August. The two movements which offer a relief from this prevailing jauntiness, the attenuated second and would-be portentous fourth, sounded also much as before. The spun-out meagerness of the Moderato, a movement as long as the rest of the symphony put together, was again on the irritating side; the Largo, with its mock solemnity, by no means unpleasing.

The shocking thing about the symphony is that it marks such a decided regression. Beside it the first, composed when Shostakovitch was 19, is a work of great maturity and substance. In one way or another, and he gets lots of help, Shostakovitch contrives to be the best publicized of living composers. He now has the world anxiously waiting to see what he will do next.

Having played the "Poem of Ecstasy" seven times in his first 15 seasons, Dr. Koussevitzky let it rest for seven more. As he himself admitted the other day, the music had ceased to interest him. Now he returns to it with renewed enthusiasm and yesterday's performance was a tonally gorgeous one, as befits a piece that is so dependent upon mere sound, upon harmonic and orchestral color, glowing and refulgent sonoroties. Having heard them frequently in the interim, it could be seen yesterday how much Stravinsky's "Fire Bird" and Ravel's "Daphnis and Chloe" are indebeted, in their several ways, to this heaven-storming tone poem of the Russian mysticist. The program as a whole was exceedingly well contrasted, and the audience warmed to all of it.

Symphony Plays Condemned '9th' at 66th Opening

By CYRUS DURGIN

The Boston Symphony Orchestra began its 66th season at Symphony Hall yesterday afternoon, and the opening piece was the newly condemned Ninth Symphony by Dimitri Shostakovich. Condemned by one Soviet critic, that is. The Friday audience, which is basically conservative, listened attentively and applauded cordially.

Yet it was obvious that a good deal of their approval was directed to conductor Serge Koussevitzky and the magnificent Boston orchestra. It was equally evident that they did not get anywhere near so much of a kick out of Shostakovich as they did from Brahms' First Symphony, which ended the program.

See SYMPHONY Page 14

Symphony

Continued from the First Page

I learned on pretty good authority, last Thursday, that the bitter criticism of the Shostakovich Ninth by I, Nestiev in Culture and Life probably is not official, even though the Soviet newspaper is published by the Agitation and Propaganda Committee of the Communist Party central committee.

Nestiev's comments that the Ninth has "ideological weaknesses and does not reflect the true spirit of the Soviet people," according to this authority, are likely his own narrow opinions. Nevertheless Shostakovich was once disciplined by the party, and if anything unfavorable to him should appear in Pravda, that likely would mean he again was under a Soviet ban.

Amiable About It All

The mere fact that the Boston audience listened as cordially as they did is a small commentary on the gulf between democratic liberty and authoritarian restriction. I dare say many in the Friday audience think as little of the Soviet political system as I do, and as little of the nonsence that music, an abstract art, can express the ideological side of anything. Yet, they listened and they applauded, and they were amiable about it all.

Heard once at the American premiere at Tanglewood last Summer, and again yesterday, the Shostakovich Ninth still seems clever, flippant, superficial and cheerful. The first movement does indeed reflect a lot of Prokofieff, and the two slow sections are reminiscent of the long slow movement in Shostakovich's own Sixth Symphony. The work probably is too long. Taken all in all, however, it is agreeable and good fun. Why ask more?

It is interesting that Mr. Koussevitzky, following a period when he had no inner enthusiasm for the music of Scriabin, should find "The Poem of Ecstasy" once more does move him. Yesterday he gave it a glorious performance, vivid, glowing, most carefully planned and all details in order. The "Poem" is still an impressive work, a naive esthetic conception expressed in a highly sophisticated orchestral style that owes more than a little to Debussy of the "La Mer" period. You don't need to share Scriabin's half-baked esthetic theories to enjoy the "Poem." It has formal continuity and logic, and therefore it can be enjoyed simply as music.

Affectionate Greeting

Up to this point the Friday listeners had heard the widely differing art of two Russian composers, one who lives under the Soviet regime, the other a subject of the last of the Czars. No doubt it was only because Scriabin is lush and sensuous, where Shostakovich is dissonant, that Scriabin had the bigger hand.

Until Mr. Kousevitzky reached Measure No. 385 (and I'm not joking) in the finale of the Brahms, the performance had been the finest I had ever heard of this grave and monumental symphony. The tone was rich, deep and lustrous, beautiful beyond description; the proportions were perfect, the tempi right; all was neat and clear, and the horn solo of the last movement was absolutely noble. Then, at Measure No. 385 the conductor's passion ran away with him, and in a frenzy of speed the music became confused and threatened to fall apart.

As always at a season's opening, the audience rose in affectionate greeting to Mr. Koussevitzky when he first walked upon the stage. It is an appropriate, even a touching custom. It is also proof that while Bostonians may seem to take their great orchestra and their great conductor for granted, they really have a reverential feeling for the town's musical glory.

Herald

MUSIC

Symphony Concert

The first concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, in its 66th season was given yesterday afternoon in Symphony Hall. The program was as follows:

Symphony No. 9 Op. 70. . Shostakovitch
"Le Poeme de l'Extase," Op. 54. . Scriabin
Symphony, No. 1 in C minor Op. 68
Brahams

By ALEXANDER WILLIAMS

Time was when the first concert of a new season had to be reviewed with the tactful reservation that "clearly the orchestra was not yet in mid-season form." But what with Dr. Koussevitzky's long incumbency and the concerts of the Berkshire Festival the Boston Symphony, refreshed by some six weeks' vacation, now enters a new season with complete authority. The superb performance of the Brahms First Symphony was proof enough, even if the less familiar music in the first half of the program had not already demonstrated it.

Shostakovitch's 9th Symphony was played at the opening of the Berkshire Festival and was commented on at length at that time, as it was one of the few unfamiliar works to be given. There were some to profess disappointment in it. Those of us who have never been ecstatic admirers of Shostakovitch's art rejoiced in the symphony's terseness and gaiety, with the effective contrast of a spare and noble slow movement. Just the other day an official critique from the Soviet denounced the new work as lacking "warm ideological conviction." This solemn and official article went on to ask whether this was the time for "a famous artist to take a vacation, to rest from modern problems."

Since I am not writing for the Daily Worker I can say that the 9th Symphony appeals to me a good deal more than his lengthier scores. I suppose the admirers of Shostakovitch are disturbed because the music delves back to the composer's earlier style in the fast movements. But can they deny that the dirge-like second movement in its succinctness and simplicity is a vast improvement on the interminable slow movements of which Shostakovitch has furnished so many examples?

One trouble is that the 9th Symphony is listened to as the composer's final say on World War II, rejoicing at victory, mourning for the fallen and in the middle of the finale reminding us that victory is not all beer and skittles. Frankly, I think more musical pleasure is to be derived from the Symphony by ignoring the program altogether. Then it says its say agreeably to the ear without necessarily being the last musical word on all our current non-musical problems.

Scriabin's tone poem is not everybody's or everyday music. Nor do I think it went particularly well between Shostakovitch and Brahms. "The Poem of Ecstacy" is overblown in the way in which Scriabin's piano music is not. It is a feast from which you emerge not with a sense of well-being, but with the certain feeling that you have overeaten. There is beauty in it, particularly as it was glowingly set forth yesterday afternoon under Dr. Koussevitzky's direction, but for all that it remains a bloated sort of beauty.

The audience seemed well pleased yesterday afternoon. There was a rising ovation for Dr. Koussevitzky as he entered onto the platform and there was prolonged applause for each number on the program.

The concert will be repeated tonight. Next week Dr. Koussevitzky will conduct Mendelssohn's Italian Symphony and the 8th Symphony of Anton Bruckner, in commemoration of the 50th anniversary of his death.

CHRONICLE

OCT 4 1946

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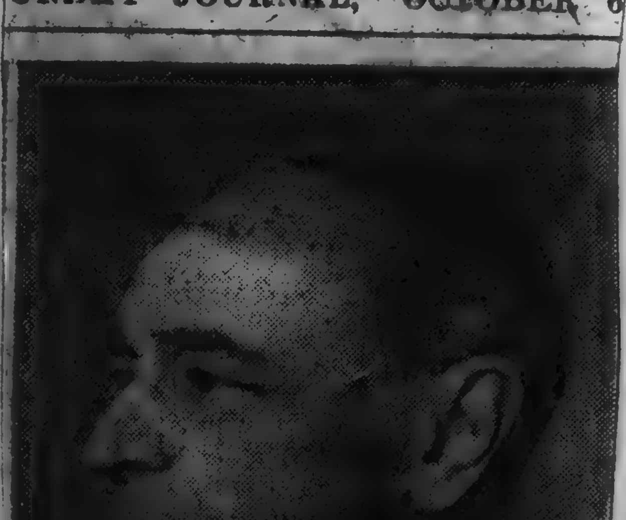
UNDAY JOURNAL, OCTOBER '6



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BY WARREN STOREY SMITH

That the first Symphony program would contain Shostakovitch's Ninth Symphony and something by Brahms was a foregone conclusion. The Russian work, which he played for the first time in America at Tanglewood last summer, is Dr. Koussevitzky's latest prize. And since the German composer died 50 years ago next April, this is to be a Brahms season. Having announced the Third Symphony, the conductor finally settled for the First. The remaining number is Scriabin's "Poem of Ecstasy."

The initial verdict on a piece of contemporary music is frequently reversed, or at least modified. But in the case of so transparent a work as the Shostakovitch Ninth, a first impression can easily be a final one as well. The parodistic, flippant mood of much of the music, which annoyed the Russian critic, Nestiev, who found in it "idealogical weaknesses," which do not "reflect the true spirit of the Soviet people," were as apparent yesterday as they were last August. The two movements which offer a relief from this prevailing jauntiness, the attenuated second and would-be portentous fourth, sounded also much as before. The spun-out meagerness of the Moderato, a movement as long as the rest of the symphony put together, was again on the irritating side; the Largo, with its mock solemnity, by no means unpleasing.

The shocking thing about the symphony is that it marks such a decided regression. Beside it the first, composed when Shostakovitch was 19, is a work of great maturity and substance. In one way or another, and he gets lots of help, Shostakovitch contrives to be the best publicized of living composers. He now has the world anxiously waiting to see what he will do next.

Having played the "Poem of Ecstasy" seven times in his first 15 seasons, Dr. Koussevitzky let it rest for seven more. As he himself admitted the other day, the music had ceased to interest him. Now he returns to it with renewed enthusiasm and yesterday's performance was a tonally gorgeous one, as befits a piece that is so dependent upon mere sound, upon harmonic and orchestral color, glowing and refulgent sonoroties. Having heard them frequently in the interim, it could be seen yesterday how much Stravinsky's "Fire Bird" and Ravel's "Daphnis and Chloe" are indebeted, in their several ways, to this heaven-storming tone poem of the Russian mysticist. The program as a whole was exceedingly well contrasted, and the audience warmed to all of it.

Symphony Plays Condemned '9th' at 66th Opening

By CYRUS DURGIN

The Boston Symphony Orchestra began its 66th season at Symphony Hall yesterday afternoon, and the opening piece was the newly condemned Ninth Symphony by Dimitri Shostakovich. Condemned by one Soviet critic, that is. The Friday audience, which is basically conservative, listened attentively and applauded cordially.

Yet it was obvious that a good deal of their approval was directed to conductor Serge Koussevitzky and the magnificent Boston orchestra. It was equally evident that they did not get anywhere near so much of a kick out of Shostakovich as they did from Brahms' First Symphony, which ended the program.

See SYMPHONY Page 14

Globe

Symphony

Continued from the First Page

I learned on pretty good authority, last Thursday, that the bitter criticism of the Shostakovich Ninth by I, Nestiev in Culture and Life probably is not official, even though the Soviet newspaper is published by the Agitation and Propaganda Committee of the Communist Party central committee.

Nestiev's comments that the Ninth has "ideological weaknesses and does not reflect the true spirit of the Soviet people," according to this authority, are likely his own narrow opinions. Nevertheless Shostakovich was once disciplined by the party, and if anything unfavorable to him should appear in Pravda, that likely would mean he again was under a Soviet ban.

Amiable About It All

The mere fact that the Boston audience listened as cordially as they did is a small commentary on the gulf between democratic liberty and authoritarian restriction. I dare say many in the Friday audience think as little of the Soviet political system as I do, and as little of the nonsence that music, an abstract art, can express the ideological side of anything. Yet, they listened and they applauded, and they were amiable about it all.

Heard once at the American premiere at Tanglewood last Summer, and again yesterday, the Shostakovich Ninth still seems clever, flippant, superficial and cheerful. The first movement does indeed reflect a lot of Prokofieff, and the two slow sections are reminiscent of the long slow movement in Shostakovich's own Sixth Symphony. The work probably is too long. Taken all in all, however, it is agreeable and good fun. Why ask more?

It is interesting that Mr. Koussevitzky, following a period when he had no inner enthusiasm for the music of Scriabin, should find "The Poem of Ecstasy" once more does move him. Yesterday he gave it a glorious performance, vivid, glowing, most carefully planned and all details in order. The "Poem" is still an impressive work, a naive esthetic conception expressed in a highly sophisticated orchestral style that owes more than a little to Debussy of the "La Mer" period. You don't need to share Scriabin's half-baked esthetic theories to enjoy the "Poem." It has formal continuity and logic, and therefore it can be enjoyed simply as music.

Affectionate Greeting

Up to this point the Friday listeners had heard the widely differing art of two Russian composers, one who lives under the Soviet regime, the other a subject of the last of the Czars. No doubt it was only because Scriabin is lush and sensuous, where Shostakovich is dissonant, that Scriabin had the bigger hand.

Until Mr. Kousevitzky reached Measure No. 385 (and I'm not joking) in the finale of the Brahms, the performance had been the finest I had ever heard of this grave and monumental symphony. The tone was rich, deep and lustrous, beautiful beyond description; the proportions were perfect, the tempi right; all was neat and clear, and the horn solo of the last movement was absolutely noble. Then, at Measure No. 385 the conductor's passion ran away with him, and in a frenzy of speed the music became confused and threatened to fall apart.

As always at a season's opening, the audience rose in affectionate greeting to Mr. Koussevitzky when he first walked upon the stage. It is an appropriate, even a touching custom. It is also proof that while Bostonians may seem to take their great orchestra and their great conductor for granted, they really have a reverential feeling for the town's musical glory.

Herald

MUSIC

Symphony Concert

The first concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, in its 66th season was given yesterday afternoon in Symphony Hall. The program was as follows:
Symphony No. 9 Op. 70 .... Shostakovitch
"Le Poeme de l'Extase," Op. 54 .... Scriabin
Symphony No. 1 in C minor Op. 68
Brahms

By ALEXANDER WILLIAMS

Time was when the first concert of a new season had to be reviewed with the tactful reservation that "clearly the orchestra was not yet in mid-season form." But what with Dr. Koussevitzky's long incumbency and the concerts of the Berkshire Festival the Boston Symphony, refreshed by some six weeks' vacation, now enters a new season with complete authority. The superb performance of the Brahms First Symphony was proof enough, even if the less familiar music in the first half of the program had not already demonstrated it.

Shostakovitch's 9th Symphony was played at the opening of the Berkshire Festival and was commented on at length at that time, as it was one of the few unfamiliar works to be given. There were some to profess disappointment in it. Those of us who have never been ecstatic admirers of Shostakovitch's art rejoiced in the symphony's terseness and gaiety, with the effective contrast of a spare and noble slow movement. Just the other day an official critique from the Soviet denounced the new work as lacking "warm ideological conviction." This solemn and official article went on to ask whether this was the time for "a famous artist to take a vacation, to rest from modern problems."

Since I am not writing for the Daily Worker I can say that the 9th Symphony appeals to me a good deal more than his lengthier scores. I suppose the admirers of Shostakovitch are disturbed because the music delves back to the composer's earlier style in the fast movements. But can they deny that the dirge-like second movement in its succinctness and simplicity is a vast improvement on the interminable slow movements of which Shostakovitch has furnished so many examples?

One trouble is that the 9th Symphony is listened to as the composer's final say on World War II, rejoicing at victory, mourning for the fallen and in the middle of the finale reminding us that victory is not all beer and skittles. Frankly, I think more musical pleasure is to be derived from the Symphony by ignoring the program altogether. Then it says its say agreeably to the ear without necessarily being the last musical word on all our current non-musical problems.

Scriabin's tone poem is not everybody's or everyday music. Nor do I think it went particularly well between Shostakovitch and Brahms. "The Poem of Ecstacy" is overblown in the way in which Scriabin's piano music is not. It is a feast from which you emerge not with a sense of well-being, but with the certain feeling that you have overeaten. There is beauty in it, particularly as it was glowingly set forth yesterday afternoon under Dr. Koussevitzky's direction, but for all that it remains a bloated sort of beauty.

The audience seemed well pleased yesterday afternoon. There was a rising ovation for Dr. Koussevitzky as he entered onto the platform and there was prolonged applause for each number on the program.

The concert will be repeated tonight. Next week Dr. Koussevitzky will conduct Mendelssohn's Italian Symphony and the 8th Symphony of Anton Bruckner, in commemoration of the 50th anniversary of his birth.

SPRINGFIELD, ILL.
ILL. STATE JOURNAL

TO CONDUCT SYMPHONY—Dr. Serge Koussevitsky, celebrating his 22nd year as conductor of the Boston Symphony orchestra, will conduct the orchestra when it resumes radio broadcasts Tuesday.

Oct 5

AMUSEMENTS TH

Koussevitzky Hails Shostakovich Work; Describes 9th Symphony as 'Contemporary'

Special to THE NEW YORK TIMES.

BOSTON, Oct. 4—Dr. Serge Koussevitzky, who believes art is art and not politics, described Dimitri Shostakovich's Ninth Symphony today as "one of the most beautiful of our contemporary works."

The conductor of the Boston Symphony Orchestra stated he spoke from a musical point of view after reading the dispatch from Moscow to THE NEW YORK TIMES which reported the Communist party newspaper, Culture and Life, had stated that Mr. Shostakovich's latest work had ideological weakness and did not reflect the true spirit of the Soviet people.

I. Nestiev said in the newspaper which is published by the Agitation and Propaganda Committee of the Central Committee of the Communist party that the first part of the symphony "seems to be just like the stylization of manner of the ancient classics."

To this, Dr. Koussevitzky declared: "Shostakovich's classicism is modern, a classicism not in the old understanding. The whole content, the form, the harmony, is contemporary in this symphony."

Dr. Koussevitzky, who is entering his twenty-third season as conductor of the orchestra, had disclosed earlier that Mr. Shostakovich and Serge Prokofieff had declined invitations to be guest conductors this year. At first they had signified they would accept, but later had sent regrets, he said.

"It may be that the authorities there feel that these musicians might not be well received here," he commented. "Certainly the propaganda in the papers here against Russia has been terrific. All those who seek for peace and friendship must want good relations with Russia."

PORTLAND, ME.
SUNDAY TELEGRAM
OCT 6 - 1946

Boston Symphony Opens New Season

Works of Brahms and Strauss will be featured on the first Boston Symphony Orchestra broadcast of the 946-47 season over Station WPOR nd ABC Tuesday.

Dr. Serge Koussevitzky, starting his 3rd season as conductor of the enemble, will be on the podium. Openng the season, he will offer the Symphony No. 3 of Brahms and Strauss' olorful tone poem, Till Eulenspiegel. t will be the 66th season of the rchestra.

The first broadcast will come from phony Hall, Boston, and other broadcasts will be presented from Providence, Cambridge and other cities while the orchestra is on tour.

In addition to Doctor Koussevitzky, the podium will be occupied this season by Bruno Walter, ~~Leonard Bernstein~~, Charles Munch and Richard Burgin. Feature events of the season will be announced later by Doctor Koussevitzky.

TORONTO, CANADA
GLOBE & MAIL

OCT 4 - 1946

Koussevitsky Plans to Play Symphony That Irked Reds

New York Times Special to The Globe and Mail. Copyright

Boston, Oct. 3. — Serge Koussevitzky, who believes art is art and not politics, described Dimitri Shostakovich's Ninth Symphony today as "one of the most beautiful of our contemporary works."

The conductor of the Boston Symphony Orchestra stated he spoke from a musical point of view after reading the despatch from Moscow which reported that the Communist Party newspaper, Culture and Life, had stated that Mr. Shostakovich's latest work had ideological weaknesses and did not reflect the true spirit of the Soviet people.

The newspaper, which is published by the Agitation and Propaganda Committee of the Central Committee of the Communist Party, said that the first part of the symphony "seems to be just like the stylization of manner of the ancient classics."

To this, Dr. Koussevitzky declared: "Shostakovich's classicism is modern, a classicism not in the old understanding. The whole content, the form, the harmony, is contemporary in this symphony."

The symphony will be played by the Boston Symphony Orchestra at its Friday afternoon and Saturday night concerts.

Dr. Koussevitzky, who is entering his 23rd season as conductor of the orchestra, had disclosed earlier that Mr. Shostakovich and Serge Prokofieff had declined invitations to be guest conductors this year. At first they had signified they would accept, but later had sent regrets, he said.

"It may be that the authorities there feel that these musicians might not be well received here," he commented. "Certainly the propaganda in the papers here against Russia has been terrific. All those who seek for peace and friendship must want good relations with Russia."

ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE

OCT 6 - 1946

Records In Review

By NORMAN NAIRN

TSCHAIKOWSKY: Symphony No. 5 in E minor, Op. 64. Serge Koussevitzky conducting the Boston Symphony Orchestra. This new portrayal of the oft-recorded Tschaikowsky Fifth belongs near the top of the list. Here is a wholly satisfying musical experience, as Koussevitzky and his superb aggregation of players offer their usual brilliant tone quality and deep emotional effect. The felicities of phrasing, the blending of sonorities and orchestral balances never want in eloquence. In other words, it is a magnificent offering and well deserves inclusion in one's library. Quality of recording matches that of performance. (Victor, six 12-inch records.)

PROVIDENCE, R. I.
JOURNAL

OCT 6 - 1946

Koussevitzky Ignores That Russian Tumult

BY G. Y. LOVERIDGE

FIGHTING has broken out along the Russian musical front once again. The noise has been heard around the world as far as Boston and will reach Providence a week from Tuesday.

The shooting is all about the Ninth Symphony of Dmitri Shostakovitch, which is said to be inharmonious with Russian ideals. I. Nestiev leads the attack in an article in Culture and Life, published by the Agitation and Propaganda Committee of the Central Committee of the Communist Party. The foremost champion of the defense is Dr. Serge Koussevitzky, a Russian exile, conductor of the Boston Symphony Orchestra.

Called "Playful Trifle"

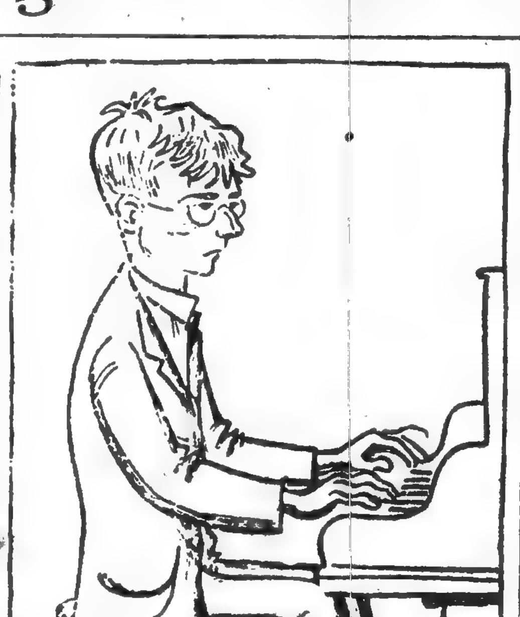
Mr. Nestiev calls the symphony "a certain respite, a facile and light incident among considerable creations of Shostakovitch, a temporary forgetting of big, serious problems for a playful and fanciful trifle." He questions the propriety of a "famous artist" taking a vacation at this time and "resting from modern problems." The symphony furthermore has "ideological weaknesses" and does not express the true spirit of the Soviet people, he says.

Dr. Koussevitzky, on the other hand, says: "I have considered and still consider the Ninth Symphony one of the most beautiful of all contemporary works. Let us leave politics to the politicians and music to the musicians."

So saying, having played the Ninth already at Tanglewood in the Summer, he played it again Friday afternoon in Boston, and will play it again next week in Providence; at that time it will also be broadcast.

Report from Boston Front

The Friday audience in Boston, a notoriously conservative gathering, swallowed the Ninth without any evident distaste for its sound or its ideology. One of our agents, planted in the hall, reported that it received 250 per cent more applause than another Russian opus, 'Le Poeme d'Extase," by Scriabin. A second observer, however, gave the nod to Scriabin in the decibel department.



DMITRI SHOSTAKOVITCH
As Russian cartoonist sees him.

The agent first hereinbefore alluded to reported the following reactions:

A Russian concert pianist: "I hate it."

A music writer and former critic: "It is in the style of Shostakovitch's first period."

A regular subscriber, aged 20: "Well, it's really enjoyable, but I wouldn't call it profound."

A Boston music teacher: "I'd call this a perfect short story that I prefer to some of his long novels."

The playing time, at Koussevitzky tempos, is 32 minutes, considerably shorter than the Brahms first, for instance.

Folks at Home Rebuked Him

Mr. Shostakovitch has received rebukes from the folks at home before. His opera "Lady Macbeth of Mensk" was condemned as "a return to bourgeois ideals" and "a leftist mess."

"The composer evidently did not set himself the task of conforming to the desires and expectations of the Soviet audience," Pravda growled. "He mixes tones promiscuously to interest the formalist-aetheticists who are lacking in good taste."

The favorable views of foreign audiences are accounted for by Pravda as follows: "The opera tickles the perverted taste of the bourgeois audience with its flailing, screaming, neurasthenic music."

But by the time of his Leningrad symphony Shostakovitch had got back into the groove and was praised in Russia as well as abroad.

The present deterioration of relations between Shostakovitch and the home-front critics is emphasized by another incident, although this may be connected with the larger problems of the Russian and Anglo-Saxon tug-of-war. Shostakovitch and Serge Prokofieff were to have come here to be guest conductors of the Boston orchestra this season. They indicated that they would accept the invitation but later sent "regrets."

"Perhaps their Government did not know how they would be received in this country, whether their reception would be good or bad," Dr. Kousevitzky said.

What this has to do with the Dardanelles and the atom bomb we don't know, but there's a connection somewhere.

He oct 5

Symphony Marks New Social Season

By ALISON ARNOLD

Although yesterday was like summer, it marked the official opening of the winter season. For the Symphony concerts began, and from now on until spring, Friday afternoons will be definitely reserved for these important occasions. No Boston hostess ever would think of planning anything to interfere with the Friday Symphony, and luncheon always is early and tea late on that red-letter day. For Symphony tickets are prized highly and are handed down from mother to daughter along with the family portraits and silver.

There were many familiar faces in the huge audience which filled Symphony Hall for the first concert of the 66th season and stood to applaud Dr. Serge Koussevitzky as he appeared on the stage. The program included the 9th Symphony by Shostakovitch, which was performed for the first time in America by the Boston Symphony Orchestra at Tanglewood last July. And for those who are not too enthusiastic about the Russian composer, there was a Brahms Symphony, always popular with Boston Symphony audiences.

The intermission yesterday was like a family reunion with friends greeting friends after the long summer. Mrs. Allan Forbes was in smart black with sables, and Mrs. Frederick K. Bradlee, Jr., also wore black with a becoming pearl choker. Mrs. Robert Treat Paine, in her favorite black and white and her sable cape, sat in her usual first balcony seat, a much coveted location for Symphony devotees. Mrs. William Dana Orcutt was besieged with questions about her Mornings of Diversion, which begin Oct. 30.

Among the mothers and daughters attending together were Mrs. Charles Higginson and her post-deb daughter, Miss Sally Higginson, and Mrs. George Swift and her daughter, Mrs. Lawrence L. Reeve. With Mrs. Franklin W. Hobbs was her daughter, Miss Rebekah Hobbs, and her granddaughter, Miss Genevra Hobbs. Mrs. William Dexter was escorted by her young son, Philip.

Mrs. Parker Converse wore one of the tweed suits that were so popular yesterday. And Mrs. Francis P. Sears' beige-pink felt hat sported a fashionable ostrich feather. Mrs. Frank H. Stewart's hat was fashioned of pale pink feathers. Miss Lucy Cochrane, in a smart tailleur, was hatless, her blonde hair sleek and shining.

Miss Jane Ferguson was being questioned as to when her marriage to Mr. Russell Codman will take place. And another post-deb wearing an engagement ring was Miss Margaret-Louise Whipple. Mrs. Thomas Fabyan Moseley (Louisa Minot), whose wedding Sept. 4 was an important North Shore event, attended yesterday's concert with her sister, Miss Constance Minot.

Among others in the throng were Mrs. Francis B. Crowninshield, Miss Katharine Lane, Mrs. Arthur Bell, Mrs. Palfrey Perkins, Mrs. Charles Gaston Smith, Mrs. Edward Harding, Mrs. Richard Thorndike, Jr., Mrs. Philip Benson, Mrs. Moses Williams, Mrs. Alvan T. Fuller, Mr. and Mrs. Eben Draper, Mrs. Alfred McIntyre, Mrs. Charles F. Hovey, Jr., Mrs. M. Bernard Fox, Mrs. Paul Clark, Mrs. Henry Prout, Mrs. Howard S. Hayward, Miss Celina H. Lewis, Mrs. Palmer Putnam and Mrs. Horace G. Arnold.

JERSEY CITY, N. J.
JERSEY JOURNAL

OCT 7 - 1946

Works of Brahms and Strauss will be featured on the first Boston Symphony Orchestra broadcast of 1946-47 season over WJZ Tuesday, from 9:30 to 10:30 p.m. Dr. Serge Koussevitzky, starting his 23rd season as conductor of the ensemble, will be on the podium.

Gene Hamilton, whose conversational but competent annotations have become associated with radio's most famous symphony concerts, celebrates his 15th anniversary as a concert commentator for radio listeners when the Boston Symphony returns to the air Tuesday, over the American Broadcasting System. Gene was commentator for this series for two years before he joined the U. S. Army in 1943. His first symphony broadcast series was the Chicago Symphony in 1931.

Anne Shepherd, star of "Big Sister" made the move from movies to radio with good reason . . . "radio offers more frequent work, more civilized hours, and is more lucrative."

BROOKLYN, N.Y.
EAGLE

OCT. 6 - 1946

MUSIC'S OVERTONES

Wherein the Power of Music Is Recalled And the Position of Music Is Restated

By MILES KASTENDIECK

Every so often it seems fitting to remind ourselves of the place of music in our lives and of the amazing development of interest in music which has taken place in this country within a score of years. Whether we have realized it or not, we have taken world leadership in music. This city has become the music center of the world.

We can remind ourselves that today more cities in the United States have symphony orchestras than was ever attained in Europe, that there are more symphony concerts, ballet and opera performances than anywhere else in the world. The claim that more than 15,000,000 men and women in our leading cities now regularly attend these performances has been substantiated. The fact that over a half-million people receive the program of the Brooklyn Academy of Music in the course of the season is indicative of this group.

Yet there are people entirely unaware of one of the most extraordinary cultural expansions this country has ever known. They do not realize how vital music has become to Americans. As Howard Hanson points out, "we may be at the beginning of a new golden age of music which will have its inception in our country."

At the beginning of the most active musical season New York has ever anticipated, I quote from a recent address of Serge Koussevitzky, who means so much to the people of this borough. He sets the ideal and defines the power of music. "More than any other art, music has the driving force, the facility and freedom of crossing social, political, geographical, racial and religious barriers and speaks a language accessible to all. On the remotest spots of earth, people experience the same deep emotion when listening to immortal pages written in the universal language of sound.

"In the light of music the soul beholds the good and the beautiful; the heart awakens to faith in man and in his better future. If you deprive men of music—just as they were deprived of honor, dignity, human rights, conscience, faith and freedom—you will witness the decline of the world to a state of brutality and barbarism. Music alone can still tame the beast in man—it is our comfort and hope. Even religion and the churches, having lost their unity, have also lost their moral control and their power over the conscience of men.

"It is our great blessing and deep joy to be serving music at a time when its radiant influence is revealed to the world with such conviction, and when the meaning of music is justifying also the meaning of man's existence . . . Today, in a period of an unprecedented crisis in history, when men find no common contact and means of understanding each other, when all notions and values have lost their former significance, music is the element of unity among men."

Oct. 6

Serge Koussevitzky Tells Of Music for Symphony Season

By ALEXANDER WILLIAMS

Serge Koussevitzky held his annual conference with the local music critics this past week, too late, to be sure, for the results to be announced in last Sunday's pages prior to the opening of the 67th season of the Boston Symphony Orchestra on Friday, but better now than never. We had had, of course, the routine announcement of some of the soloists and the guest conductors, but of the music, new and old, to be offered during the season not much had been hinted. I predicted in this space last week that the season would not be dull and that the 50th anniversary of the deaths of both Bruckner and Brahms would be commemorated. Now the prospects are out and we can proceed to look over the exhibits.

Six brand new symphonies will be heard during the season, if all goes according to plan, that is if in some cases the parts arrive on time. These are: Shostakovitch's 9th, which was heard last summer in Tanglewood and which, it may be noted, has just been condemned in Russia for not being a serious work of "warm ideological conviction;" Aaron Copland's Third; the First by Camargo Guarnieri, the young Brazilian composer, who will conduct his own work as he did three years ago his Overture Concertante; Darius Milhaud's Second, with the composer conducting; Walter Piston's Third; and a symphony by Olivier Messiaen, a leading younger French composer, whose "Offrandes oubliees" was heard here some years ago (October 1936, to be exact). Other works, mainly in shorter forms, new to Boston will be Lukas Foss' "The Song of Songs" for soprano and orchestra; Roy Harris' Variations on a theme of Howard Hanson (this in tactful acknowledgment of Mr. Hanson's 50th birthday on Oct. 28); Richard Strauss' latest composition, "Metamorphosen"; and Francis Poulenc's Concerto in G minor for organ with strings and kettledrums.

This list is not, however, the whole story on modern music for the season. Mr. Koussevitzky pointed out that premieres were common enough but that almost more important were second and third performances. Thus, he reeled off the following works which will in all probability be repeated: Bartok's Concerto for Orchestra; Britten's "Peter Grimes" excerpts; Martin's Symphony No. 1; William Schuman's Symphony No. 3; Prokofieff's Symphony No. 5; Hindemith's "Mathis der Maler" Symphony and Violin Concerto (the latter with Ruth Posselt as soloist:) Roussel's 4th Symphony; Stravinsky's "Ode" and "Sacre du Printemps;" Shostakovitch's 6th Symphony.

This season looks like one of anniversaries. Bruckner died 50 years ago this month, and consequently we shall hear his 8th Symphony next week and later, when Bruno Walter comes here, the 9th. Brahms also died 50 years ago next April. His symphonies are thrice familiar to all of us nowadays, though there was once a time when they were unpopular. There is, however, an unfamiliar side to Brahms which Mr. Koussevitzky brought to light last summer in the Berkshires. Consequently we shall hear in Boston the superb Double Concerto for violin, cello and orchestra (though with other soloists than Morini and Piatigorsky) and the Rhapsody for alto solo, male chorus and orchestra (with Carol Brice). Finally, the 150th anniversary of the birth of Schubert will be observed by a performance of his 7th Symphony.

Mahler, a composer who, as he himself predicted, is more and more coming into his own, will be represented by his 4th Symphony (conducted by Bruno Walter, the leading Mahler interpreter,) and his 7th (conducted by Leonard Bernstein.) Other important revivals will be Bach's B minor Mass in the spring and Berlioz's "Harold in Italy" (with Jascha Veissi as the viola soloist.)

Mr. Koussevitzky outlined what we could expect from the guest conductors. Bruno Walter, who will be with the orchestra for four pairs of concerts, offers the most

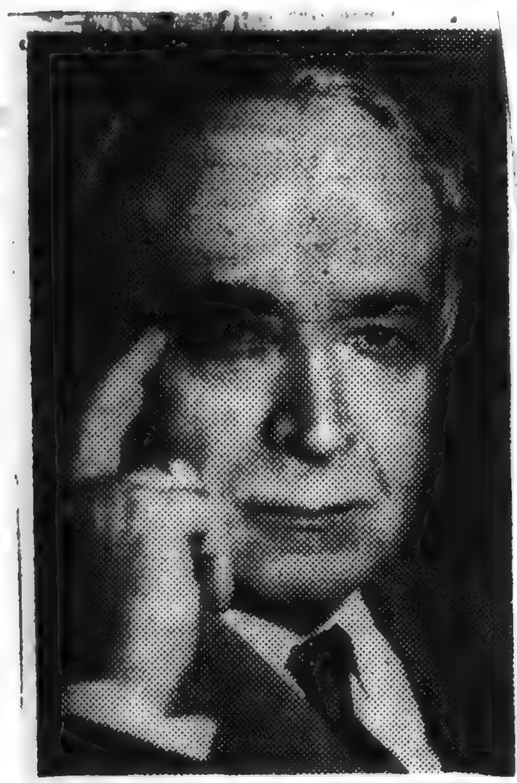
noted. Leonard Bernstein, who will conduct for three pairs of concerts, will do three 7th Symphonies, those of Schubert, Beethoven and Mahler. He will also lead the revival of Stravinsky's "Sacre," Hindemith's Violin Concerto, Roussel's "Pour une fete de printemps" and one of his own ballets.

Perhaps the most unusual of the guest conductors' programs is the all-French one of Charles Muench, the celebrated conductor of the Paris Conservatory. He will give us a work by one Jaubert, whose name is a new one to me; Messiaen's Ascension Trilogy; Honegger's Symphony for strings (a composer far too much neglected hereabouts); and as the main course, Saint-Saens' Symphony No. 3. This about concludes the news of music for the coming season, though perhaps I should add that the conventional symphonic repertoire will not be neglected.

Two important changes in the orchestra's personnel should be noted. Due to the resignation of the veteran Mr. Theodorowicz, for many years the occupant of the second desk in the first violins, Mr. Krips will be moved up to fill that position. Mr. Koussevitzky has also broken with the tradition in choosing an American musician, 28 years old, for the orchetra's new first oboist. He is John Holmes, who studied at the Eastman School at Rochester, N. Y., and also studied with Mr. Gillet, who has just retired as first oboist at Tanglewood. This is the first time in the 66 years of the Boston Symphony's history that a native musician has been selected for an important first desk.

Mr. Koussevitzky seemed a thought concerned at the lack of publicity which the orchestra gets locally and, I suppose, that it is true that we all take the preeminent excellence of the Boston Symphony too much for granted. As for us critics, we do from time to time remind our readers of this greatness, particularly at the beginning and end of each season. But since perpetual adoration is

the best sustenance for lively
readable criticism, some al-
ance should be made if we do
make every review of a Bos-
Symphony concert a hymn of
ise.


DR. SERGE KOUSSEVITZKY

Herald Oct. 6.

Koussevitsky To Help Open Jewish Drive

The Boston Symphony Orchestra, directed by Dr. Serge Koussevtzky, will perform at the pageant, "They Shall Not Die," which will open the 1946 drive of the Combined Jewish Appeal of Greater Boston, Sunday night at Boston Garden.

Speakers will include: Henry Morgenthau, Jr., former Secretary of the Treasury; Rabbi Joshua Loth Liebman and Rabbi Joseph Shubow, with Milton Kahn, vice-chairman of the appeal, presiding.

Plans for large-scale resettlement of homeless Jews from mass shelters and camps to Palestine, and other forms of relief for displaced European Jews, will be disclosed. Admission will be by ticket only, obtainable at Room 712, 333 Washington street.

The women's division of the appeal will open today, with a "sacrifice luncheon" at the Copley-Plaza. More than 1500 women are expected to attend. Mrs. Adele Rosenwald Levy, chairman of the national women's division of the United Jewish Appeal, recently returned from Europe, will speak.

The national goal is $100,000,000.

This Clipping From
DALLAS, TEX.
NEWS

OCT 8 1946

Dial Suggestions:

Koussevitzky And Symphony Return to Air

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PEORIA, ILL.
JOURNAL TRANSCRIPT

OCT 8 - 1946

RADIO DAY BY DAY

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Radio Editor, The Peoria Journal

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WORCESTER, MASS.
TELEGRAM

OCT 9 - 1946

Around New England

'PHENOMENAL YEAR' FOR BOSTON SYMPHONY

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[15]

BROOKLYN, N.Y.
EAGLE

OCT 6 - 1946

MUSIC'S OVERTONES

Wherein the Power of Music Is Recalled And the Position of Music Is Restated

By MILES KASTENDIECK

Every so often it seems fitting to remind ourselves of the place of music in our lives and of the amazing development of interest in music which has taken place in this country within a score of years. Whether we have realized it or not, we have taken world leadership in music. This city has become the music center of the world.

We can remind ourselves that today more cities in the United States have symphony orchestras than was ever attained in Europe, that there are more symphony concerts, ballet and opera performances than anywhere else in the world. The claim that more than 15,000,000 men and women in our leading cities now regularly attend these performances has been substantiated. The fact that over a half-million people receive the program of the Brooklyn Academy of Music in the course of the season is indicative of this group.

Yet there are people entirely unaware of one of the most extraordinary cultural expansions this country has ever known. They do not realize how vital music has become to Americans. As Howard Hanson points out, "we may be at the beginning of a new golden age of music which will have its inception in our country."

At the beginning of the most active musical season New York has ever anticipated, I quote from a recent address of Serge Koussevitzky, who means so much to the people of this borough. He sets the ideal and defines the power of music. "More than any other art, music has the driving force, the facility and freedom of crossing social, political, geographical, racial and religious barriers and speaks a language accessible to all. On the remotest spots of earth, people experience the same deep emotion when listening to immortal pages written in the universal language of sound.

"In the light of music the soul beholds the good and the beautiful; the heart awakens to faith in man and in his better future. If you deprive men of music—just as they were deprived of honor, dignity, human rights, conscience, faith and freedom—you will witness the decline of the world to a state of brutality and barbarism. Music alone can still tame the beast in man—it is our comfort and hope. Even religion and the churches, having lost their unity, have also lost their moral control and their power over the conscience of men.

"It is our great blessing and deep joy to be serving music at a time when its radiant influence is revealed to the world with such conviction, and when the meaning of music is justifying also the meaning of man's existence . . . Today, in a period of an unprecedented crisis in history, when men find no common contact and means of understanding each other, when all notions and values have lost their former significance, music is the element of unity among men.

Oct 6 Herald

Serge Koussevitzky Tells Of Music for Symphony Season

By ALEXANDER WILLIAMS

Serge Koussevitzky held his annual conference with the local music critics this past week, too late, to be sure, for the results to be announced in last Sunday's pages prior to the opening of the 67th season of the Boston Symphony Orchestra on Friday, but better now than never. We had had, of course, the routine announcement of some of the soloists and the guest conductors, but of the music, new and old, to be offered during the season not much had been hinted. I predicted in this space last week that the season would not be dull and that the 50th anniversary of the deaths of both Bruckner and Brahms would be commemorated. Now the prospects are out and we can proceed to look over the exhibits.

Six brand new symphonies will be heard during the season, if all goes according to plan, that is if in some cases the parts arrive on time. These are: Shostakovitch's 9th, which was heard last summer in Tanglewood and which, it may be noted, has just been condemned in Russia for not being a serious work of "warm ideological conviction;" Aaron Copland's Third; the First by Camargo Guarnieri, the young Brazilian composer, who will conduct his own work as he did three years ago his Overture Concertante; Darius Milhaud's Second, with the composer conducting; Walter Piston's Third; and a symphony by Olivier Messiaen, a leading younger French composer, whose "Offrandes oubliees" was heard here some years ago (October 1936, to be exact). Other works, mainly in shorter forms, new to Boston will be Lukas Foss' "The Song of Songs" for soprano and orchestra; Roy Harris' Variations on a theme of Howard Hanson (this in tactful acknowledgment of Mr. Hanson's 50th birthday on Oct. 28); Richard Strauss' latest composition, "Metamorphosen"; and Francis Poulenc's Concerto in G minor for organ with strings and kettledrums.

This list is not, however, the whole story on modern music for the season. Mr. Koussevitzky pointed out that premieres were common enough but that almost more important were second and third performances. Thus, he reeled off the following works which will in all probability be repeated: Bartok's Concerto for Orchestra; Britten's "Peter Grimes" excerpts; Martin's Symphony No. 1; William Schuman's Symphony No. 3: Prokofieff's Symphony No. 5; Hindemith's "Mathis der Maler" Symphony and Violin Concerto (the latter with Ruth Posselt as soloist;) Roussel's 4th Symphony; Stravinsky's "Ode" and "Sacre du Printemps;" Shostakovitch's 6th Symphony.

This season looks like one of anniversaries. Bruckner died 50 years ago this month, and consequently we shall hear his 8th Symphony next week and later, when Bruno Walter comes here, the 9th. Brahms also died 50 years ago next April. His symphonies are thrice familiar to all of us nowadays, though there was once a time when they were unpopular. There is, however, an unfamiliar side to Brahms which Mr. Koussevitzky brought to light last summer in the Berkshires. Consequently we shall hear in Boston the superb Double Concerto for violin, cello and orchestra (though with other soloists than Morini and Piatigorsky) and the Rhapsody for alto solo, male chorus and orchestra (with Carol Brice). Finally, the 150th anniversary of the birth of Schubert will be observed by a performance of his 7th Symphony.

Mahler, a composer who, as he himself predicted, is more and more coming into his own, will be represented by his 4th Symphony (conducted by Bruno Walter, the leading Mahler interpreter,) and his 7th (conducted by Leonard Bernstein.) Other important revivals will be Bach's B minor Mass in the spring and Berlioz's "Harold in Italy" (with Jascha Veissi as the viola soloist.)

Mr. Koussevitzky outlined what we could expect from the guest conductors. Bruno Walter, who will be with the orchestra for four pairs of concerts, offers the most

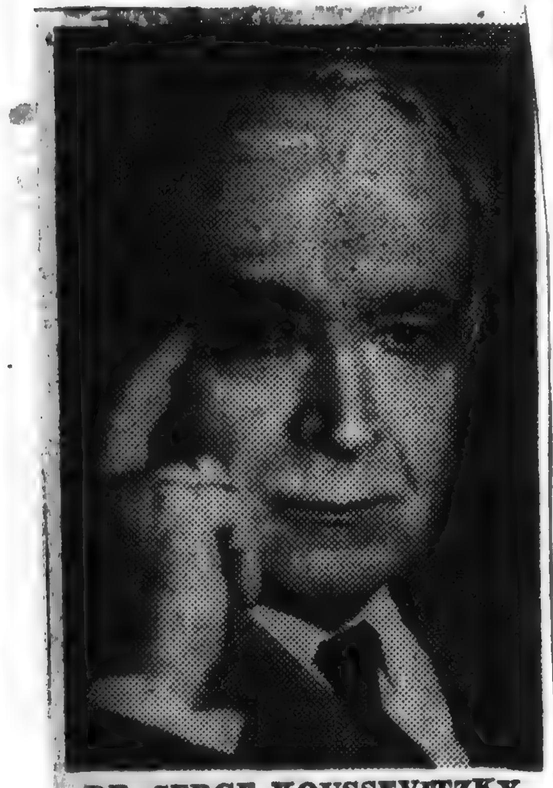
noted. Leonard Bernstein, who will conduct for three pairs of concerts, will do three 7th Symphonies, those of Schubert, Beethoven and Mahler. He will also lead the revival of Stravinsky's "Sacre," Hindemith's Violin Concerto, Roussel's "Pour une fete de printemps" and one of his own ballets.

Perhaps the most unusual of the guest conductors' programs is the all-French one of Charles Muench, the celebrated conductor of the Paris Conservatory. He will give us a work by one Jaubert, whose name is a new one to me; Messiaen's Ascension Trilogy; Honegger's Symphony for strings (a composer far too much neglected hereabouts); and as the main course, Saint-Saens' Symphony No. 3. This about concludes the news of music for the coming season, though perhaps I should add that the conventional symphonic repertoire will not be neglected.

Two important changes in the orchestra's personnel should be noted. Due to the resignation of the veteran Mr. Theodorowicz, for many years the occupant of the second desk in the first violins, Mr. Krips will be moved up to fill that position. Mr. Koussevitzky has also broken with the tradition in choosing an American musician, 28 years old, for the orchetra's new first oboist. He is John Holmes, who studied at the Eastman School at Rochester, N. Y., and also studied with Mr. Gillet, who has just retired as first oboist at Tanglewood. This is the first time in the 66 years of the Boston Symphony's history that a native musician has been selected for an important first desk.

Mr. Koussevitzky seemed a thought concerned at the lack of publicity which the orchestra gets locally and, I suppose, that it is true that we all take the pre-eminent excellence of the Boston Symphony too much for granted. As for us critics, we do from time to time remind our readers of this greatness, particularly at the beginning and end of each season. But since perpetual adoration is

the best sustenance for lively
readable criticism, some al-
ance should be made if we do
make every review of a Bos-
Symphony concert a hymn of
ise.



DR. SERGE KOUSSEVITZKY

Herald Oct. 6.

Koussevitsky To Help Open Jewish Drive

The Boston Symphony Orchestra, directed by Dr. Serge Koussevtzky, will perform at the pageant, "They Shall Not Die," which will open the 1946 drive of the Combined Jewish Appeal of Greater Boston, Sunday night at Boston Garden.

Speakers will include: Henry Morgenthau, Jr., former Secretary of the Treasury; Rabbi Joshua Loth Liebman and Rabbi Joseph Shubow, with Milton Kahn, vice-chairman of the appeal, presiding.

Plans for large-scale resettlement of homeless Jews from mass shelters and camps to Palestine, and other forms of relief for displaced European Jews, will be disclosed. Admission will be by ticket only, obtainable at Room 712, 333 Washington street.

The women's division of the appeal will open today, with a "sacrifice luncheon" at the Copley-Plaza. More than 1500 women are expected to attend. Mrs. Adele Rosenwald Levy, chairman of the national women's division of the United Jewish Appeal, recently returned from Europe, will speak.

The national goal is $100,000,000.

This Clipping From
DALLAS, TEX.
NEWS

OCT 8 1946

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WORCESTER, MASS.
TELEGRAM

OCT 9 - 1946

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HARTFORD, CONN
TIMES

OCT 7 - 1946

Shostakovich Once More Falls from Soviet Grace

By CARL E. LINDSTROM

IT MAY be only a coincidence that two items of music news come treading one on the heels of the other, but as in the case of all news it is not only allowable but reasonable to read them together since they make better sense that way. First we hear that Dmitri Shostakovich is on the outs with officialdom again; secondly, Dr. Serge Koussevitzky announces that neither Shostakovich nor Prokofieff will appear as guest conductors of the Boston Symphony Orchestra this season, having declined invitations to come to United States because of "unsettled conditions" between our country and theirs.

Koussevitzky speculates: "Perhaps their government authorities did not know how they would be received in this country—whether their reception would be good or bad. The propaganda in the papers here against Russia is terrific."

Of one thing they could be certain: whether audiences liked their music or not their compositions would not be subjected to the political litmus. Is it possible that Moscow fears exposing Russian creative artists to freedom of expresion?

* * *

IT MUST BE remembered that Shostakovich is of an age to have no recollections of living under anything but a totalitarian regime. He was 10 years old at the time of the Revolution and, while he was precocious, he had not at that age developed sufficient creative power to realize that artistic expression and political restraint are reciprocally poisonous.

He has not fully learned it yet, for time after time he has professed that music has political functions. That is to be expected from a young man nurtured from earliest days on soviet revolutionary precepts. One cannot be surprised at obedience under a rule where personal rights are non-existent and curbing of the individual will is a matter of governmental doctrine.

But if freedom of expression is a sin under the totalitarian concept, it is, to the artist, as ingrained as original sin and the flesh of Shostakovich has been weak no matter how willing the spirit.

* * *

BACK IN 1936 when he was 29 years old, Shostakovich first crossed up the soviet authorities. That was about the time when Moscow officially moved against modernists in all the arts. It was the ballet, "The Limpid Stream," which was found by Pravda to be "un-soviet, unwholesome and cheap." The attack came only a few days after Stalin attended Shostakovich's opera, "Lady Macbeth of Mzensk." He didn't like it and walked out before it was over, remarking that the murder and realistic sordidness upon which the opera was based were bourgeois ideas and besides the music was atonal. Shostakovich publicly agreed to behave himself, conceding that Pravda knew more about music than he did.

When the war came along Shostakovich threw himself whole-heartedly into the business of making music for a purpose. With all the zeal of a George Cohan sparking the first World War with his "Over There" or Irving Berlin doing his bit with a whole succession of singable tunes in the Second War, the stony-faced Russian turned out one symphony after another celebrating the various crises of his country's struggle. The propaganda agencies made the most of them and they were ballyhooed the world around far beyond their intrinsic worth. It was usable music; it was used, and that's about all you can say for it.

* * *

BUT MOSCOW apparently can't use his latest symphony, the Ninth. Not Pravda this time, but Culture and Life which is the official organ of the Agitation and Propaganda Committee of the Central Committee of the Communist party has turned loose its critic, I. Nestiev, upon it and he doesn't like it much, indicating that officially and unmistakably Shostakovich is again out of favor with the politicians.

Shostakovich "has not overcome in himself the ironical sceptic." The symphony lacks "warm ideological conviction." The first part is in the manner of the ancient classics, "tiny, archaic, simplified forms, joyful, traditional, classical rhythm, toy-like instrumentation with an abundance of high whistling and screaming timbres."

That's about what it sounded like to American ears. The critical consensus was fairly consistent when the Ninth Symphony was performed at Tanglewood last summer and over the air.

What is the difference, then, between criticism here and that of I. Nestiev? Simply this, that disagreeing with an artist is everybody's privilege in this country while it is the official duty of the literary headsman in Russia. Still more important is the difference that the creative artist here is wholly untrammelled in his expression.

* * *

OF COURSE Shostakovich hadn't anything to say about whether he was to accept the Boston invitation or not. Same with Prokofieff. The latter has been in this country and while he lately has given indications of having pretty well subordinated himself and his music to the Soviet ideology, it must not be forgotten that he was once a free spirit and it might therefore have been considered discreet to take no chances.

In the case of Shostakovich it is entirely understandable that his Moscow masters didn't want to trust so ebullient a soul in the atmosphere of America, especially since he had not yet been able to "overcome the ironical sceptic"!

Third Symphony of Brahms, Shostakovitch Ninth Heard

By Winthrop P. Tryon

Tuesday subscribers to the Boston Symphony concerts met orchestra and conductor at Symphony Hall last night and expressed their pleasure in the opening of their season in a manner which in times like these, at once exuberant and anxious, comes easy and unforced.

They were interested in the Shostakovitch Symphony No. 9, which they received as a hand-down from the Friday and Saturday audiences of last week, and they had the satisfaction of thinking they heard the first real Boston exposition of the work, the earlier performances being merely studies and rehearsals.

Indeed it was difficult to regard the symphony as new music, so masterfully did both director and executants handle it. Certainly, too, there was slight chance for anyone to be bothered by the unusual sound. Quite often the trouble with an orchestral novelty is not at all in the composition itself but in the failure of interpreter and instrumentalists to reach its meaning and to surmount its technicalities. So it was not a matter in this case of the audience getting something over with and looking for real music to come in the later part of the program. It was a night of tone on a high plane all the way through.

Truly, more of a surprise, we might say, than the Russian composer was Brahms, whose Symphony No. 3 came to notice after the intermission. For Dr. Koussevitzky, we can hear with plain ears, as someone once said in broken English, has undergone a change of feeling about Brahms and has adopted an altered method of presenting him. Instead of being over-explicit in his treatment of detail, he allows incidental strains of melody and touches of color to take care of themselves. Or rather, he permits listeners to do their own exploring in those magical realms which lecturers on music appreciation call areas of thematic development.

There occur moments of emphasis and climax, nevertheless, when the super-expressive Koussevitzky of another day returns, and the big brass and the percussion just tell what is what. Nor are those moments, for the contrast and variety they bring, unwelcome.

To remark on the balance and quality of the orchestra of 1946-47, the strings stand on a foundation of doublebass and violoncello sonority hardly to be equalled. The top could carry more brilliance and some day will doubtless attain it. In regard to the wind choirs, the woods have a richness, clarity, and transparency that are

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Symphony Subscriptions

By word from Symphony Hall box office, the only unsold seats for local concerts of the Boston Symphony Orchestra, Serge Koussevitzky, conductor, season of 1946-47, are for Friday afternoons, and these are 96 per cent taken. What remain will be on sale on Monday mornings of the week the concerts occur.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM

OCT 10 1946

Billionth Record Made

Special to the World-Telegram.

CAMDEN, Oct. 10.—RCA-Victor's one billionth phonograph record, pressed here yesterday, will be presented to the Marine Corps. The record is a performance of "Semper Fidelis" and "Stars and Stripes Forever" by the Boston Symphony Orchestra.

PORTLAND, ME.
PRESS HERALD

OCT 9 - 1946

Stanley Benson First Portland Man To Be Accepted By Boston Symphony

Served Here 3 Years As Concertmaster

Stanley Benson

Stanley Benson, recently concertmaster of the Portland Symphony Orchestra for three years, has the honor of being the first Portland man to be accepted as a member of the Boston Symphony Orchestra.

Benson, who spent several years here during the war while employed at the South Portland Shipbuilding Corporation, was coached for several months by Richard Burgin, concertmaster of the Boston Symphony Orchestra, before his audition.

A native of Brockton, Mass., he is known throughout New England, and has studied with leading violin instructors in this part of the Country including Burgin, Krasner and Vidas.

Mrs. Benson, who is also a talented violinist, played in the Portland Symphony Orchestra and actively participated in many musical organizations here. The Bensons and their young son, Peter, lived at Rackleff Street here.

Benson, who came here from a season in concert work in New York, was assistant concertmaster at Carnegie Hall. He has been a member of the Tibor Serley String Orchestra and the Dvorak Symphonietta.

While in Boston he was leader of the WBZ String Ensemble and first violinist in both the New England String Quartet and the Russian Ballet Orchestra. He has instructed both here and in Boston.

Benson was chosen from a group of five violinists who were auditioned for membership in the Boston orchestra, which is now generally accepted as the highest ranking symphony orchestra in the Country.

HOUSTON, TEXAS
PRESS

OCT 10 1946

Notes on Re

RCA-Victor is celebrating the pressing of its
"His Master's Voice" first was heard away bac
this information to the public, the Victor pre
that a billion records would make a stack 151
started out to play all of them, it would take
counting the time used in changing needles.

The billionth record to leave the presses was, appropriately enough, "Stars and Stripes Forever," backed by "Semper Fidelis," both recorded by Serge Koussevitzky waving the baton over the Boston Symphony Orchestra. What record was the first off back those 45 years ago seems to have been lost in the shuffle. Anyway, it wasn't mentioned

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NEW YORK, N. Y.
TIMES

OCT 10 1946

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CAMDEN, N. J.
COURIER

OCT 12 1946

Note for Historians

Associated Press dispatch from Boston:

A native-born American has been installed as a "first desk" player for the first time in the 66-year history of the famed Boston Symphony Orchestra. He is John Holmes, who will play first oboe.

EDNESDAY, OCTOBER 9, 1946

MUSIC

Tuesday Symphony

The first concert in the Tuesday evening subsidiary series by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given last night in Symphony Hall. The program was as follow:

Symphony No. 9, Op. 70....Shostakovitch
Symphony No. 3 in F major.
Op. 90..........................Brahms
"Till Eulenspiegel's Merry Pranks,"
Op. 28..........................Strauss

By ALEXANDER WILLIAMS

This concert was the first of the Boston Symphony's new series, one hour of which is broadcast; and if it sounded over the air anything like it did in Symphony Hall it should have been a resounding success. The Brahms 3rd Symphony and Strauss' orchestral scherzo (a virtuoso orchestra's field day), "Till Eulenspiegel," were the numbers chosen to fill the hour. Both were played in superb fashion.

It happens to have been a long time since I heard this Brahms Symphony, say five or six years, and last night the orchestra under Mr. Koussevitzky recreated it as beautifully as to make it sound, for all its familiarity, an entirely fresh piece of music. Its classic dignity and strength, its tenderness and lyricism, were reborn in a way that few in last night's audience will forget. The Strauss work is a splendid war-horse for this orchestra and its conductor. It was a performance of sheer brilliance, but the music as Strauss meant it was not sacrificed to theatrical effect. Last night's capacity audience enjoyed it to the hilt.

That same audience did not appear to relish particularly the Shostakovitch 9th. Perhaps they are weary of the rather academic and politically tinged controversy it has aroused in the Soviet and here. As I said apropos of last Friday's concert, it is merely Shostakovitch returning to the style of his early works, including his First Symphony. To me this is a welcome change, as I found his long, solemn and pretentious later symphonies a good deal of a bore. Furthermore the slow movement of the 9th contains some beautiful wood-wind solos, which were played to perfection last night and last Friday. I, for one, hope that the official rapping over the knuckles that he received will not cause Mr. Shostakovitch to hasten to produce a pompous work of over

[16]

PASTE OVER

PHILADELPHIA, PA.
NEWS

OCT 1 1 1946

A RECORD THAT MADE A RECORD. RCA Victor in Camden turns out its one billionth record since the old Victor Talking Machine Co. started in 1898. Picked for the billionth was a Boston Symphony recording of Semper Fidelis and Stars and Stripes Forever. To William Fink, right, an employe for 32 years, went the honor of making the billionth disc. Watching are Frank M. Folsom, left, executive vice president of RCA Victor division, and J. W. Murray, vice president of record activities.

Boston—Symphony

Oct. 12, 1946

Mendelssohn and Bruckner Works Fill Second Program

By L. A. Sloper

For the second Friday concert of the Boston Symphony season, Dr. Koussevitzky's program consisted of Mendelssohn's "Italian" Symphony and Bruckner's Eighth. An interesting conjunction, contrasting through their works two widely disparate composers.

The "Italian" Symphony is a gentlemanly composition, the product of a man of property, education and culture, a happy, carefree man, kind, mannerly, rejoicing in travel, in the magnificent scenery of Italy and Switzerland, in the society of well-bred friends in London. His music, no less than his correspondence, reveals these traits. If the Symphony in A major has nothing Italian in it, except perhaps the Saltarello, it reflects at all events the pleasant outlook of the man of comfort, charm and good will, who so thoroughly enjoyed himself in Italy.

Bruckner's Symphony in C minor reflects just as clearly the Austrian peasant, simple, clumsy, loquacious, often a little boring, but honest, earnest, sincere and gifted. Both men were religious, Mendelssohn conventionally, Bruckner ardently, Mendelssohn's music is aristocratic, graceful, refined; Bruckner's rustic, awkward, redundant. Yet both were creative artists. It is possible to find Mendelssohn a little too exquisite, Bruckner a shade too naïve. It might have been better if Mendelssohn could have had a touch of Bruckner's simplicity, Bruckner some of his cultivation.

The extraordinary thing is that Dr. Koussevitzky understands them both so well and interprets them both so sympathetically. Yesterday the "Italian" Symphony was a marvel of precision, grace and charm; the Bruckner was hearty, fulsome and magniloquent, uniting some of the virtues and many of the faults of Wagner and Tchaikovsky. Even Mendelssohn's Saltarello was gracious. And Bruckner's famous Adagio was revealed in all the fervidity of its emotion.

This is the fiftieth anniversary year of Bruckner's passing. We shall hear more of his music later in the season.

NATION
NEW YORK, N. Y.

OCT 12 1946

Records

B. H.
HAGGIN

HAYDN'S Symphony No. 97, though not one of the works which the Haydn liveliness of mind carries to sheer incandescence, is a delightful work in which that liveliness gives us characteristic surprises—such as the daring harmonic progressions in the coda of the first movement or the agitated coda of the slow movement. The new Victor set (1059; $3.95) offers a performance by Beecham with the London Philharmonic that is exquisite in sonority, in polished execution, in phraseological contour, but without the vivacity, the sharpness of inflection which Haydn's music requires. The performance is excellently reproduced except for the heaviness of bass that seems to be characteristic of English orchestral recording.

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ST. LOUIS, MO.
GLOBE DEMOCRAT

OCT 1 0 1946

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20,000 THRONG JEWISH RALLY

Supporters of Palestine Appeal Pac Boston Garden and Big Overflow Meeting in Opera House

impressive ceremony by the Massachusetts Posts of the Jewish War Veterans under their Commander, David Lasker, opened the Garden rally by presenting colors. After a brief address by Milton Kahn, chairman of the meeting, the Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky, presented Tchaikowsky's Symphony No. 5.

Musician Applauded

The world-famous musical group had a place of honor in the centre of the Garden floor, with spotlights playing on the tail-coated musicians during their performance. Dr. Koussevitzky was called back three times for bows at the conclusion of the symphony and the orchestra left the Garden to the applause of thousands.

Louis Nizer, authority on
affairs and

TRENTON, N.J
CITIZEN
10/11/46

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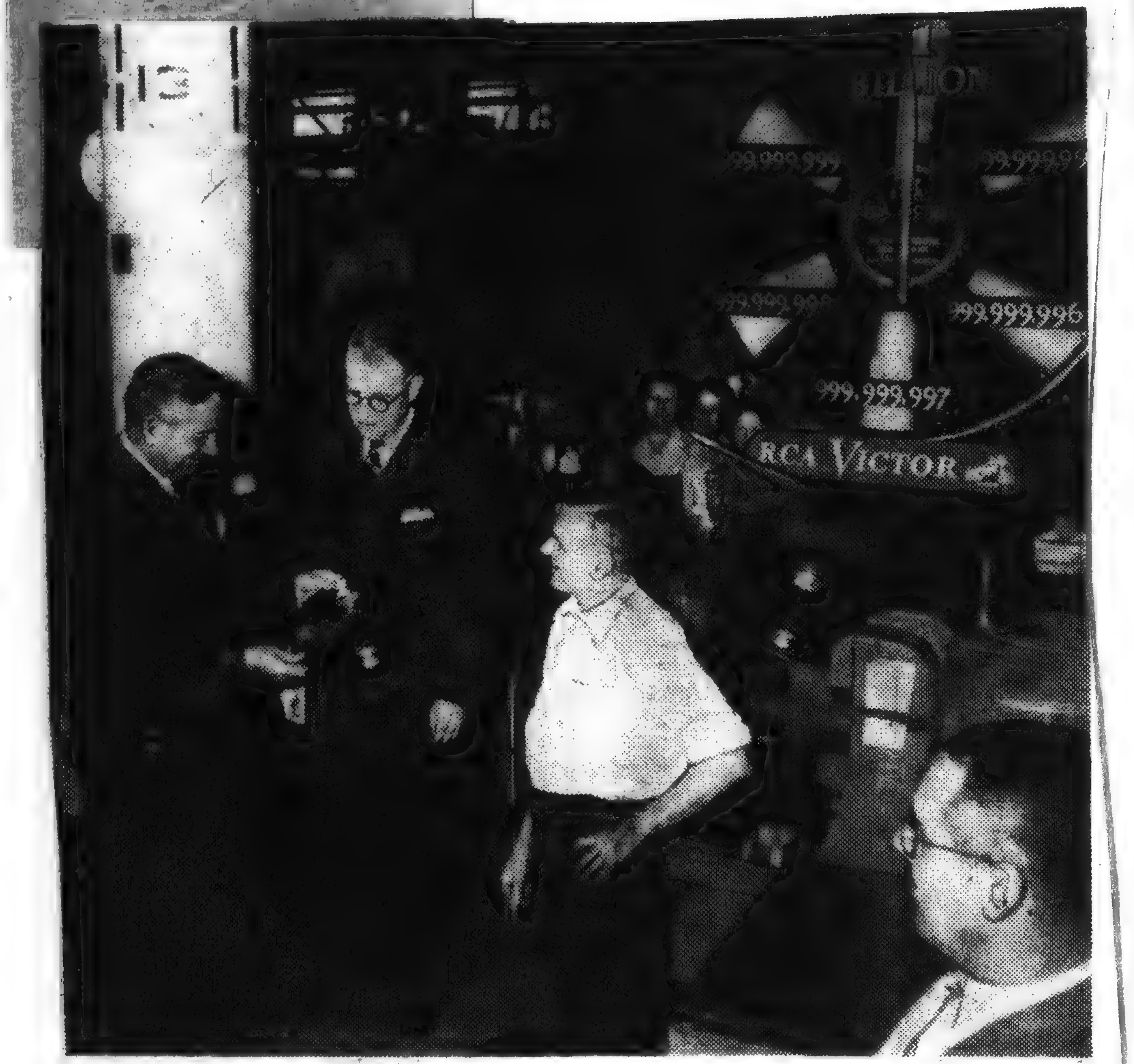
PASTE OVER

PHILADELPHIA, PA.
NEWS

OCT 1 1 1946



A RECORD THAT MADE A RECORD. RCA Victor in Camden turns out its one billionth record since the old Victor Talking Machine Co. started in 1898. Picked for the billionth was a Boston Symphony recording of Semper Fidelis and Stars and Stripes Forever. To William Fink, right, an employe for 32 years, went the honor of making the billionth disc. Watching are Frank M. Folsom, left, executive vice president of RCA Victor division, and J. W. Murray, vice president of record activities.

Boston—Symphony

Oct. 12, 1946

Mendelssohn and Bruckner Works Fill Second Program

By L. A. Sloper

For the second Friday concert of the Boston Symphony season, Dr. Koussevitzky's program consisted of Mendelssohn's "Italian" Symphony and Bruckner's Eighth. An interesting conjunction, contrasting through their works two widely disparate composers.

The "Italian" Symphony is a gentlemanly composition, the product of a man of property, education and culture, a happy, carefree man, kind, mannerly, rejoicing in travel, in the magnificent scenery of Italy and Switzerland, in the society of well-bred friends in London. His music, no less than his correspondence, reveals these traits. If the Symphony in A major has nothing Italian in it, except perhaps the Saltarello, it reflects at all events the pleasant outlook of the man of comfort, charm and good will, who so thoroughly enjoyed himself in Italy.

Bruckner's Symphony in C minor reflects just as clearly the Austrian peasant, simple, clumsy, loquacious, often a little boring, but honest, earnest, sincere and gifted. Both men were religious, Mendelssohn conventionally, Bruckner ardently, Mendelssohn's music is aristocratic, graceful, refined; Bruckner's rustic, awkward, redundant. Yet both were creative artists. It is possible to find Mendelssohn a little too exquisite, Bruckner a shade too naïve. It might have been better if Mendelssohn could have had a touch of Bruckner's simplicity, Bruckner some of his cultivation.

The extraordinary thing is that Dr. Koussevitzky understands them both so well and interprets them both so sympathetically. Yesterday the "Italian" Symphony was a marvel of precision, grace and charm; the Bruckner was hearty, fulsome and magniloquent, uniting some of the virtues and many of the faults of Wagner and Tchaikovsky. Even Mendelssohn's Saltarello was gracious. And Bruckner's famous Adagio was revealed in all the fervidity of its emotion.

This is the fiftieth anniversary year of Bruckner's passing. We shall hear more of his music later in the season.

NATION
NEW YORK, N. Y.

OCT 12 1946

Records

B. H. HAGGIN

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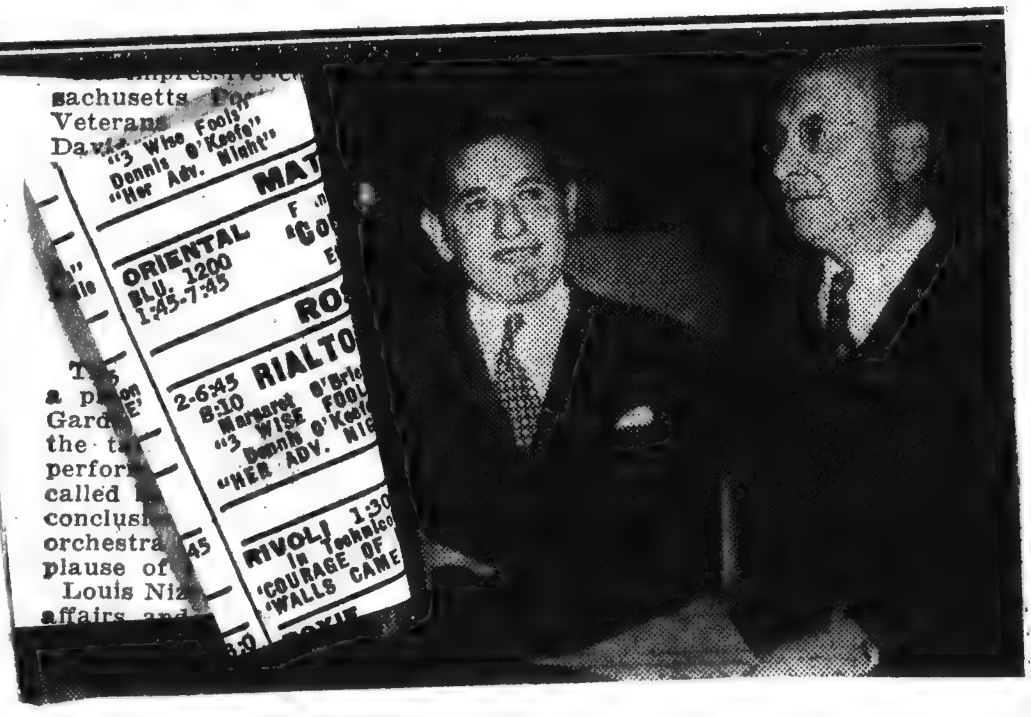

TRENTON, N.J
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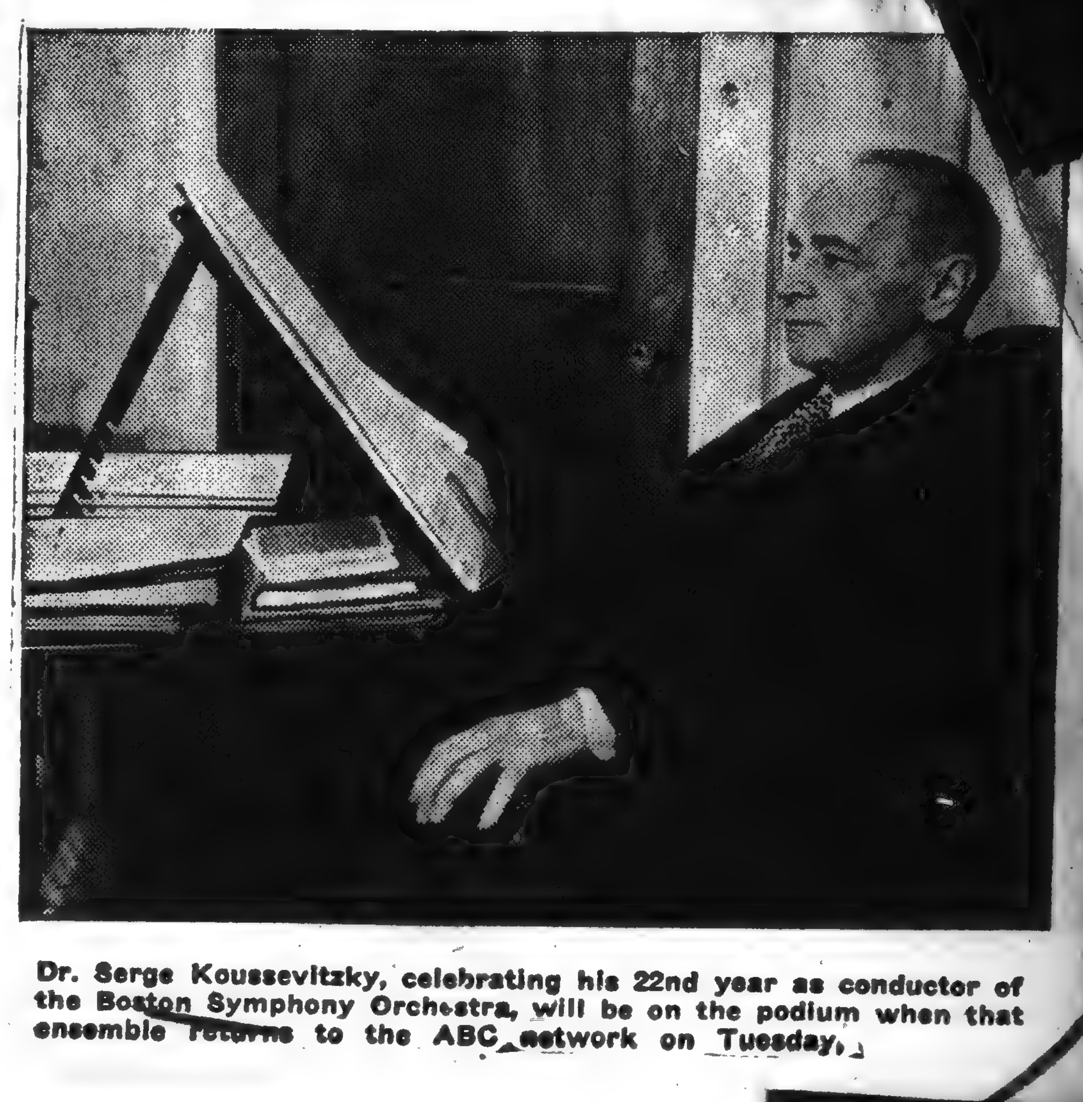

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LATEST PORTRAIT of Serge Koussevitzky, who opens a series of six Sunday afternoon concerts of the Boston Symphony Orchestra at Symphony hall next Sunday, October 20. This is the twenty-third consecutive year [illegible] conductor at the helm of the orchestra, now in its [illegible]

MOBILE, ALA.
REGISTER

OCT 13 1946

Boston Symphony Hires American 'First-Desker'

NEW YORK (AP)—The Boston Symphony Orchestra, which has just engaged an American-born "first desk" player for the first time, is about a quarter of a century behind the New York Philharmonic in this respect.

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NEW YORK, N. Y.
TIMES

OCT 13 1946

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(Continued on Page Ten)

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NEW YORK, N. Y.
HERALD TRIBUNE

OCT 13 1946

MUSIC ON THE RADIO

By B. H. HAGGIN

AS I WAS reading the article on radio music on the music page last Sunday my eye caught the advertisement of the Prince Matchabelli broadcast of the Stradivari Orchestra that afternoon: "The ONLY orchestra with a string section of priceless Stradivari violins!" Looking to see what these priceless Stradivari were going to play, I found it to be the usual half-hour jumble—the polka from "The Bartered Bride," "Surrender," "Yours Is My Heart Alone," the "Blue Danube" waltz, "Caprice Viennois," "Arkansas Traveller," "Just a-Wearyin' for You," and a group of gypsy airs—which even the Stradivari couldn't tempt me to listen to.

What I did tune in for at 11 o'clock was the performance of Schubert's "Death and the Maiden" quartet announced in the American Broadcasting Company's bulletin; but this was not the first time that a quartet announced by A B C did not materialize. And so I didn't discover how A B C got a work that lasts about forty minutes to fit into the assigned half hour. Not that I didn't have an idea of how it would have been done: part of the quartet would have been sliced out in the middle or chopped off at the end.

The intrusion of sales talk into programs is by no means the only annoying consequence of the commercialization of American broadcasting. Another is the division of broadcasting time into salable hours and half hours, and the rigidity of these periods in week-after-week scheduling—which creates difficulties with works that Mozart and Beethoven did not plan to fit exactly into half hours or hours. The Book-of-the-Month Club buys a series of hour-and-a-half periods to broadcast the New Friends of Music concerts; and at the end of the hour and a half the broadcast ends, even if it means breaking off in the middle of the finale of a Schubert quintet or Bach concerto (but that is an improvement over the situation a few years ago, when WJZ, picking up only twenty-five minutes of the New Friends concert at 6:05, was likely to plunge into the middle of one movement of a work and cut off in the middle of the next movement). Allis Chalmers buys a series of one-hour periods from 9:30 to 10:30 to broadcast the second part of the Boston Symphony's concerts; and when the orchestra happens to play Beethoven's Ninth, which lasts longer than an hour and begins before 9:30, the work is broadcast without its first movement. Only as much of the New York Philharmonic's Sunday afternoon concert is broadcast as fits into the hour and a half that was left when C B S, several years ago, chopped off the concluding half hour to sell to an advertiser; and when the Philharmonic gives Bach's St. Matthew Passion C B S broadcasts only the first half.

As for studio programs, when NBC assigned a weekly half hour to Beethoven's quartets, it made the long ones fit the time by omitting a movement. The Book-of-the-Month Club offered a series of one-hour periods in which the Budapest quartet performed the Ravel quartet and only two movements of a Beethoven Opus 18, or a Brahms quartet and only the slow movement of Beethoven's Opus 132. And the Telephone Hour of last Aug. 19—presenting only the first movement of Beethoven's "Emperor" Concerto, which requires about twenty-five minutes for its progression of introductory flourishes leading to exposition of material, involvement of this material in the development and resolution of these involvements in the recapitulation and coda—made it fit into the ten minutes or so that were left of the half-hour period after the several small pieces, the announcements and the commercials, by cutting out the exposition and development and having the introductory flourishes jump to the recapitulation.

The British Broadcasting Corporation would not have CBS's reason for chopping a half hour off the New York Philharmonic's Sunday afternoon concert, and it could add time for the second half of Bach's St. Matthew Passion. Also it could give the Boston Symphony additional time for Beethoven's Ninth, give the New Friends concerts the varying amounts of time they needed, give a studio chamber-music program twenty minutes for a Haydn quartet one week and fifty minutes for a late Beethoven quartet the next week. It could do all these things, and, unless there has been a great change recently, it would do them. For when I was comparing American and English programs a number of years ago it became evident that what was responsible for the BBC's superior handling of music was the fact that the men in control of BBC were people who themselves loved the music of Mozart and Schubert, Berlioz and Debussy, and could therefore believe that other people loved it. They were people whose love and understanding taught them how the music must be treated—taught them, among other things, respect for the integrity of a concert, a work, a movement of a work; so that I can't conceive of any circumstances that would lead them to butcher the first movement of Beethoven's "Emperor" Concerto as it was butchered on the Aug. 19 Telephone Hour. And the most important consequence of the commercialization of our broadcasting is that it places control of those hours and half hours in the hands of our business men and advertising men—I am referring now to the top-level policy makers—most of whom may have to profess respect for music but really care little and understand less about it. It is their lack of understanding that eventually works into the Metropolitan Opera broadcasts with a three-ring circus in the intermissions, the half hours filled with "Caprice Viennois," "Surrender" and "Yours Is My Heart Alone," the quartets with a movement omitted, the concerto movements with exposition and development sliced out.

PROVIDENCE, R. I.
JOURNAL

OCT 13 1946

Boston Music Fans May Have to Come Here for Concerts

BECAUSE of an unprecedented sell-out of tickets for Boston Symphony Orchestra's concerts in its home town, many Bostonians will have to come to Providence if they wish to hear their own orchestra, providing seats are still available for the series that starts at the Metropolitan Theater Tuesday night.

The Tuesday evening series of six concerts in Symphony Hall and the Tuesday evening series in Cambridge are fully subscribed. Full up, too, are the Saturday evening series of 24 concerts and the Sunday afternoon series of six, both in Symphony Hall. And reserved seats for the Friday afternoon series of 24 programs in Symphony Hall are 96 per cent sold.

Despite the record-breaking flood of subscriptions, the traditional student rush line for unreserved tickets will be retained.

DAYTON, OHIO
NEWS WEEK

OCT 14 1946

A Noise Like a Communist

"It is a merry little piece," said Dmitri Shostakovich of his Ninth Symphony. "Musicians will love to play it and critics will delight in blasting it." Thus Soviet Russia's most-publicized composer described the work he wrote in the summer of 1945—at a time when the world, and the U. S. S.R. especially, expected that he would produce a triumphant paean of victory to follow the grim melodrama of his Seventh and Eighth Symphonies.

The United States heard the Ninth Symphony for the first time last summer when Serge Koussevitzky and the Boston Symphony played it at the opening of the Berkshire Festival (NEWSWEEK, Aug. 5). Most critics agreed with Shostakovich's own guess about its reception: They did not like it.

Last week Shostakovich could see himself as a crystal-gazer too penetrating for his own good. In Culture and Life, the official oracle of the propaganda committee of the central committee of the Communist party, the music critic Israel Nestyeff accused Shostakovich of forgetting big serious problems for a playful and fanciful trifle. This "facile and light incident" Nestyeff felt was lacking in "warm ideological conviction."

In almost any other country, this attack might be dismissed as the personal opinion of a man who was the official biographer of his accused's greatest rival, for Nestyeff is the avowed protagonist of Serge Prokofieff, held by many critics the world over to be a far greater composer than Shostakovich, his younger compatriot. But Shostakovich and his satiric idiom have been in the Communist doghouse before (in 1936 for the opera "Lady Macbeth" and his ballet "The Limpid Stream").*

There could also be malice aforethought in saying that the Ninth was influenced by Igor Stravinsky—whom music knows as the White Russian modernist who has become an American citizen, but whom Nestyeff describes as "an artist without a fatherland." Whatever the motive, neither Nestyeff—nor any other Soviet critic—has yet produced a satisfactory definition of what Communism ought to sound like in music.

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*From Boston last week, Koussevitzky, so staunch a friend to Soviet music, said the Ninth was "one of the most beautiful of our contemporary works" and let it be known that the Boston Symphony's invitations to both Shostakovich and Prokofieff had been refused until relations between the U. S. S. R. and this country were "more settled."

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of the Boston Symphon[illegible]
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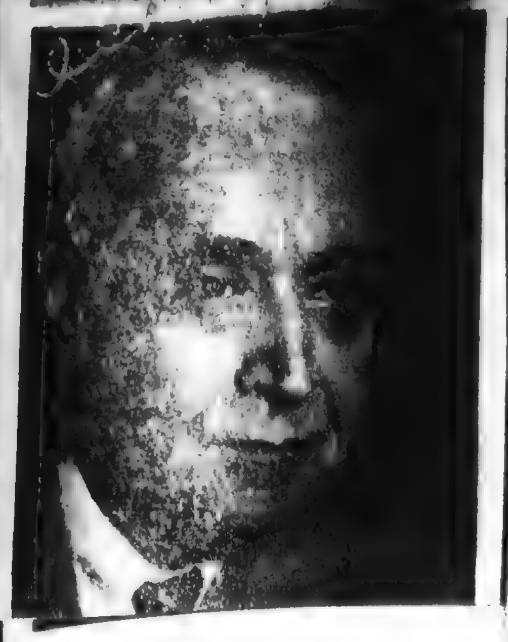

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NEW [illegible]
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MUSIC ON THE RADIO

By B. H. HAGGIN

AS I WAS reading the article on radio music on the music page last Sunday my eye caught the advertisement of the Prince Matchabelli broadcast of the Stradivari Orchestra that afternoon: "The ONLY orchestra with a string section of priceless Stradivari violins!" Looking to see what these priceless Stradivari were going to play, I found it to be the usual half-hour jumble—the polka from "The Bartered Bride," "Surrender," "Yours Is My Heart Alone," the "Blue Danube" waltz, "Caprice Viennois," "Arkansas Traveller," "Just a-Wearyin' for You," and a group of gypsy airs—which even the Stradivari couldn't tempt me to listen to.

What I did tune in for at 11 o'clock was the performance of Schubert's "Death and the Maiden" quartet announced in the American Broadcasting Company's bulletin; but this was not the first time that a quartet announced by A B C did not materialize. And so I didn't discover how A B C got a work that lasts about forty minutes to fit into the assigned half hour. Not that I didn't have an idea of how it would have been done: part of the quartet would have been sliced out in the middle or chopped off at the end.

The intrusion of sales talk into programs is by no means the only annoying consequence of the commercialization of American broadcasting. Another is the division of broadcasting time into salable hours and half hours, and the rigidity of these periods in week-after-week scheduling—which creates difficulties with works that Mozart and Beethoven did not plan to fit exactly into half hours or hours. The Book-of-the-Month Club buys a series of hour-and-a-half periods to broadcast the New Friends of Music concerts; and at the end of the hour and a half the broadcast ends, even if it means breaking off in the middle of the finale of a Schubert quintet or Bach concerto (but that is an improvement over the situation a few years ago, when WJZ, picking up only twenty-five minutes of the New Friends concert at 6:05, was likely to plunge into the middle of one movement of a work and cut off in the middle of the next movement). Allis Chalmers buys a series of one-hour periods from 9:30 to 10:30 to broadcast the second part of the Boston Symphony's concerts; and when the orchestra happens to play Beethoven's Ninth, which lasts longer than an hour and begins before 9:30, the work is broadcast without its first movement. Only as much of the New York Philharmonic's Sunday afternoon concert is broadcast as fits into the hour and a half that was left when C B S, several years ago, chopped off the concluding half hour to sell to an advertiser; and when the Philharmonic gives Bach's St. Matthew Passion C B S broadcasts only the first half.

As for studio programs, when NBC assigned a weekly half hour to Beethoven's quartets, it made the long ones fit the time by omitting a movement. The Book-of-the-Month Club offered a series of one-hour periods in which the Budapest quartet performed the Ravel quartet and only two movements of a Beethoven Opus 18, or a Brahms quartet and only the slow movement of Beethoven's Opus 132. And the Telephone Hour of last Aug. 19—presenting only the first movement of Beethoven's "Emperor" Concerto, which requires about twenty-five minutes for its progression of introductory flourishes leading to exposition of material, involvement of this material in the development and resolution of these involvements in the recapitulation and coda—made it fit into the ten minutes or so that were left of the half-hour period after the several small pieces, the announcements and the commercials, by cutting out the exposition and development and having the introductory flourishes jump to the recapitulation.

The British Broadcasting Corporation would not have CBS's reason for chopping a half hour off the New York Philharmonic's Sunday afternoon concert, and it could add time for the second half of Bach's St. Matthew Passion. Also it could give the Boston Symphony additional time for Beethoven's Ninth, give the New Friends concerts the varying amounts of time they needed, give a studio chamber-music program twenty minutes for a Haydn quartet one week and fifty minutes for a late Beethoven quartet the next week. It could do all these things, and, unless there has been a great change recently, it would do them. For when I was comparing American and English programs a number of years ago it became evident that what was responsible for the BBC's superior handling of music was the fact that the men in control of BBC were people who themselves loved the music of Mozart and Schubert, Berlioz and Debussy, and could therefore believe that other people loved it. They were people whose love and understanding taught them how the music must be treated—taught them, among other things, respect for the integrity of a concert, a work, a movement of a work; so that I can't conceive of any circumstances that would lead them to butcher the first movement of Beethoven's "Emperor" Concerto as it was butchered on the Aug. 19 Telephone Hour. And the most important consequence of the commercialization of our broadcasting is that it places control of those hours and half hours in the hands of our business men and advertising men—I am referring now to the top-level policy makers—most of whom may have to profess respect for music but really care little and understand less about it. It is their lack of understanding that eventually works into the Metropolitan Opera broadcasts with a three-ring circus in the intermissions, the half hours filled with "Caprice Viennois," "Surrender" and "Yours Is My Heart Alone," the quartets with a movement omitted, the concerto movements with exposition and development sliced out.

PROVIDENCE, R. I.
JOURNAL

OCT 13 1946

Boston Music Fans May Have to Come Here for Concerts

BECAUSE of an unprecedented sell-out of tickets for Boston Symphony Orchestra's concerts in its home town, many Bostonians will have to come to Providence if they wish to hear their own orchestra, providing seats are still available for the series that starts at the Metropolitan Theater Tuesday night.

The Tuesday evening series of six concerts in Symphony Hall and the Tuesday evening series in Cambridge are fully subscribed. Full up, too, are the Saturday evening series of 24 concerts and the Sunday afternoon series of six, both in Symphony Hall. And reserved seats for the Friday afternoon series of 24 programs in Symphony Hall are 96 per cent sold.

Despite the record-breaking flood of subscriptions, the traditional student rush line for unreserved tickets will be retained.

[illegible]
NEWS WEEK

OCT 14 1946

A Noise Like a Communist

"It is a merry little piece," said Dmitri Shostakovich of his Ninth Symphony. "Musicians will love to play it, and critics will delight in blasting it." Thus Soviet Russia's most-publicized composer described the work he wrote in the summer of 1945—at a time when the world, and the U. S. S.R. especially, expected that he would produce a triumphant paean of victory to follow the grim melodrama of his Seventh and Eighth Symphonies.

The United States heard the Ninth Symphony for the first time last summer when Serge Koussevitzky and the Boston Symphony played it at the opening of the Berkshire Festival (NEWSWEEK, Aug. 5). Most critics agreed with Shostakovich's own guess about its reception: They did not like it.

Last week Shostakovich could see himself as a crystal-gazer too penetrating for his own good. In Culture and Life, the official oracle of the propaganda committee of the central committee of the Communist party, the music critic Israel Nestyeff accused Shostakovich of forgetting big serious problems for a playful and fanciful trifle. This "facile and light incident" Nestyeff felt was lacking in "warm ideological conviction."

In almost any other country, this attack might be dismissed as the personal opinion of a man who was the official biographer of his accused's greatest rival, for Nestyeff is the avowed protagonist of Serge Prokofieff, held by many critics the world over to be a far greater composer than Shostakovich, his younger compatriot. But Shostakovich and his satiric idiom have been in the Communist doghouse before (in 1936 for the opera "Lady Macbeth" and his ballet "The Limpid Stream").*

There could also be malice aforethought in saying that the Ninth was influenced by Igor Stravinsky—whom music knows as the White Russian modernist who has become an American citizen, but whom Nestyeff describes as "an artist without a fatherland." Whatever the motive, neither Nestyeff—nor any other Soviet critic—has yet produced a satisfactory definition of what Communism ought to sound like in music.

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*From Boston last week, Koussevitzky, so staunch a friend to Soviet music, said the Ninth was "one of the most beautiful of our contemporary works" and let it be known that the Boston Symphony's invitations to both Shostakovich and Prokofieff had been refused until relations between the U. S. S. R. and this country were [illegible] settled."

WASHINGTON, D. C.
TIMES HERALD

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IT IS interesting that Koussevitzky chose "Carmen" as a standard of comparison. It is even more interesting when one recalls that several famous lyric dramas have been composed since Bizet wrote his masterpiece, such as Wagner's "Parsifal," Debussy's "Pelleas et Melisande," Charpentier's "Louise," all of the Massenet repertoire, Puccini's "Boheme," or Montemezzi's "Love of Three Kings." The implication that "Peter Grimes" is a better opera than any of these should please Britten, even if it excites a considerable antagonism among music lovers who have their preferences and prejudices.

Such people will be quick to remind us that this high evaluation of a novelty reflects the opinion of only one man. Koussevitzky, of course, is no ordinary music lover. Like every great executive artist he is obliged to be a competent critic. He does not depend on the judgment of others when he makes the programs of the Boston Symphony. These programs set standards for the art especially in the department of modern music.

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THE musical public of Washington, or that portion thereof that supports the National Symphony, already has heard parts of the new Britten score. Kindler played "Four Sea Interludes" from "Peter Grimes" last spring. He repeats them Wednesday night. It may be assumed that these are typical since the whole work, its every mood and inflection, its story and its song, are so many devices to create and sustain an atmosphere dominated by the sea. Its power, its menace, its fleeting serenity, its beauty, and its wrath, form the background of George Crabbe poems from which the libretto has been drawn. One concludes that Britten has been more concerned with these aspects of nature than with the human tragedy that is played in the setting they provide.

Hearing these "Sea Interludes" last season one was impressed with the originality of Britten's imagination. All the "sea images" that other composers have thrown upon the symphonic screen—Weber, Verdi, Mendelssohn, Wagner—have been discarded for a new descriptive vocabulary. In this vocabulary none of the ancient and approved aquatic musical cliches appear. The less obvious figures and images that replace them are not the less vivid because of their novelty. To many they will seem more significant and picturesque.

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TO those who derive their greatest musical satisfactions from new sounds—and there are such strange people—the Britten excerpts will be richly rewarding. The conservatives may be as little pleased as the Frenchmen who first heard "Carmen." Kindler does this new music with understanding and high art, and, it should be added, with courage. Conductors who persistently offend the conservatives may lose valued patrons.

The star of Wednesday night's opening concert will be Kindler's new 100-piece orchestra. For 15 years the conductor worked toward that goal, meeting the competition of older and larger orchestras here and on tour by the force of his personality and the skill of his baton. These same qualities, one may be sure, will quickly weld the new group into an artistic unit.

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TIME MAGAZINE
CHICAGO, ILL.

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OMAHA, NEB.
MORNING WORLD HERALD

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NEW YORK, N.Y.
TIMES

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RADIO & TELEVISION WEEKLY
NEW YORK, N. Y.

OCT 16 1946

Pressing of One Billionth Record Marked By RCA Victor at Ceremonies in Camden

USIC MERCHANTS TO HONOR CORPORATION ON FRIDAY

G. LaMair to Present Certificate of Recognition to RCA Victor at Party in New York on Friday — Historic Disc Presented to Frank M. Folsom — Terms Record a "Triumph of Electronic Research."

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Mr. Folsom took the occasion to announce that RCA Victor this year planned to introduce a complete basic record library for elementary schools. This will comprise twenty-one albums of newly recorded music which provide teachers with a modern tool to carry on well-rounded musical activities in their classes, he said.

Terming the RCA Victor record of today as a "triumph of electronic research," Mr. Folsom declared that his company's scientists and engineers would continue to work toward achieving even finer improvements in sound disc recordings and reproduction.

"There has been much talk about other means of music reproduction for the home beside the flat disc," Mr. Folsom said. "But, in our opinion, no device has yet been developed which has the simplicity, ease of operation and low cost provided by the familiar flat disc.

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The billionth RCA Victor record was presented to Mr. Folsom by J. W. Murray, vice president in charge of record activities. In congratulating employes as participants in this achievement, he declared:

"It is inspiring to realize that the artistry of world-renowned musicians—and actors, too,—can be captured for all time with brilliant fidelity on the records that we make. Moreover, through RCA Victor records these great artists are brought alive into houses everywhere.

"This one billionth record," Mr. Murray declared, "is a symbol of a great achievement. No other company in the phonograph record industry comes anywhere near reaching this impressive total."

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PROVIDENCE, R. I.
JOURNAL

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A program delightfully put together, was played with such a high degree of interpretive skill that it left nothing unsaid. The opening half of the concert was devoted to Brahms. His Symphony No. 3 in F major was the real meat of the evening's fare. Somehow, the music of Brahms has never seemed more genial. The manner in which he wrote for the reed choir was illustrated beautifully last evening. Smooth clarinet passages were warm and agreeable. The singing quality of the strings swept the sound over the audience in great waves. The horns gave a rare demonstration of tone quality. Not a semblance of brass tone was apparent, yet when they were combined with the trumpets and trombones, the total effect was magnificent. Certainly a Koussevitsky reading of a Brahms score is something to remember for a long time.

The second half of the program was broadcast. This practice begun last night will continue for the succeeding four concerts. Interest centered in the first of the two selections chosen from Russian symphonic literature, the much discussed Ninth Symphony by Dimitri Shostakovitch. It proved to be gay and jolly. It had a decidedly young and vigorous style. Reminiscent of the old Chauve-Souris Revue, the single lined solos and thin suggestions of accompaniment in distantly spaced chords, gave the thing a refreshing flavor.

This Shostakovitch is understandable music and contained rhythmic bits from both his first and his fifth symphonies. He still likes scales in contrary motion. It was noticeable in the third movement that the rhythm, the combination of instrumental groups and the scale passages went along in threes. It is much easier to understand, this Russian story in the universal language of music, than the much translated Russian stories in other fields of activity. Shostakovitch speaks plainly.

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Paul Wittgenstein

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Piano soloist last night with the New York City Symphony

Our Musical Dick Tracy

LEONARD BERNSTEIN, who conducted the New York City Symphony last night at the City Center, would be a delightful conductor if he could ever forget during one piece, or even during one movement of a piece, that he is considered by Warner Brothers to be a potential film star. He has a gift for making music; and as American conductors go, he is not badly educated. He has been considered a good student by Harvard College, the Curtiss Institute, Fritz Reiner and Serge Koussevitzky. His experience, moreover, as a successful composer in both the dramatic and the concert forms has given him a familiarity with the orchestra as a medium of thought communication not easily obtainable by other means.

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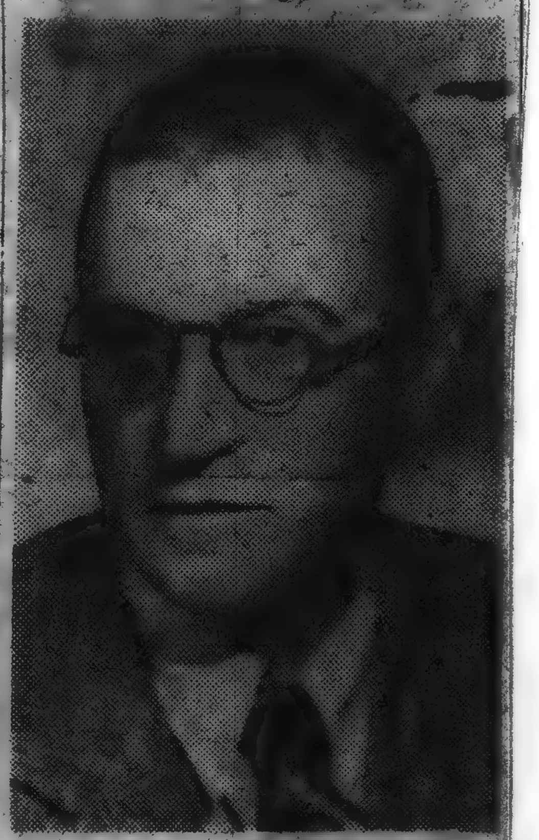

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THE JEWISH WEEKLY
TIMES
BROOKLINE, MASS.
10/17/46

MUSIC: Moses Smith

The new season's symphonic programs have taken to the air again, if a little stumblingly. The Boston Symphony Orchestra made its debut on schedule on Tuesday night of last week, the setup being changed from commercial to sustaining and the evening from Saturday to Tuesday. Otherwise the program seemed unchanged: one hour consisting mostly of music direct from concert-hall, not too much talk and not particularly good broadcasting.

SMITH

The Philharmonic of New York has given two Sunday broadcasts with the same format as during recent seasons, the intermissions being given over to science talks. The broadcasting seems even better this season than in the past. Last Sunday, for example, the Philharmonic sounded exceptionally brilliant. And while some of the difference may have been due to imagination, I think much of it was due to remarkably fine pickup.

The NBC Symphony, which, like the Boston Orchestra, is now without a sponsor, will be in as usual on Sundays at five, with Toscanini presently in charge. During recent months it has appeared under various leaders. Last Sunday, though, it yielded its position to a promotional show of NBC. If anything on the radio schedule has to be kicked around, it's most likely to be good music.

The day before I set my dial at 590 to hear the Philadelphia Orchestra in its returned sustaining hour's program—Saturday at five. But "CBS in Boston" began to broadcast something that was definitely not the Philadelphia Orchestra. So I hurriedly turned my dial through the range of kilocycles hoping to pick the orchestra up from a distant station—not easy on an ordinary set. The only symphonic music I could get through was that being played by the orchestra of the ABC network—WCOP in Boston. (Ironically, could get this program on distant stations.) I still don't know what happened to the Philadelphia Orchestra broadcast.

ABC has been building up its orchestra in recent months, during which it has been broadcasting what it calls Saturday Symphony under changing conductors. Last Saturday's conductor, Bernard Green, presented a modest but rather charming program containing Toch's neglected "Pinnochio" Overture, Griffes's Poem for flute and orchestra and Brahms's Serenade in A.

The playing was no more spectacular than the program, but it was good, clean most of the time, and wholesome. The broadcasting was good—better than the same network gives the Boston Symphony Orchestra as a rule. The one fly in the ointment is that this program is scheduled at exactly the same time as the Philadelphia Orchestra's. Once the latter organization is available again (Remember, I still don't know what happened on Saturday), I can't imagine where the ABC audience is coming from.

And yet ABC is the very organization responsible for shifting the Boston Symphony broadcasts from Saturday to Tuesday and thus relieving the glut of weekend symphonic broadcasts. Does this make sense? You tell me!

~~Oct 19~~

SYMPHONY CONCERT

BY WARREN STOREY SMITH

The audience had a good time at yesterday afternoon's Symphony Concert. It liked Aaron Copland's new Third Symphony. Or, at least, the end of it, in which the clanging of bells was added to the din of brass and assorted percussion. It liked also Erica Morini, notable violinist, who was making her first local appearance with the orchestra in the Concerto of Tchaikovsky. No less did it like the Concerto itself, with its excitements and its fruity tunes, and most of the members were probably not disturbed by the fact that the Concerto had been heard at Symphony Hall a little less than a year ago, when Mischa Elman was the soloist and Paul Paray conducted. A negligible minority wished that Miss Morini had chosen for her vehicle something a bit more substantial.

There was substance in Mr. Copland's Symphony, but the first impression was that it was not always his own substance. And when it was that, it was not peculiar to this particular work. One recalled Mr. Copland's hit-piece of last season, the music from the ballet, "Appalachian Spring." And not even Mr. Copland can resist the temptation to copy a composer very much in the limelight today, one whose peculiar way of treating the orchestra has become something of an epidemic.

To overstate the case a bit fancifully, you might title the Symphony "Shostakovitch in the Appalachians." Into this mountain retreat come the boys from Mr. Copland's "Rodeo" and also Richard Strauss with the score of his "Thus Spoke Zarathustra" open to the Fugue, "Of Science." In the end, the whole company is transported to Russia to participate in the restoration of the Great Gate at Kiev to music a la Moussorgsky-Ravel ("Pictures at an Exhibition"). Such a summary, while suggestive, is not quite kind to a composer who can handle the materials of composition as well as Mr. Copland can. And, while there are reminiscences and resemblances, as aforesaid, the work is no mere stylistic hodge-podge. It has physiognomy. It is, on the whole, a rather quiet and reflective symphony, with an initial slow movement, a Shostakovitichian touch and another and rather tenuous slow division later on. At intermission time there were those who were prepared to state that the Symphony was a landmark in American music. As to that we must wait and see.

Speaking again of the audience, one member of it suggested that, this being a season of anniversaries, Strauss' "Till Eulenspiegel" ended the program as a mark of disrespect to the recently-executed Nazis. Till, you know, dies on the scaffold. Anyway, Dr. Koussevitzky had already produced him at the first Tuesday evening concert and he will be on the job again Sunday afternoon.

WINONA, MINN.
REPUBLICAN HERALD

OCT 19 1946

Boston Symphony Broadcast From Cambridge Theater

Moving to the Sanders theater in Cambridge, Mass., for its third Radio Station KWNO broadcast of the season, the Boston Symphony orchestra will be heard in two familiar numbers Tuesday at 8:30 and 9:30 p. m.

Dr. Serge Koussevitzky again will be on the podium and again the Russian school will not be overlooked. He has chosen Tchaikovsky's No. 4 in F. Minor as the symphony for the evening. Prefacing it will be Ravel's "Pavane Pour une Infante Defuncte."

Following its visits to Providence and Cambridge, the orchestra will return to Symphony hall in Boston for next week's broadcast.

KNOXVILLE, TENN.
JOURNAL

OCT 20 1946

Moving to the Sanders Theater in Cambridge, Mass., for its third WBIR broadcast of the season, the ~~Boston Symphony~~ Orchestra will be herd in two familiar numbers on Tuesday, Oct. 22, at 9:30 to 10:30 p. m.

'Caesar'—Copland Music Heard in Première

Oct. 19, 1946 Christian Science Monitor

Composer's Third Symphony Conducted by Dr. Koussevitzky

Harold Stein

Aaron Copland, whose Third Symphony was given its first performance yesterday at the Boston Symphony concert.

By L. A. Sloper

Aaron Copland's Third Symphony had its first performance anywhere at yesterday's Boston Symphony concert, the first of the season's third pair. The other items of the program were the Tchaikovsky Violin Concerto, with Erica Morini as soloist, and Strauss' "Till Eulenspiegel."

The definition of the term "symphony" has become in modern times very elastic. Let us not repine because Mr. Copland begins this new work with a slow movement, proceeds to a scherzo and then to an Andantino which leads into an allegro. He has ample precedent for his unconventionality. What is important is, in his own words, what the music "is meant to express." Here he follows another custom, saying that he prefers to let the music speak for itself. Yet he says also that Harold Clurman put his meaning well when he wrote that music is "a reflection of and response to specific worlds of men: it is play, it is speech, it is unconscious result and conscious statement all at the same time."

But this is less clear than the music itself, which, as usual with Mr. Copland, is well made and transparent. Thus although the composer also insists that it contains no folk or popular material, it obviously expresses the new approach which began with the score for the ballet, "Appalachian Spring." Indeed, the first movement of the symphony reflects not only the mood but the form of that score. The intervals are very characteristic of the mature Copland, whom I find more interesting than the earlier one.

The scherzo is clever and amusing and full of tricky rhythms. The Andantino is playful and straightforward, free in form. The last movement begins with the "Fanfare for the Common Man" which Mr. Copland wrote for Eugene Goossens and the Cincinnati Orchestra. This leads into the final allegro, which is roughly in sonata form, and which rises to a smashing climax at the end.

* * *

This climax and similar noisy passages in the scherzo represent a less beguiling aspect of Mr. Copland's talent. What with the stridency of the brass and the clangor of a large battery, the music itself becomes inaudible. In fact, the final measures of this symphony are not unworthy to rank with those of Tchaikovsky's Fourth (which, by the way, is scheduled for next week). Dr. Koussevitzky is not the man to miss such an opportunity, and the new work had a resounding popular success, with the composer bowing several times from the platform. The performance was brilliant, though not impeccable in details of execution.

* * *

No one can complain that the Tchaikovsky Violin Concerto has been overplayed at these concerts in recent years. It is true that it was performed only a year ago with Mischa Elman as soloist, but before that it had been heard only once in more than 20 years. And oddly enough Miss Morini, who first came to this country 25 years ago, seems to have been making her first appearance with the Boston Orchestra in Symphony Hall yesterday afternoon, although she played with them at Tanglewood last summer.

She has a singing tone of great beauty which she allowed to be heard in the slow movement and in a few passages elsewhere. She also has a notable technique, which she displayed abundantly yesterday. Apparently she has considered the nature of this concerto, decided that it is more a vehicle for virtuosity than for musical expression, and has acted accordingly. She played with reckless speed and with great bravura, and she won an ovation.

Globe

Boston Symphony Programs

The first Sunday afternoon concert by the Boston Symphony Orchestra will be given at 3:30 today in Symphony Hall. Serge Koussevitzky will conduct Weber's Overture to "Oberon," "Pavane for a Dead Infanta" by Ravel, "Till Eulenspiegel" by Richard Strauss and Brahms' First Symphony.

At the Cambridge concert in Sanders Theater, Tuesday at 8:30, the program will be: Ninth Symphony, Shostakovich; "Pavane for a Dead Infanta," Ravel; Fourth Symphony, Tchaikovsky.

Mr. Koussevitzky will give first performance of Roy Harris' Variations on a Theme by Howard Hanson at the "regular" Symphony Hall concerts Friday afternoon at 2:30 and Saturday evening at 8:30. The other numbers will be Haydn's "Surprise" Symphony, and the Fourth Symphony by Tchaikovsky.

Richard Burgin will conduct the next Tuesday concert at Symphony Hall, Oct. 29 at 8:30. His program: Handel: Concerto Grosso in D minor, No. 10; Prokofieff: "Chout" Suite; Alexei Haieff: Divertimento; Sibelius: First Symphony.

BOSTON DAILY GLOBE—SATURDAY, OCTOBER 19, 19

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

By CYRUS DURGIN

Serge Koussevitzky and the Boston Symphony Orchestra gave the first performance yesterday of a new and remarkable modern score, the Third Symphony by Aaron Copland. Thereafter came the Tchaikovsky Violin Concerto with Erica Morini, the soloist, appearing with this orchestra for the first time in Boston. The program ended with Richard Strauss' "Till Eulenspiegel."

Mr. Copland's Third Symphony was composed between August of 1944 and last Sept. 29 (barely in time for the parts to be copied). It takes its place with the Third Symphony of Roy Harris as the two finest works in the form by American composers. Conservatives may find it difficult at first, although yesterday's reception, in which Mr. Copland himself shared, was one of the warmest I ever have heard from the conservative Friday audience.

The new Symphony is full-sized, in four movements for a very large orchestra. It is big both in size and ideas, the texture is heavy apart from the slow movement. Occasionally it is rhythmically tricky and contrapuntally involved, and it is not exactly sensuous or caressing. But it is beautifully clear and ordered, logical, with admirable development and continuity. Although there are still traces of Mr. Copland's academic or "pattern-music" style, it is mostly vigorous and theatrical in the sense that his "Appalachian" Suite and "Quiet City" are theatrical.

You could not call it passionate, in spite of the terrific sound it makes much of the way. Call it, then, cool and poised but never dry. Possibly Mr. Copland has overwritten, especially the long last movement. Possibly he will make some cuts himself after awhile. Nevertheless, I think that with the Third Symphony, Mr. Copland has hit his stride in the big forms. We may expect even finer things from him in the future.

Miss Morini gave the well-worn Tchaikovsky Concerto a marvelously fine-grained and musicianly performance. Her technique was clean, her expression thoroughly in style without exaggeration. The orchestra was in top form, too, apart from just a few loose technical hairs, and it never overbore the solo violin. This was a performance in a thousand. The audience gave Miss Morini, the conductor and all hands a really tumultuous round of applause and stamping.

As for "Till Eulenspiegel," that was re-created with uncanny orchestral virtuosity. Such rare, intense and crystal-clear playing makes you wish time could stand still and forever preserve the combined beauties of music, performance and interpretation.

BROOKLYN, N.Y.
EAGLE

OCT 22 1946

LETTERS
—TO THE EAGLE—

Criticizes Koussevitzky's Claims for Music

To the Editor of the Eagle:

Permit me to voice a disagreement with the eminent Serge Koussevitzky as quoted by Miles Kastendieck in Sunday's Eagle, Oct. 6.

"Unfamiliar though I be with the technique and finesse of musical composition, I think it is entirely too presumptuous of Mr. Koussevitzky or any other person to state: "Music alone can still tame the beast in man—it is our comfort and hope. Even religion and the churches, having lost their unity, have also lost their moral control and their power over the conscience of men."

How little this musician knows of his fellow beings!

It is very true "music hath charms." And what charms! But the scope of the power of music, like all other art, is definitely limited when it comes to the conscience of men and the bestial tendencies within them.

E. R. COSTELLO-BURNS.

Oct 19

HE BOSTON HERALD, SAT

MUSIC

Symphony Concert

The 3rd concert by the Boston Symphony Orchestra. Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The soloist was Erica Morini, violinist. The program was as follows:

Symphony No. 3	Copland
Violin Concerto in D major, Op. 35	Tchaikovsky
"Till Eulenspiegel's Merry Pranks"	Strauss

By ALEXANDER WILLIAMS

Aaron Copland's new Symphony, his Third, which was given its first performance yesterday afternoon, is an impressive score in any comparison of modern music and is also, I do not doubt, his strongest and most serious work. Of late he has written charming symphonic music of a rather lighter character; but this Symphony is a lengthy stride from that and yet is not a return to the recondite angularity of his earlier compositions. He was in the audience yesterday and came onto the platform to acknowledge the applause which was both sincere and prolonged.

The Symphony makes no claim to be anything else than pure music. I found it throughout fascinating to listen to. The linear simplicity of the first movement, the brilliance and vigor of the scherzo with its delightfully contrapuntal trio, the deftly contrasted third movement and the brazen power of the finale, all flowed as a single creation and yet provided amazing contrast and variety for the ear.

There is a tendency, whenever a striking new work is performed, to search diligently for reminiscences of other men's music and to rejoice at the "discovery" of a bit of Strauss here or, of Stravinsky there. Copland's Symphony does awaken such echoes. (For example, much of the writing for woodwinds seemed to me distinctly French in the manner of d'Indy or Roussel.) But Mr. Copland has undoubtedly absorbed a vast quantity of material, which he has had the courage and ingenuity to make his own. In the best sense of that much abused term this Symphony is original.

For all its clarity and rhythmic vitality the Symphony is not an easy piece to play. There are hundreds of details which must be brought out without damaging the larger melodic line. No critic can say of a new work that the performance is perfect, but it seemed to me all the same that Dr. Koussevitzky and the orchestra did a splendid job in presenting it and making it clear to all of us.

I have dwelt on Mr. Copland's success, because it is the rarer phenomenon in the concert hall. After the intermission Miss Erica Morini richly earned the commoner kind in the ovation she received for her performance of the Tchaikovsky Violin Concerto. The work, cadenzas and all, was tossed off with an effortless bravure that was astonishing. Those of us who were at Tanglewood to hear her play in the Brahms Double Concerto knew that she was a fine musician. Yesterday taught us that she was a remarkable virtuoso as well.

Lastly came the Strauss "Till Eulenspiegel," in which the orchestra and Dr. Koussevitzky had their turn to prance in something which all could recognize for a superb feat of interpretation. It was suggested to me by an eminent musician that this piece, with its description of a hanging, was chosen as a comment on the recent executions in Nuremberg! But Strauss' Till is much too genial a rogue to be confused with the scurvy nazi leaders!

The concert will be repeated tonight. Next week Serge Koussevitzky will conduct Haydn's "Surprise" Symphony, Roy Harris' Variations on a theme by Howard Hanson and Tchaikovsky's 4th Symphony.

SEASON OF BRAHMS

His Anniversary Will Be Observed and Bruckner's Will Not Be Ignored

BY WARREN STOREY SMITH

JOHANNES BRAHMS and Anton Bruckner, rival symphonists in the Vienna of the '80s and '90s, died respectively on April 3, 1897, and Oct. 11, 1896. All the conductors are seizing the opportunity to make this a Brahms season. Just as legitimately is it a Bruckner season, but no such advantage will be taken of the fact. Conductors and orchestras thrive on public support. Brahms is a great favorite, thanks to a long course of education in his music. Bruckner, harder to perform and harder to get, is still a relative stranger in these parts.

Whatever his colleagues may do or fail to do, Dr. Koussevitzky has not overlooked his immediate responsibility toward Bruckner. He gave us the Eighth at the concerts of week before last, and Bruno Walter will accomplish the long-overdue revival of the Ninth later in the season. In view of the latter's reverence for Bruckner we may expect something in the nature of a revelation. In the meantime, Dr. Koussevitzky did not do so badly himself, though some regretted his extensive cuts, particularly in the sublime Adagio. If a modern audience cannot stand some 20 minutes of exalted beauty, even in slow tempo, things have come to a sorry pass.

* * *

If Bruckner emptied American concert halls in the old days, so, too, did Brahms. I personally have never seen a Bruckner symphony coldly received and I believe that his special merits would be greatly prized if he were to be cultivated more extensively. Nor is it enough to play two or three of the more prominent symphonies and neglect the rest.

To continue on the personal tack, I have heard only the 4th, 7th, 8th, 9th and 2nd. To hear the last of these I had to go to Holland and I still treasure the experience. Nos. 3 and 5 were each done here in 1901. The 6th, highly praised in some quarters, seems to be unknown in this country.

* * *

The recent performance of No. 8 was our first Bruckner since 1939, when that particular work was last done here. On some of us, at least, the music made a profound impression, if only because so much that was vastly inferior to it has been heard in the meantime, including the 7th and 8th symphonies of Shostakovitch. These have given new significance to the terms "rambling," "diffuse" and 'spun-out," so long applied to poor Bruckner, who, to be sure, did take his time. Being essentially a mystic instead of a practical man, he said things in his own peculiar way.

However, one could hardly make out much of a case for Bruckner merely on the grounds that he is less of a bore than someone else. Let us therefore look into his special merits. To begin with, he has written the greatest of symphonic adagios. "The light that goes up in us from the chanting of the clear, high, loud orchestra in those movements," wrote Paul Rosenfeld, "is not, we are somehow positive, the light that comes from the sun . . . It is the dazzling shine that some dreaming men have suddenly seen piercing at them from an opaque wall, or seen flooding upward at night from earth strewn thick with leaves."

* * *

Bruckner's mighty scherzi are in the true Beethoven tradition, while their trios are likely to recall Schubert. Granted that his allegros tend to lack both continuity and momentum, their themes are superb in their strength and beauty. As a harmonist he is also supreme; his modulations have the ease of Schubert's, his chords the plangency of Wagner's. With the latter composer he shares a richness and splendor of orchestration. Are such things not enough to cause us to overlook his sequential repetitions, his "terraced progress" and other idiosyncracies? Here, you might say, is the crux of the Bruckner question.

* * *

PORTLAND, ME.
EXPRESS

OCT 21 1946

Speaking of rare records, every guest at the dinner given by the Victor Division of the Radio Corporation of America at Camden, N. J. last Monday night—the dinner at which Mrs. Guy Patterson Gannett presented Victor with a plaque commemorating the striking off of the company's billionth record—was given a duplicate of that record. It was a double record in the new non-breakable plastic and had on one side the Sousa march, Semper Fidelis, and on the other Sousa's even more famous Stars and Stripes, recorded by the Boston Symphony Orchestra under the baton of Dr. Serge Koussevitzky. In the same package was a duplicate of the first master record ever turned out by RCA. This had on the one side Semper Fidelis as recorded by Sousa himself and on the other side the Floradora Sextette.

The original billionth record, gold-plated, was presented to the United States Marine Corps, whose official march is Semper Fidelis.

Too late to be reviewed in last Monday's column, Myra Hess, England's first lady of the piano, played her first recital here in several years. Honoring the great artist and intrepid woman who had brought free music to London's millions during the worst of the blitz, the audience rose as one man when Miss Hess walked upon Town Hall stage. Bravo's followed her every selection, and everyone lingered for encore after encore until it was obvious that even the vitality that had withstood the rigors of war without faltering was being unduly taxed. Bach, Beethoven and Brahms, the three deities of the keyboard so often invoked to lift the morale of a war-weary people, constituted the greater part of the program.

E BOSTON DAILY GLOBE—MONDAY, OCTOBER 21, 194

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

By CYRUS DURGIN

The Sunday afternoon series of concerts by the Boston Symphony Orchestra began yesterday at Symphony Hall. A capacity audience had gathered for the initial program, which consisted of four masterpieces, tried and true; Weber's Overture to "Oberon," Ravel's "Pavane for a Dead Infanta," "Till Eulenspiegel" by Richard Strauss, and the First Smphony of Brahms. Serge Koussevitzky conducted.

In most respects this was an afternoon of high virtuosity, both in the conductor's interpretation and the orchestra's playing. These four pieces cover a lot of expressive ground, they all differ each from the other in style as well as in what they have to say. That each was so vital, glowing and fresh testifies to the musicianly care of all concerned. It is possible for an indifferent orchestra to rob even the greatest masterpieces of their sheen and magic. That is something that virtually never happens at Symphony Hall.

We fortunately have space to mention the solo playing of the new first oboe, John Holmes, and the new leader of the second horn quartet Mr. Stagliano. Both these instruments have good opportunity to show their mettle in the Brahms C minor Symphony.

Mr. Holmes produces a large tone and one, for the oboe, that is uncommonly luscious. That great horn solo in Brahms' finale was superbly voiced by Mr. Stagliano, whose tone also is large and beautifully poised and firm.

NEW YORK, N. Y.
HERALD TRIBUNE

OCT 21 1946

To Give Shostakovitch Work

Philharmonic Bills First Ninth Symphony Performance Nov. 7

The Philharmonic-Symphony Orchestra will give the first New York performances of Dmitri Shostakovitch's ninth symphony on Thursday night, Friday afternoon, Saturday night and Sunday afternoon, Nov. 7, 8, 9 and 10 in Carnegie Hall under Artur Rodzinski's direction, it was announced yesterday.

The work was warmly praised by Russian critics after its first performance in Leningrad last November, but was recently assailed in Russia in the Communist Party magazine, "Culture and Life," for ideological weakness and unwholesome influences. It was first played in this country by the Boston Symphony Orchestra under Serge Koussevitzky in the opening concert of last summer's Berkshire Festival at Tanglewood, Lenox, Mass., on July 25. A repetition on Aug. 10 was broadcast, and the Philharmonic performance of Nov. 10 will also go on the air.

JACKSON, TENN.
SUN

OCT 20 1946

Dr. Serge Koussevitsky, celebrating his 22nd year as conductor of the Boston Symphony Orchestra was on the podium when that ensemble returned to the air on Tuesday, October 8th., via WTJS-ABC. This outstanding orchestra is heard each Tuesday night at 8:30.

[22]

E BOSTON HERALD, MONDAY, OCTOBER 21, 19

MUSIC

Sunday Symphony

The Boston Symphony Orchestra, Serge Koussevitzky conducting, was heard in Symphony Hall yesterday afternoon in the first of the Sunday afternoon series, playing the following program:

Weber	Overture to "Oberon"
Ravel	"Pavane pour une Infante defunte"
Strauss	"Till Eulenspiegel's Merry Pranks, after the old-fashioned roguish manner in Rondo Form," Op. 28
Brahms	Symphony No. 1 in C minor, Op. 68.

By DORIS SPERBER

A pleasant potpourri of familiar selections made up the opening program of the Sunday afternoon series, played in Symphony Hall yesterday by the Boston Symphony Orchestra, under the direction of Serge Koussevitzky. By now the gentlemen of the orchestra must be thoroughly tired of Strauss' "Til Eulenspiegel," which was given its third performance in as many days. However, except for an occasional fuzziness in the brasses, the work had all the impish sparkle which makes it one of Koussevitzky's best minor offerings.

Returning to the repertory after an absence of several seasons, the overture to "Oberon" was given a glowing performance. Although the selection as a whole lacks unity, the shimmering fairy tale quality of the slow introduction was brilliantly set off by the verve of the following passages. Ravel's exquisitely haunting "Pavane pour une Infante Defunte" proved once again that this orchestra has few peers in the performance of the late French master. The richly sensuous tonal quality and deeply emotional projection of the work left little to be desired.

It is hard to realize, when witnessing the enthusiastic audience response to Brahms' First Symphony, that Boston's music lovers once walked out on his music. Certainly the symphony was the most popular selection on yesterday's program, and after the breathtaking sweep of the finale, both orchestra and conductor received a warm ovation.

BROOKLYN, N. Y.
EAGLE

OCT 20 1946

MUSIC'S OVERTONES

Step-up in Recording Companies Bring Releases of Quality Discs

By MILES KASTENDIECK

More recording companies appear to be the order of the day. One of the newer organizations, Concert Hall Society, Inc., plans to make available outstanding but seldom heard works, some of them by contemporary composers, others by recognized masters of the classic and pre-classic period. It regards its function as that of filling gaps in the recorded music literature which the major companies cannot or will not undertake to present. Its product will be of the highest quality possible in the series of 12 albums limited to 2,000 subscribers. Such a policy is indeed welcome in the recording field.

The first release, Prokofieff's String Quartet in F, played by the Gordon String Quartet, is reassuring. The work, the performance and the recording of vinylite discs are superior. In reproduction the performance is quite lifelike. The work reflects the influence of folk material of the Eastern Caucasus where the composer lived in 1942. For that reason it introduces a Prokofieff less well-known but none-the-less interesting. It may appeal only to discriminating music lovers, but then the whole series is of that nature.

In the next eight months the following works are to be issued: Copland's Piano Sonata, "Our Town" suite; Purcell's "The Gordian Knot" suite, Barber's Capricorn Concerto, Bowles' Sonata for Two Pianos, Stravinsky's Sonata for Two Pianos, Brahms' Sonata No. 1 in C Major, Op. I, Bartok's String Quartet No. 4, Beethoven's Scotch Songs, Debussy's Sonata for Violoncelo and Piano, Schuman's Symphony for Strings and Bartok's Sonata No. 2 for Violin and Piano. Obviously their appeal is limited, but the fact that there is such a recording company to produce such works is good news.

Meanwhile, the regular companies follow their standard repertory. Victor has released a new version of Tschaikowsky's Fifth Symphony, this time a performance by the Boston Symphony, with Koussevitzky conducting. Its value is obvious. Haydn's Symphony No. 97, played by the London Philharmonic under the direction of Sir Thomas Beecham, is another worthy undertaking in the category of the tried and true. Still another is Rachmaninoff's Piano Concerto No. 2 as played by Arthur Rubinstein and the N. B. C. Symphony under Vladimir Golschmann. None of these calls for any special comment. They have the hallmark of standard brand in the Victor tradition.

On the lighter side there is Dorothy Kirsten's album of Victor Herbert's Melodies. These are recorded in the best Sunday night radio program style, for better or for worse.

PORT HURON, MICH.
TIMES-HERALD

OCT 22 1946

Music And Politics

Serge Koussevitzki, the famous Russian-born conductor of the Boston Symphony Orchestra, one of the outstanding living conductors, recently invited two Russian composers to conduct the Boston Symphony Orchestra with their own works during a tour through the United States.

Both composers, Dimitri Shostakovich and Serge Prokofieff, after having already approved, finally declined the invitation.

Reason: They prefer to wait until the political relations between Russia and the United States are more consolidated.

It is more than regrettable that the Russian composers, no matter if ordered by the Kremlin or by their own will, have refused to come to the United States.

The appearance of these two famous Russian composers could undoubtedly have contributed to the improvement of human, and therefore, political relations between Russia and the United States. Much more than 78 days Paris Peace conference and a lot of speeches.

They could have been the real ambassadors of the Russian people, the interpreters of Russian art, music and culture.

And more than that, their appearance could have become the beginning of a cultural exchange between our countries it could

But it did not. The Russians are not coming.

It is regrettable that politics and music are thrown in one pot, that even the sound of a 100-piece orchestra with wonderful melodies is defeated by the question of Trieste and the Dardanelles.

It is regrettable, but it is not the fault of the United States.

There's a whale of a lot of difference between the "gazelle boy" who can run 50 miles an hour and the average office boy.

LAMENT FOR MUSIC

By MORRIS C. HASTINGS

CLINGING to the radio industry by one's little toe, as I am at the moment, has its advantages. This parlous connection—this quasi-disassociation, if you will—relieves me of a moral obligation I had back in the days when I worked in radio. Nowadays, happily, I can pick my own shows.

But what I want most to hear is fine, absorbing, challenging music; and radio is offering me only the most casual kind of co-operation. Sure, there are WQXR and WNYC and a handful more, with their first-class record programs and their orchestral concerts conducted by so able a musician as Leon Barzin. But suppose I moved far away from the purlieus of New York City. Then I would be almost completely at the mercy of the networks.

Week-end Deluge

Of course, the networks make it possible for me to listen to the Boston Symphony, the New York Philharmonic-Symphony, the Metropolitan Opera, the Philadelphia Orchestra and so on. I'm still not satisfied.

In the first place, the networks crowd all these into less than forty-eight hours on week-ends, with the result that the devoted music-lover, over-gorging himself, feels on Monday morning that he has been eating too much mince pie. ABC alone has had the kindness to relieve musical indigestion this year by presenting the Boston Symphony broadcasts on Tuesday evenings rather than on the accustomed Saturday nights.

In the second place, many of the programs I have mentioned are, or recently have been, or soon may be, ringed round with commercialism. And it is my guess that commercialism has come just about as close to advancing fine music on the air as Billy Conn did to harming Joe Louis in their second fight.

The god of radio advertising agencies is the Hooper rating. And when the boys in the triple-breasted suits, as a friend of mine calls "the hucksters," see that a symphony orchestra has a rating several fathoms lower than Bob Hope or Walter Winchell, they realize that something must be done. That even a low rating may mean one of the most devoted audiences in radio is unimportant.

And so, to attain that end, they cannot let things be. There must be change. To entice huge numbers of people into listening, they must trick a symphony concert into something resembling a variety show—in a dignified way, of course. Intermission spots must be filled with discussion of inventions, science or American history—anything but music. And then, music continuity—the program notes read by the announcer—must be dynamized and filled with "hep."

House Bands

All this might not be so lamentable if it were not for one fact. The networks, left to themselves, can and have put on more stimulating, more adventurous music programs than any supervised by the radio advertising agencies. They have good, and in some instances excellent, "house" orchestras. They employ skillful conductors of inquiring minds, such as Bernard Herrmann of CBS and Sylvan Levin of Mutual; they enjoy the services of such fine program-planners and producers as James Fassett of CBS and Oliver Daniel of ABC; they can rely upon such script writers as Ben Hyams of CBS and David Hall of NBC for authoritative, unhackneyed program notes.

With all these assets, the networks still are not making the most of them. It wasn't always so. A few years ago, the networks took pride in what they could do for music. Not only did they resurrect and perform almost forgotten but worthy music from the past. They also were a kind of present day Medici or Esterhazy, commissioning works from the most significant of living composers.

Of the many purely radio concerts that networks once presented without going outside their own resources, only one of genuine artistic stature remains. That is CBS' year-round, half-hour show, "Invitation to Music," and it illustrates what a network can achieve and where it fails.

Achievement

The program content of this radio series is lmost incredibly intelligent. Bernard Herrmann and his colleagues have presented enough world premières and first American performances—scores by Shostakovich, Vaughan Williams, Rogers, Prokofieff and dozens of others—to make any musician's mouth water. They have dusted off and given vital readings of unfamiliar Mozart and Schubert symphonies, cantatas by Bach, a concert suite made from Berg's "Wozzeck"—these and many more. The presentation itself is equally intelligent, for Ben Hyams, "Music Annotator" of the program, is easy, informative and pleasant in his manner of introducing each work.

And yet, how does the network handle a program of this unquestioned distinction? It shunts it off to an hour that cannot be sold—11:30 to 12 Wednesday evening. Time, and good evening time, can be found for unsponsored comedians, popular singers and plays. Time that no sponsor would buy and that is inconvenient for even the most enthusiastic listeners is good enough for fine music.

NEW YORK, N. Y.
TIMES

OCT 22 1946

TO PLAY SHOSTAKOVICH

New York Philharmonic to Offer Ninth Symphony Nov. 7

Dmitri Shostakovich's Ninth Symphony, which recently was severely criticized in Russia for its want of "warm ideological conviction," will be performed in New York for the first time on Nov. 7 by the New York Philharmonic-Symphony orchestra, under Artur Rodzinski, at Carnegie Hall.

"I prefer to present the Shostakovich Ninth to the music lovers of New York and to radio listeners for appraisal," Mr. Rodzinski said in announcing the work. "History alone can sit in final judgment on any artistic effort; only through familiarity can humanity weigh its value."

The controversial work had its American première this summer by the Boston Symphony Orchestra, under Serge Koussevitzky, at the Berkshire Music Festival.

CAMDEN, N. J.
COURIER

OCT 23 1946

BOSTON SYMPHONY PLAYS 2 MARCHES

Released by RCA Victor as October National Special

For its first release of a single 12-inch Red Seal de luxe non-breakable record, RCA Victor has chosen the Boston Symphony Orchestra and its conductor, Serge Koussevitzky, to interpret two marches by John Philip Sousa.

Introduced to the public last year by the same orchestra in a reading of Strauss' "Till Eulenspiegel," the non-breakable discs have until this time been available only in album form.

The latest release of "Semper Fidelis" and "Stars and Stripes Forever" by Koussevitzky and the Boston Symphony adds additional laurels to the plastic discs.

Selection of the two marches as a featured October release has historical significance to the Camden firm. On Oct. 9 RCA Victor celebrated the manufacture of its one billionth record. It turned out to be one of the first pressings of the new Boston Symphony release.

There have been a number of versions of both "Semper Fidelis" and "Stars and Stripes Forever" in the RCA Victor catalogue. The former was recorded by John Philip Sousa and his band for Victor as early as 1902. Subsequently other recordings of it were made by the Victor Fife, Drum and Bugle Corps, the Philadelphia Rapid Transit Band, the Goldman Band, and earlier this year, by Sigmund Romberg and his orchestra.

While usually associated with military bands, the tune proves rapidly adaptable to a full-size symphony orchestra, and the men of the Boston Symphony, under their distinguished conductor, give the stirring march music its full due.

SURVEY OF MUSICIANS AT WORK

Employment in Movies, Concert Halls, Theatre, Radio and Records

A GENERAL over-all view of the extent of employment of musicians in the United States and Canada is provided in the recent annual report of James C. Petrillo, president of the American Federation of Musicians.

The document takes up individually most industries engaging instrumentalists and shows what is paid out for the rendition of melody. As will be seen, the figures do not always cover the same period of time, but none the less they do provide the first comprehensive picture of the income of musicians as a group.

The figures must be read, however, with several major reservations. Since their preparation, the union has moved on every front for increases in pay scales or in number of musicians regularly employed, or both. Future totals, accordingly, will show a decided increase. The widely scattered hotel and cafe industry also is not included.

Herewith the report:

MOTION PICTURE STUDIOS

The statistics that follow cover services rendered for the following eight major motion picture studios from July 1, 1944, to June 30, 1945: Columbia Pictures Corp., Loew's, Inc.—M.G.M. Studio, Paramount, R.K.O. Radio Pictures, Inc, 20th Century-Fox Films Corp., Republic Pictures, Universal Pictures Co., Inc., and Warner Brothers.

These studios employed 239 musicians under contract with a minimum yearly guarantee of $5,200 each. The gross earnings of these men were $1,932,754.66. The gross earnings of the above-mentioned guarantee men and extra men employed by the studios, amounting to 5,518 musicians, were $5,572,344.67.

These musicians were employed in the making of 288 feature subjects, 117 one-reel shorts and 117 two or more reel shorts.

The gross income mentioned above includes the earnings of recording musicians, orchestra managers, side-line musicians, orchestrators, conductors, arrangers, copyists, librarians and featured units, such as traveling or name bands, hill-billy groups, cowboy groups, etc.

SYMPHONY ORCHESTRAS, 1944-1945

Twenty-four orchestras are classified as major symphony orchestras for the reason that the musicians employed in these orchestras are engaged at a regular weekly salary.

One thousand nine hundred seventy-three musicians are employed in the twenty-four major symphony orchestras in the regular season of from fifteen to thirty-three weeks.

Five hundred and twenty-five musicians are imported from other locals in twenty-one orchestras.

Six hundred and fifty-two musicians are employed in ten of the symphony orchestras in the summer season of from four to seventeen weeks.

The average regular season is twenty-three weeks.

The average summer season is eight and one-half weeks.

The average weekly minimum scale for the regular season is $65.75.

The average weekly minimum scale for the summer season is $61.17.

It is interesting to note that the cities of San Francisco, Indianapolis and Baltimore appropriate either through municipal grant or city and county taxes, $40,000, $50,000 and $54,600 respectively for the operation of their symphony orchestras.

The twenty-four orchestras referred to are the Boston, New York Philharmonic, Philadelphia, Chicago, Cincinnati, Cleveland, Detroit, Pittsburgh, Los Angeles, Minneapolis, San Francisco, Indianapolis, San Antonio, Houston, St. Louis, Denver, Rochester, Kansas City, Baltimore, Oklahoma City, Buffalo, New Orleans and Toronto.

RADIO EMPLOYMENT FOR 1944

This survey covers employment by radio stations only and does not include commercial broadcasting by musicians employed by sponsors and advertising agencies.

Number of men, weeks per year, stations and salaries for staff musicians for 1944. Every local was sent a simple questionnaire. Five hundred and three replied; 360 locals reported no employment, 143 locals reported employment as follows:

STEADY STAFF EMPLOYMENT

No. of Men	No. of Weeks	No. of Stations	Gross Salaries
2,353	50-52	261	$9,395,942
116	40-49	18	229,673
221	30-39	26	349,663
29	Less than 30	9	20,217
2,719	Variable	314	$9,995,495

The following amount is for miscellaneous employment which includes extra men, librarians, arrangers, record turners, copyists and single engagements, which a number of locals reported. It is not possible to determine the number of weeks they were engaged. This is simply a lump sum figure which the locals listed as miscellaneous employment. Total of miscellaneous employment, $1,916,486.

The grand total of steady staff employment and miscellaneous employment is $11,911,981.

THEATRICAL EMPLOYMENT, 1945

The following is a survey on local employment of theatrical musicians in the United States and Canada and is based upon information and figures supplied by the locals of the American Federation of Musicians. This survey does not include traveling orchestras, but deals exclusively with local employment.

The 307 theatres out of a total of 9,547 with seating capacity of 500 or more that employ musicians are scattered throughout the jurisdictions of 102 locals, and only seventy-five of these theatres use men on a fifty-two-week basis. The balance of these theatres (232) employ musicians for lengths of time varying from one day to forty-five weeks.

NUMBER OF MUSICIANS EMPLOYED

Burlesque	224
Dramatic and Musical	1,209
Vaudeville and Presentation	1,162
Opera and Ballet	303
Organ	10
	2,908

TOTAL EARNINGS
Jan. 1 to Dec. 31, 1945.

Burlesque	$728,287
Dramatic	529,325
Musical	2,325,781
Vaudeville and Presentation	2,494,415
Opera and Ballet	796,022
Organ	76,122
	$6,949,952

PHONOGRAPH RECORDS AND ELECTRICAL TRANSCRIPTIONS

The following production figures encompass only phonograph records pressed from masters made under the provision of the recently executed contract with the recording companies. They do not include the number of records pressed currently from masters made prior to the execution of the agreement. The figures on electrical transcriptions include only transcriptions and employment compiled since the execution of the electrical transcription contracts. These production figures represent the output of 302 companies that were signatories to the master recording and transcription agreement with the American Federation of Musicians as of Dec. 31, 1945.

PHONOGRAPH RECORDS
Sept. 20, 1943, up to and including Dec. 31, 1945

Total number of leaders employed once or more	1,446
Total number of sessions (including overtime)	2,655
Total number of sidemen employed once or more	16,646
Total number of hours employment	8,634½
Total number of masters recorded	10,206
Total number of pressings sold	*163,748,494
Total earned by leaders and men	**$1,841,899.00
Royalties paid to Federation	$947,713.02

*These figures do not include:
(A) 1,067,100 records made from American masters sold in foreign countries.
(B) 638,238 records that were not reported to AFM office in time to be included in its statistical charts.

**These earnings are base on flat union scale and do not include royalty payments paid directly to the leader.

ELECTRICAL TRANSCRIPTIONS
Oct. 20, 1943 up to and including Dec. 31, 1945.

Number of units employed	4,220
Total number of man appearances (Men)	26,976
Total number of man appearances (Leaders)	4,387
Total number of hours' employment	10,344½
Total number of transcriptions recorded	12,104
Total earned by leaders and men	*$1,485,885.00
Royalties paid to Federation	$32,688.22

*These earnings are based on flat union scale and do not include royalty payments paid directly to the leader.

PRODUCTION STATISTICS FOR PHONOGRAPH RECORDS

Number of 35c records produced	10,737,857
Number of 50c records produced	[illegible]309,668
Number of 75c records produced	[illegible]6,543
Number of $1 records produced	[illegible]467,286
Number of $1.50 records produced	[illegible]7,228
Number of $2 and over records produced	[illegible]7,250
Total	165,445,832
Gross sales of all above records	$95,825,795.80

MUSIC:.

Moses Smith

Jewish Weekly Times

One of the more important events of recent symphonic seasons was the premiere of Aaron Copland's Third Symphony at the Boston Symphony Orchestra concerts last week. Copland has arrived at the position, until recently rare for an American composer, where a major work of his is eagerly awaited.

SMITH

In the present case, it was worth waiting for. It is also a pleasure to report that the new Symphony not only won recognition from critics and musicians but also an audience success.

The more talented and progressive American composers of the period since the end of the first World War have not been particularly at home in the symphony. There has been an exception like Walter Piston, working comfortably in the broad surfaces and controlled lines that the symphonic form properly demands. Or Roy Harris, whose Third Symphony was a landmark in the development of American music. Others, like Howard Hanson, for example, have written works which pretended to be new symphonies but were mainly restatements of other composers' (European composers') music. For the rest, the American composer has found happiest expression in smaller forms or in forms allied to literary or dramatic ideas. This has hitherto been true of Copland.

Copland had, it is true, written two earlier symphonies. The first, composed when he was a very young man, was brought out here by Koussevitzky during his Boston season, early in 1925, and repeated, in revised form, ten years later. As I recall, it was not really a symphony at all, although clearly exhibiting an exceptional talent. Copland's Second Symphony, written in the mid-thirties, has received several performances in Mexico, but only one—a broadcast under Stokowski—in this country, a couple of years ago. Since I

Continued on Page Eight

LETTER BOX

WANTED! — LOST DONORS

Dear Editor:

The Brookline Junior Division of the 1946 Combined Jewish Appeal is looking for Lost Donors. A large force of solicitors is trying to visit every young adult in Brookline. We are looking for those who have not made their contribution.

Can anyone who does not have to receive afford not to give—and GIVE GENEROUSLY.

Please, Lost Donors, contact us.

Urgently yours,
Irma Kramer—Bea. 2258
Shirlee Herwitz—Bea. 0956
Sol Silberman—Asp. 6837
Ruth Kra—Asp. 3695
Elaine Horblit—Asp. 7302

MUSIC

Continued from Page Six

haven't heard it, I cannot very well express an opinion about it. It was said, however, to be a complex and aggressive work.

Meanwhile, Copland has developed, through changing style and content, into one of the leading composers of the world, not merely of this country. His second important work, "Music for the Theatre," relied heavily on jazz allusions, style and content, as did much of his music prevailingly during many following years. In contrast, as a result of his writing for the movies and later for the ballet, his music later became more simple and more lyrical. It is even possible to apply to a work like the "Appalachian" Suite the adjective "sweet."

The new Third Symphony seemed to me, on the basis of a single hearing, to be largely a judicious amalgam of the several earlier styles of Copland. It had great vigor—the vigor of ideas forcefully presented, not merely of loud sounds. The forms were more compact and symphonic, even though the lovely slow third movement digressed too frequently. Overall, the expression seemed new and different, not a disguised copy of what other composers had said before or even of what Copland himself had said before.

It was fitting that the performance under Koussevitzky should have carried such great conviction. The conductor was simply living up to his practice of giving a new composition, particularly one by an American composer, everything he's got.

He was reaffirming, for the nth time, his faith in the talent of Aaron Copland, a talent which he recognized when Copland was a raw, unknown youth, and which, far more than any other conductor, he has assisted and nurtured. Without the recognition and aid of Koussevitzky, indeed, it is hard to see how Copland could have arrived where he is today.

NEW YORK, N. Y.
HERALD TRIBUNE

OCT 2 - 1946

Two Russian Composers Reject Invitations to U.S.

Prokofieff, Shostakovitch Wait for 'Settled' Conditions

BROOKLINE, Mass., Oct. 1 (UP).—Dr. Serge Koussevitzky revealed tonight that two of Russia's most prominent symphonic composers have declined to serve as guest conductors of the Boston Symphony Orchestra until conditions between the two nations are "more settled."

Dr. Koussevitzky, a Russian-born American citizen, told a news conference he had invited Serge Prokofieff and Dmitri Shostakovitch to lead the Boston Orchestra in their own compositions.

SAN FRANCISCO, CALIF.
CALL BULLETIN

OCT 28 1946

In commemoration of RCA Victor having pressed its billionth recording, Serge Koussevitzky and the Boston Symphony Orchestra have recorded a dramatic and stirring performance of John Philip Sousa's exciting march, "STARS AND STRIPES FOREVER," one of those electric thrillers which never fails to bring the house down. The colorful resources of the world's leading orchestra under the inspired direction of its famed conductor, certainly do it justice!

Backed with the equally stirring "SEMPER FIDELIS," this record, in its glowing, ruby red color, truly represents a RCA Victor achievement.

PHILADELPHIA, PA.
NEWS

OCT 26 1946

For the first time since the appearance of the vinalyte records from RCA-Victor, a single platter has been issued. Heretofore, this type of record has been used only in albums. However, in observance of its billionth record, the company has released The Stars and Stripes Forever and, on the reverse, Semper Fidelis, two of John Philip Sousa's finest marches, played by the Boston Symphony orchestra conducted by Serge Koussevitsky. Aside from the Sousa band's own interpretation, these two readings are the best recordings made of the marches.

PHILADELPHIA, PA.
INQUIRER

OCT 27 1946

Recorded Music

This month RCA Victor, makers of phonograph records for 48 years, pressed its billionth disk, an unparalleled mark. The billionth record is a 12-inch plastic one, Serge Koussevitzky and the Boston Symphony Orchestra playing Sousa's "Stars and Stripes Forever" and "Semper Fidelis" with their usual virtuosity. The former march Koussevitzky gives an individualistic interpretation with his predilection for sharp contrasts in volume.

Three statistics on one billion records: Laid edge to edge they would encircle the world six and a half times, stacked they'd reach 1515 miles high. To play that many would take 12,489 years, if you want to try it.

Curley Spares Symphony Hall

Preservation of the architectural beauty of Boston's famed Symphony Hall yesterday influenced Mayor Curley to change plans of the city to widen Huntington ave. 10 feet between Norway and Gainsboro sts.

Symphony Conductor Serge Koussevitsky pleaded with the mayor not to take four steps off the entrance to the hall to make the 10-foot widening, and Curley ordered the street to be widened only four feet at that point.

Curley told the conference that as soon as city finances permit he intends to extend the underpass at [illegible] to the Opera House.

MEDFORD, MASS.
MERCURY

OCT 30 1946

RICHARD BURGIN . . . Associate conductor of the Boston Symphony Orchestra, will be heard as its first guest conductor, October 29. He is also the husband of Ruth Posselt, Medford violinist par-excellence, who is scheduled to appear at Jordan Hall, Sunday afternoon, November 3. "One of the greatest violinists of our time," says Serge Koussevitzky.

End—Two Novelties Heard at Symphony Concert

New Works by Roy Harris And Howard Hanson Played

By L. A. Sloper

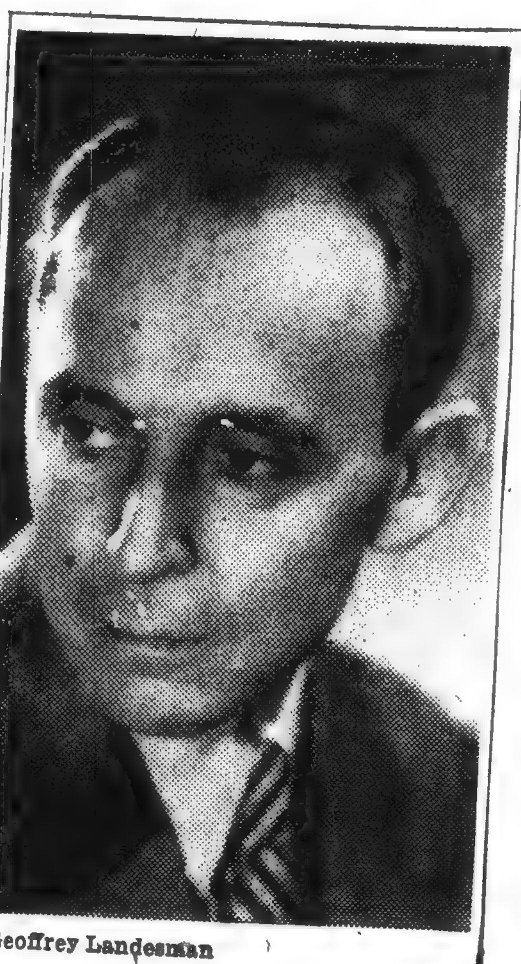
Besides opening the fourth Friday afternoon concert of the Boston Symphony Orchestra with Haydn's "Surprise" Symphony (unheard at these concerts for more than nine years), Dr. Koussevitzky yesterday produced another surprise in the shape of a second novelty, which had not been announced and for which, because of lack of time, no program notes had been provided.

The principal novelty, heard yesterday for the first time anywhere, was Roy Harris' "Celebration," Variations on a Theme by Howard Hanson. The other one, unheralded, was a Serenade for solo flute, harp and strings, by Dr. Hanson himself, played for the first time in Boston. The final number listed on the program was Tchaikovsky's Fourth Symphony.

Whether Dr. Koussevitzky thought that Mr. Harris' birthday present to Dr. Hanson merited an acknowledgement, or whether he merely needed another short piece to fill out his program, we may never know. Probably the latter, since the acknowledgement preceded the gift on the program.

The theme which Mr. Harris uses for his "Celebration" is that for the tympani in the Scherzo of Dr. Hanson's Third Symphony. It is a lively theme, from which Mr. Harris develops a Scherzo which is perhaps even livelier than that which Dr. Hanson himself devised. It has the breeziness of the open plains, and its Trio has the line and the sentiment of cowboy song. Altogether a pleasant work to listen to. The audience especially enjoyed the suggestion of "Happy Birthday to You" toward the close. The composer was called to the stage to receive the plaudits of the house.

Hanson's own contribution to the concert was written last December, and has been heard over the radio and in concert elsewhere. It is dedicated to "Peggie," and in view of Dr. Hanson's recent marriage, there has been speculation that it was written for his bride; but this had not been confirmed, up to the time of writing. The Serenade is a simple, agreeable piece which consists mostly of a flute solo with accompanying chords. It was played with the expected virtuosity and expression by Georges Laurent, who received a deserved tribute from conductor, orchestra and audience.



Geoffrey Landesman

Roy Harris

YOUNGSTOWN, OHIO
VINDICATOR
OCT 27 1946

RCA Victor's Billionth Disk Long Step from "Toy" of '98

By Col. L. R. Boals

In Camden, N. J., home of the world's largest manufacturer of records, employees of the RCA Victor Record Division paused briefly in their around-the-clock production of popular and Red Seal records to celebrate the manufacture of the company's 1,000,000,000th disk.

The record came off a press in the Camden plant Oct. 14, at a time when hundreds of other presses in the same plant were turning out thousands of records to meet the demand for recorded music that has accompanied the first year of manufacture unhampered by wartime restrictions since 1941.

The billionth disk was a 12-inch non-breakable Red Seal de luxe recording of John Philip Sousa's "Semper Fidelis," coupled with his "Stars and Stripes Forever," played by the Boston Symphony Orchestra under the direction of Serge Koussevitzky.

The start on the long road to the "billionth" began in 1898, when the first flat phonograph record for a mechanical talking machine came out of a small machine shop in Camden. Even after the turn of the century, the talking machine and the phonograph record were considered toys by serious musicians. Concert singers, as a rule, would not use their own names for their recordings. It was not until 1905, when the great Enrico Caruso signed a contract with Victor to sing for their Read Seal label that people in general began to take records seriously.

Caruso in 1905

If I might be permitted to tell my personal experience: In the spring of 1905, I heard Caruso three times during the week's stay of the Metropolitan Opera Company at the Auditorium in Chicago, and immediately became a confirmed Caruso fanatic. Back in Youngstown I inquired concerning Caruso records and was able to find but one Red Seal record—Caruso singing "Celeste Aida" with piano accompaniment.

The storekeeper offered to order any records that I would check mark in the catalogue. When they came, he loaned me, over the week-end, the only talking machine he had in the store. This was a box 12 or 14 inches square with a morning glory horn. One like it came for me a few days later. I then lived with the family of Miss Myra McKeown, who was as enthusiastic about the records as I was. But when her musical friends saw a talking machine in her music room, they were somewhat horrified—that is, until they heard Caruso records.

Overcome Prejudices

The point of the story is that, when I moved to New York the next year, taking my machine and records with me, the storekeeper

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TIME MAGAZINE
CHICAGO, ILL.
OCT 28 1946

Copland's *Third*

The Boston Symphony's Serge Koussevitzky hurried offstage, excitedly kissed several dowagers who had come up to congratulate him. He had just conducted the world première of Aaron Copland's *Third Symphony*. Said he: "There is no doubt about it—this is the greatest American symphony. It goes from the heart to the heart. He is the greatest American composer. Of course."

In the same auditorium 19 years ago Dr. Koussevitzky had led the first performance of Brooklyn-born Aaron Copland's raucous *Jazz Concerto*. On that evening Bostonians had hissed; some had laughed out loud; some had accused Dr. Koussevitzky of insulting them.* In those days, Aaron Copland was the kind of cacophonous *enfant terrible* in the U.S. that Igor Stravinsky had once been in Paris. If audiences were no longer disturbed by these terrible children, it was for different reasons. Igor Stravinsky had waited for the public ear to become attuned to his jazzy dissonances. Aaron Copland had modified his harmonies to please the public.

If 45-year-old Copland could be considered the top U.S. composer, the small stature of his colleagues had something to do with it. His technical competence far outshone his inventiveness. His first popular success, *El Salon Mexico* (1936), was full of Mexican folk tunes. He borrowed folk and hymn themes for his ballet scores (*Billy the Kid, Appalachian Spring*) and his movie music (*Our Town*). The *Third Symphony*, which Boston heard last week, varied from tenderness to brassy choirs which led a Boston *Post* critic to call it "Shostakovich in the Appalachians."

More often than he borrowed from others, Aaron Copland has borrowed from himself. The *Third's* opening movement uses a tonal device from *Appalachian Spring* (1944); the fourth movement intricately develops the theme of *Fanfare for the Common Man* (1942). Yet there was enough original music in the *Third's* 40 minutes, and so skilled a reworking of the old, that it would undoubtedly add to Aaron Copland's popularity—a kind of popularity that seemed to keep him too busy to be a great composer.

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* Copland's *Jazz Concerto*, unheard since 1930, was programed this week by Pianist Leo Smit and Leonard Bernstein's New York City Symphony.

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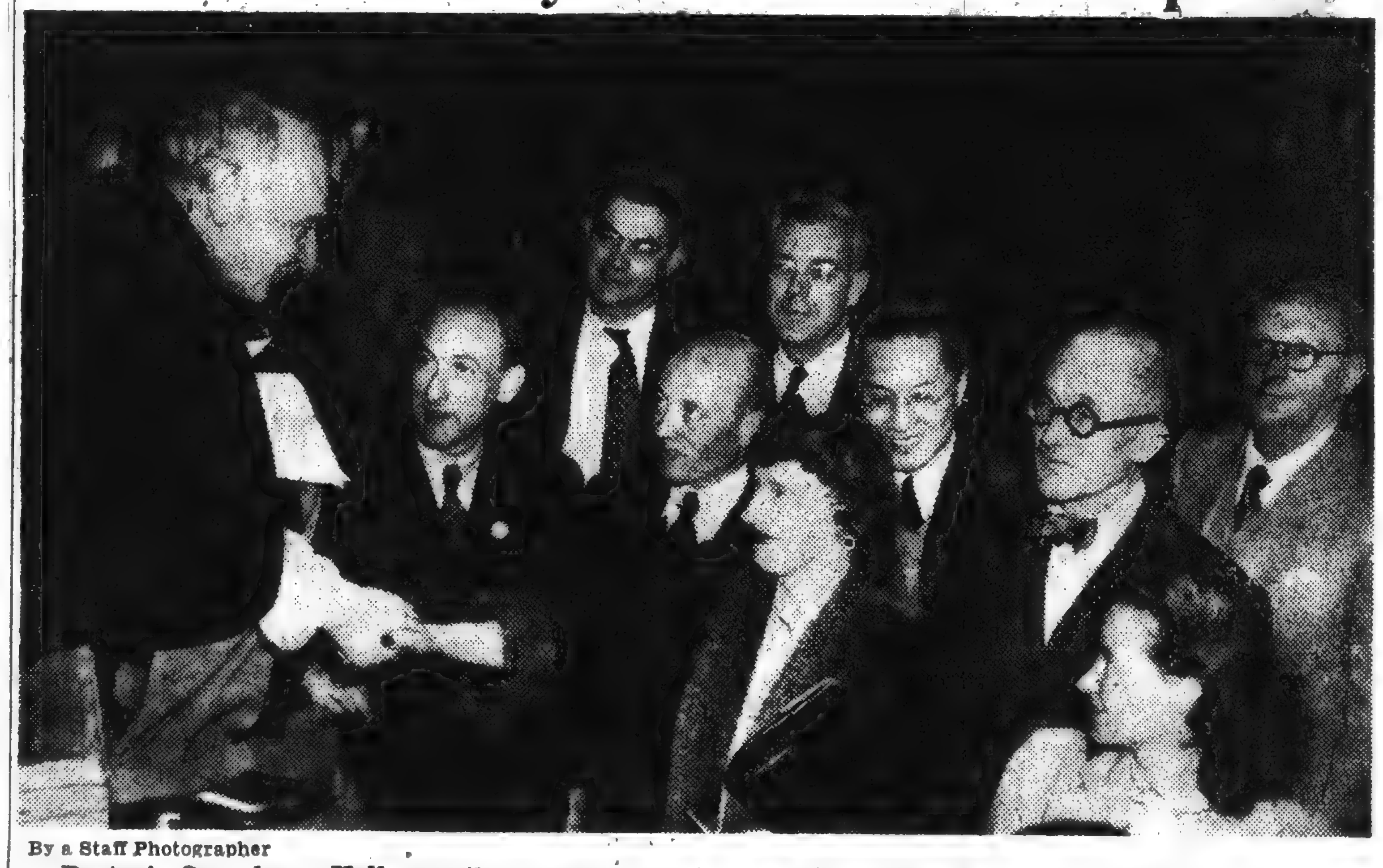
Koussevitzky Greets U. N. Group



By a Staff Photographer

Boston's Symphony Hall was the scene of an informal meeting today when Dr. Serge Koussevitzky met some of the United Nations personnel here on a site-seeking mission. They are, from left to right: Dr. Koussevitzky; Serge Wolff, interpreter; Matthew Gordon, press attaché; N. Bossov, Russia; Erwin D. Canham, Editor of The Christian Science Monitor, and Chairman of the Massachusetts U. N. Executive Committee; Miss Mercedes Laurence, secretary, shaking hands with Dr. Koussevitzky; K. W. Yu, China; Charles Le Corbusier, France; Miss Josee Pilot, secretary, and Francisco Aguirre, Cuba.

SCIENCE MONITOR, BOSTON, SATURDAY, OCTOBER 26, 1946 **Art—Music—Theater** *9

nd—Two Novelties Heard at Symphony Concert

New Works by Roy Harris And Howard Hanson Played

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Caruso in 1905

If I might be permitted to tell my personal experience: In the spring of 1905, I heard Caruso three times during the week's stay of the Metropolitan Opera Company at the Auditorium in Chicago, and immediately became a confirmed Caruso fanatic. Back in Youngstown I inquired concerning Caruso records and was able to find but one Red Seal record—Caruso singing "Celeste Aida" with piano accompaniment.

The storekeeper offered to order any records that I would check mark in the catalogue. When they came, he loaned me, over the week-end, the only talking machine he had in the store. This was a box 12 or 14 inches square with a morning glory horn. One like it came for me a few days later. I then lived with the family of Miss Myra McKeown, who was as enthusiastic about the records as I was. But when her musical friends saw a talking machine in her music room, they were somewhat horrified—that is, until they heard Caruso records.

Overcome Prejudices

The point of the story is that, when I moved to New York the next year, taking my machine and records with me, the storekeeper

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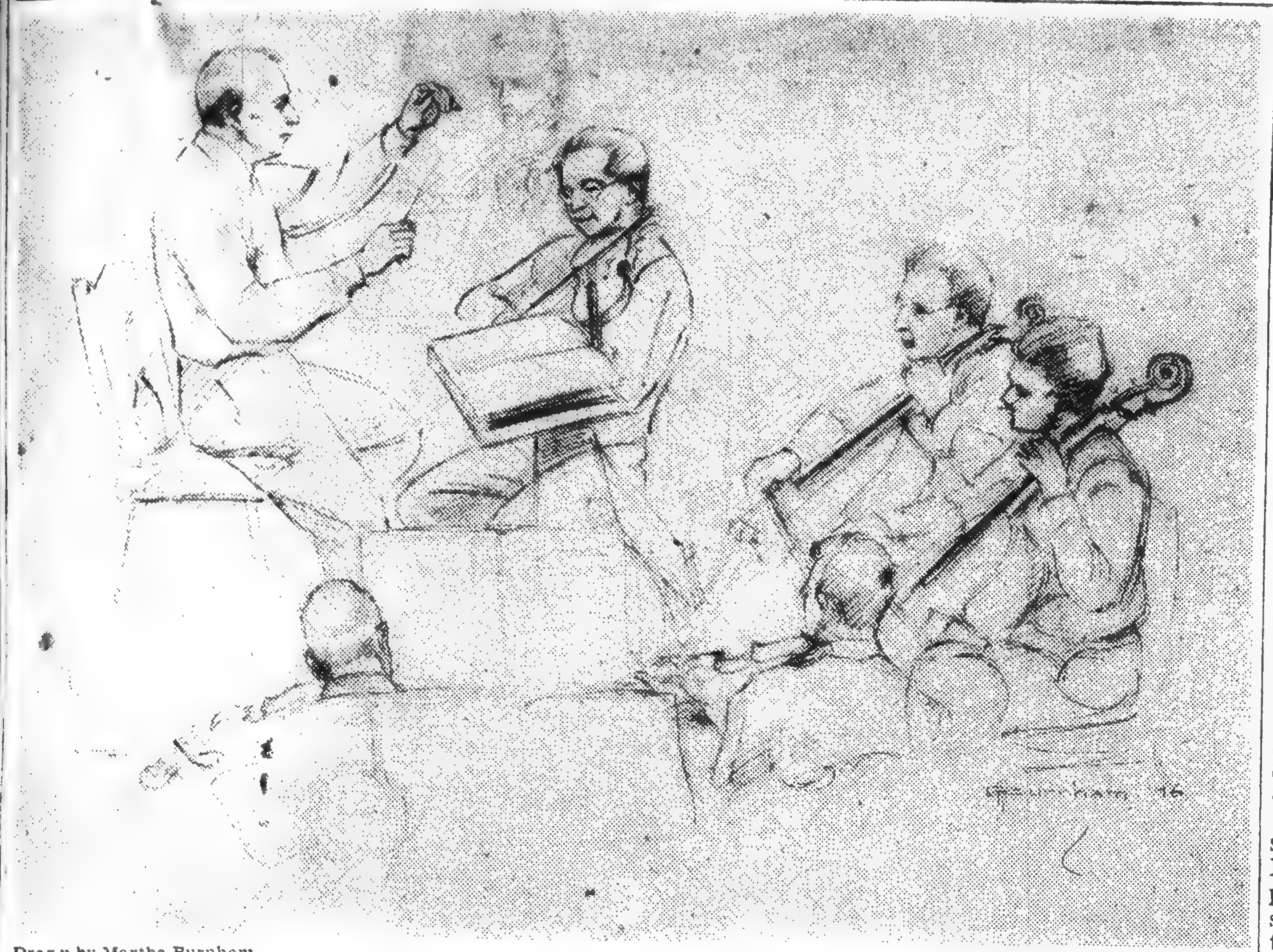
Koussevitsky Greets U. N. Group

By a Staff Photographer

Boston's Symphony Hall was the scene of an informal meeting today when Dr. Serge Koussevitzky met some of the United Nations personnel here on a site-seeking mission. They are, from left to right: Dr. Koussevitzky; Serge Wolff, interpreter; Matthew Gordon, press attaché; N. Bossov, Russia; Erwin D. Canham, Editor of The Christian Science Monitor, and Chairman of the Massachusetts U. N. Executive Committee; Miss Mercedes Laurence, secretary, shaking hands with Dr. Koussevitzky; K. W. Yu, China; Charles Le Corbusier, France; Miss Josce Pilot, secretary, and Francisco Aguirre, Cuba.

Christian Science Monitor Oct 30-1946

Novelties in View for the Symphony Season



Drawn by Martha Burnham

Rehearsal scene showing Dr. Koussevitzky and some of the first-desk string players of the Boston Symphony Orchestra. The concertmaster, Richard Burgin, is invisible behind the conductor. The others, reading clockwise, are A. Krips, the assistant concertmaster, moved up from the ranks this season to replace Mr. Theodorowicz; Jean Bedetti and Alfred Zighera, cellists, and J. Cauhapé and Jean Lefranc, violists.

Dr. Koussevitzky Announces Many New Works and Revivals

By Winthrop P. Tryon

Among the new works which Serge Koussevitzky is admitting into the repertory of the Boston Symphony Orchestra this season is the Symphony No. 1 of the Brazilian composer, Camargo Guarnieri. Among thevisiting conductors, too, who will lend Dr. Koussevitzky a hand in the run of the winter, Mr. Guarnieri numbers. It happens that the young Brazilian holds a high place in Dr. Koussevitzky's rating of modern men of music. Excellent as composer and very capable indeed as an orchestral leader is about how the citation would read if formally set down; and in proof of the estimate, Dr. Koussevitzky has invited Mr. Guarnieri to come to town and interpret his First Symphony for the Friday and Saturday subscribers—date to be announced—in his own way.

Another novelty entered in the schedule is Symphony No. 2, by Darius Milhaud; again the composer conducting. Mr. Milhaud's style, as both composer and interpreter, is fairly familiar to Boston Symphony audiences. We are used to classifying his music as of the French school. Another composer of that school in its most modern aspect is Olivier Messiaen. He will be represented by his "Ascension" Trilogy; and he comes from Paris to direct presentation of that and also of works by Jaubert and Honegger.

Still other fresh additions, to be set before the public either by Dr. Koussevitzky himself or by his associates in the season's conducting, are Symphony No. 3, by Walter Piston; "The Song of Songs" for soprano and orchestra, by Lukas Foss; Variations on a Theme of Howard Hanson, by Roy Harris; "Metamorphosen,". by Richard Strauss, and Concerto in G minor for organ with strings and kettledrums, by Francis Poulenc.

In response to the complaint of certain listeners and in satisfaction to his own conscience as well, Dr. Koussevitzky is repeating a number of modern works that seem worth further hearing. Under consideration stand Concerto for Orchestra, by Bartók; "Peter Grimes" excerpts, by Britten; Symphony No. 3, by William Schuman; "Mathis der Mahler" Symphony, by Hindemith; Symphony No. 4, by Roussel; and Symphony No. 6, by Shostakovitch. Assured are Mahler's No. 4 (Walter conducting); and Mahler's No. 7, Stravinsky's "Sacre," and Hindemith's Violin Concerto (Bernstein conducting). Further, Bach's B minor Mass returns; also Berlioz's "Harold in Italy," with Jascha Veissi in the solo viola part.

Anniversary dates are seized upon for what popular interest they may excite; in which category fall revivals of Symphonies No. 8 and 9 by Bruckner, and titles from the Brahms catalogue, including the Concerto for Violin and Violoncello. The biographical dictionary, however, need not be called upon in behalf of the one master as long as the Bruckner Society thrives; nor in behalf of the other anyway, since every Boston Symphony season of the past 50 years and longer has been more or less a Brahms celebration.

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would necessitate listing nearly everyone in the cast. The ensemble is close to being flawless. Each role is a full-bodied theater creation.

And yet, when one has suggested its manifold accomplishments of craft and technique, there seems to be little to say about the play as a comment on life or about the characters as people. Out of the depths, out of cynicism, irony, and sensitive pessimism, Mr. O'Neill seems to be crying a hollow cry. He has, as it were, succumbed to some of the false pity against which Hickey inveighs.

One cannot quarrel with Mr. O'Neill for choosing to show the frustration, the self-deception, and the decay of society—if that is what he is doing—by examining its dregs. But in the course of its extensive character studies and grotesqueries, "The Iceman Cometh" never seems to establish a sufficiently firm connection between the sodden alcoholics of the passing story and the better days at least some of them have seen. The play is often sad, sometimes comic, but never truly tragic.

Because of his skill, Mr. O'Neill does not permit the spectator's attention to lag very often or for very long. But it seemed doubtful that the audience at the Martin Beck was often finding itself genuinely moved by the depressing spectacle on the stage. If he had chosen, Mr. O'Neill might have contrived a sharper, harder, and more concentrated drama by lopping off the equivalent of about an act. The business would not have been any less grim, drab, or dreary by being somewhat curtailed. As it is, he insists that we hear out all the variations of his fairly montonous theme to their harsh and bitter conclusion.

MUSIC

Nov 23

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

An oddly-assorted but highly interesting program was that in which Richard Burgin conducted the Boston Symphony Orchestra at Symphony Hall yesterday afternoon. It began with Haydn of the C minor Symphony, No. 95 (the so-called "London" Symphony), and continued with Stravinsky's Symphony in Three Movements; "Le Tombeau de Couperin" by Ravel, and Strauss' "Death and Transfiguration."

This Symphony of Haydn is comparatively rare these days. It was last performed in these Boston Symphony series in 1943, and before that, in 1916. It is late and great Haydn, almost Beethovenesque in the way it is put together and the way it sounds: more personal than some earlier Haydn and a good deal more fanciful. Yesterday's performance was admirably clear, balanced and appropriate in style, without fussing over details or exaggeration of any sort. Like the Stravinsky which followed, it was an example of orchestral forthrightness and interpretive simplicity.

There are those who delight in finding a comparison between the modest music of the 18th Century and the brightness, the 'bite" and casual manner of the later Stravinsky. The latter's Symphony in Three Movements, introduced here by the composer last February, is certainly bright and full of "bite." But is also musicians' "head" music and decidedly abstract, dry as a bone and not in the least emotional.

This work is far from negligible as a reflection of the modern composer's craft in spinning lively rhythms, brittle patterns of tone, with unobtrusive emphasis upon repeated notes, and upon shrewdly calculated dissonance. But what, when it is all over, has it amounted to as an expression of art or feeling? So far as this minority is concerned: Nothing, with an upper-case N. And somehow, it does suggest to me an afternoon at the dentist's.

With the greatest admiration for Mr. Burgin's considerable gifts as conductor, I venture to say that "Le Tombeau de Couperin" is not now his proper dish. This dainty and artificial evocation of a past time in music, was not so clearly articulated as it ought to have been, and it was on the heavy side. This music needs super-super interpretation from a virtuoso of the baton; it must be light as a souffiee, pungent as old but slightly coarse brandy, and at the same time it ought to have a subtle quality of polished irony. None of these attributes was present yesterday.

Apart from certain details of tempo, in the repeated statement of that "how dry I am" theme, the Strauss tone poem was eloquent and rich of tone.

Koussevitzky Tells U. N. Boston Is 'Truly Unique'

Boston's deep-rooted culture, refinement, good will and hospitality make it a "truly unique city," Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, told the U. N. site subcommittee at the state dinner in the Harvard Club last night. The full text of Dr. Koussevitzky's address follows:

You may know that I am a musician, and as a musician I may, perhaps, speak freely, carried away by enthusiasm. If there is one thing I have not learned in Boston, it is to moderate my temperament to match the over-modesty of my fellow Bostonians.

As a musician, I have always searched for harmony, not only in music but also in life. Before I came to Boston, I felt a "wanderer" upon this earth. I lived in Russia, then in France, traveled in England and all the countries of the continent. In 1924, I was invited to be conductor of the Boston Symphony Orchestra. I expected to remain two, three or five years at the most, yet stayed 23 years instead. More than that, I feel a Bostonian at heart.

Why should this happen to one who considered himself a "wanderer"? It is because I found deep satisfaction in my life and work here. As Plato said: "Human life is in need of harmony and dignity." This I found in Boston in the fullest measure.

Boston, indeed, is a center of culture. Not by mere accident do we have the great, three-century-old Harvard University, the world-famous Massachusetts Institute of Technology, Boston University and a number of outstanding colleges and institutions, of which we are justly proud. The brilliant minds in the field of science, philosophy and the arts, gathered in- and around Boston, tend to enrich and ennoble life.

These factors, combined with the refinement, good will, and hospitality of those born and bred here, make of Boston a truly unique city.

I cannot pass by in silence the principal factor in my own life—my work and association with the Boston Symphony Orchestra.

Let me not be modest at this point and say that the Boston Symphony Orchestra is considered the greatest orchestra in the world today. . . . To attain its present position, the orchestra needed the right soil, the right atmosphere, the right environment. All this, we owe to Boston and its deep-rooted culture.

It is a great privilege to greet our distinguished guests tonight.

It is also a great happiness to me to speak of Boston, and to voice my belief that the momentous task of the United Nations can be fruitfully carried on in the atmosphere of serenity, beauty and culture in a site blessed with "harmony and dignity."

Koussevitzky on Boston

(These remarks were made to the visiting United Nations delegates at the Harvard Club of Boston dinner.)

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BOSTON DAILY GLOBE—WEDNESDAY, NOVEMBER 27, 1946

[26]

PROVIDENCE, R. I.
JOURNAL

OCT 27 1946

A BROADCAST . . . PERHAPS!

—PHOTOS BY H. RAYMOND BALL

Dr. Serge Koussevitzky conducts the first broadcast by the Boston Symphony Orchestra from here. Single boom mike suffices.

Morton Blender, of Columbia's WPRO, lends rival ABC a boom to save day when cable suspending two microphones breaks. On piano, taping wire, is ABC engineer Harold "Soupy" Campbell.

A tense moment. Producer Oliver Daniel (left) and Campbell huddle in hallway with loudspeaker, wondering whether, after several vexations, the program is or is not going to be broadcast.

Mikes Dropped All Over the Place and the Boys Were Mighty Worried at First Symphony Concert

ABOUT 2 o'clock in the afternoon "Soupy" Campbell, ABC engineer, arrived at Metropolitan Theater to set up the microphones and other apparatus. The broadcast, the first by the Boston Symphony Orchestra from Providence, was to be at 9:30 in the evening. There seemed to be plenty of time, and there was no reason for "Soupy" to think that he would have any more difficulty than he had had on scores of similar jobs, except that, owing to the trucking strike, it had been impossible to bring the portable soundproof booth from New York; the broadcasters would have to work in the open, just offstage at the right.

After he had opened his seven boxes of equipment, "Soupy" directed stagehands in stringing a thin, strong cable across the theater about a dozen feet out from the footlights. This was to carry, with additional bracing, the two ribbon microphones that would pick up the orchestra. Hardly had the mikes been raised when the cable broke and the delicate instruments plunged among the empty seats. Probably the mikes were now useless, and there was only one other, for the announcer.

Somebody remembered that the CBS station upstairs, WPRO, had a boom mike stand. Morton Blender gladly agreed to lend it to the rival network and helped to set it up in the orchestra pit. Meanwhile, Oliver Daniel, producer of the symphony broadcast, came in; he thought it would be safer to charter a plane and have another mike flown from New York, the nearest place to obtain the particular kind, than to depend on the announcer's mike. The boom stand was set up, however, and everything looked secure, so he canceled the order for the plane. Other equipment was arranged on tables in the wings. Matters seemed to be going well.

Then the boom arm dropped, smashing the microphone against the stage and probably breaking it. That left no dependable mike and no time to obtain another, with WFCI and 215 other stations in this country and Canada prepared to broadcast the program and millions expecting to hear it. "Soupy," Daniel, and Gene Hamilton, the announcer, decided they'd have to take a chance that the microphones would work. One of the original ones was attached to the boom and the other was set up for Hamilton. There would be no opportunity to give them a test, or even test the correctness of the boom mike's position, until the orchestra arrived. If the mike didn't work, there would be no symphony program outside the theater.

Daniel, having nothing else to do for the moment but sweat, explained some of the ordinary problems of his calling. He is a skilled musician, having been a concert pianist and teacher before he entered radio.

"The human ear," he said, "is sensitive to sounds too faint for the microphone, and it will also tolerate sounds so loud that they would shatter the microphone. 'Soupy', at the amplifier, builds up the low sounds and reduces the loud ones. I sit by with a score to direct him when to do this and when to make adjustments for a crescendo, let's say, so that the radio listener will get the crescendo effect even though we can't take the top volume of the orchestra."

When it was suggested that the listener received a sort of producer's interpretation of the conductor's interpretation, he smilingly denied it.

"WHAT we try to give the listener is what the conductor himself hears," he remarked, and in this connection explained that a change of one inch in the angle of the microphone produces a decided change in what it picks up, and that certain instruments, such as horns and harps, are difficult to bring out. The difficulty is often overcome by slightly rearranging the orchestra to put an instrument melodically important in a certain score nearer the mike. No mikes are placed in the orchestra.

It was now about 6 o'clock, so the broadcasters went out to fortify themselves against what might be a harrowing night. By half-past 7, harp and cello trunks were being unloaded backstage and the musicians were tuning up, talking, strolling, glancing at the apparatus that was to send their music to persons on the plains and prairies, in the mountains, on the seas—perhaps. Dr. Koussevitzky came in. The theater was filling.

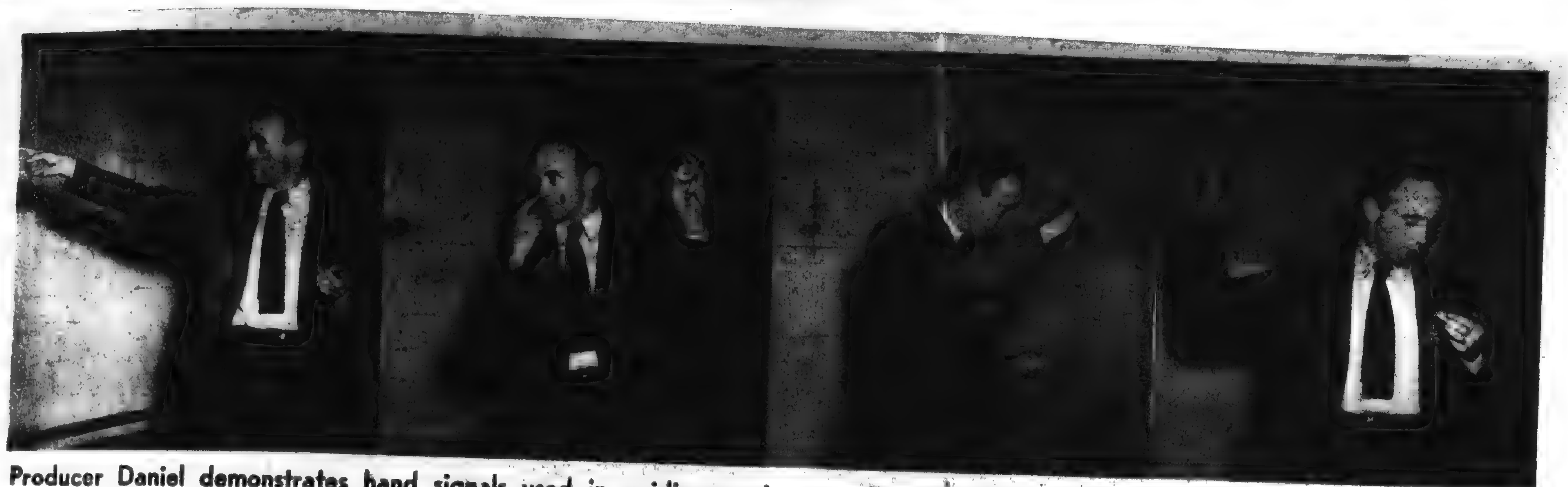
As soon as the Brahms third was started, Daniel and "Soupy" hastened out to a loudspeaker set up in a hallway. The microphone was working! It was even adjusted at the best angle.

At intermission some of the cellos began to complain because the radio folks had to keep the door onto the stage open. The cellos alleged draughts on the back, but finally they were pacified, though an aroused cello is no laughing matter.

At 9:30, Hamilton (one-time boxer, singer, and leading citizen of Lower Basin Street) addressed his microphone with cultivated ease:

"Good evening. This is Gene Hamilton speaking from Metropolitan Theater in Providence, Rhode Island."

Nobody would have suspected that putting on a broadcast was not the most carefree business in the world.



Producer Daniel demonstrates hand signals used in guiding engineer and announcer. From the left: "Begin," "On the nose," meaning that program is proceeding strictly according to time schedule, "Fade out applause," and "Give good old ABC a plug."

Announcer Hamilton, Dr. Koussevitzky, Daniel confer backstage.

Men (Campbell, Daniel, Hamilton) at work on national h

SYMPHONY CONCERT

BY WARREN STOREY SMITH

There is something for nearly every taste in this week's Symphony program and in its first hearing yesterday afternoon everything was served up in capital style by Assistant Conductor Richard Burgin. There was a classical symphony, Haydn's No. 95 in C minor, one of his best, but not one of the most familiar. After it came a modern symphony, that of Stravinsky in three movements, introduced here last February by the composer himself. The delightful orchestral set of four that Ravel made from his piano suite, "Le Tombeau de Couperin," led off the second half of the concert, and Richard Strauss' youthful but still potent tone poem, "Death and Transfiguration," brought it to a dramatic close.

This performance of "Death and Transfiguration" was on the whole the most satisfactory we have heard in some time. In his endeavor to underscore the pathos of the beginning and the exaltation of the close, Dr. Koussevitzky of late years has been taking both sections far too slowly. Mr. Burgin permitted nothing to drag, but in the general excitement he once or twice let both tone and tempo get out of hand.

Anyway, the audience rose to Strauss, and rather unpredictably it made quite a fuss over Stravinsky. The cynical might say that this was relief at matters having finally come to an end, or possibly commendation for conductor and orchestra, who have some hard rhythmic nuts to crack. Unless you are completely allergic to modern music, you are bound to find Stravinsky's Allegro interesting and even gripping at times, while the Andante, except for a rather dreary middle section, is light, deft and frankly pleasing. The final Con moto comes as close to pure abstraction as any music can.

Two members of the orchestra were made to take bows yesterday, Jean Bedetti for his 'cello solo in the delicious trio of Haydn's Minuet, and the new first oboe, John Holmes, for his solo in the Rigaudon of Ravel. The latter also did nobly in the important passages assigned to him in Strauss' tone poem.

League Fetes Koussevitzky Next January

Will Also Honor Milhaud, Kodaly in Its Concerts in Modern Art Museum

Zolton Kodaly, Darius Milhaud and Serge Koussevitsky will be honored in three concerts to be given by the League of Composers this season at the Museum of Modern Art. The first of these, Sunday evening, Dec. 1, will be devoted to works of the Hungarian composer, Kodaly, now here on a visit, who will also be guest speaker at this event, discussing the subject of "how to popularize serious music." On Dec. 29, Mr. Milhaud will direct United States premieres of his music and will also speak.

The fifth anniversary of the Koussevitsky Music Foundation will be marked on Jan. 12 with a program of American works that it has commissioned during its existence. The concert will be followed by a reception in honor of Dr. Koussevitsky at the Museum.

Events to be sanctioned by the League include a program of contemporary works for violin and piano to be given by Jacques de Menasce, composer-pianist, and Angel Reyes, violinist, and, on another occasion, the premiere of a new piano work by Roger Sessions, to be performed by Andor Foldes. There will also be local programs of chamber music by young Americans.

A work that the League of Composers commissioned Lukas Foss to write for Ellabelle Davis, soprano, is scheduled for its world premiere by the Boston Symphonv in Boston on March 7. This is part of the League's national expansion program which is now being pursued by members of the national composers committee of which Aaron Copland is chairman. This program includes among its projects the setting up of an educational division. Randall Thompson is now engaged in considering the educational outlets for League activities.

"Modern Music," the League's quarterly publication, is again included among the organizations activities.

Dame Myra Hess With Symphony

Given Ovation in Beethoven Concerto

By L. A. Sloper

Debussy and Beethoven provide the music for this week's subscription concerts of the Boston Symphony Orchestra, the first of which was given yesterday afternoon. Dr. Koussevitzky had made the following selections: "Nuages," "Fêtes," and "La Mer"; the Fourth Piano Concerto in G major and the "Egmont" Overture. Dame Myra Hess is the soloist.

Dr. Koussevitzky has a partiality for the music of Debussy These two Nocturnes and "La Mer" are favorites of his, and he is famous for his interpretations of them. He has played them often, the last time only three years ago.

The performances yesterday were admirable as demonstrations of orchestral virtuosity. The tone was superb, the colors resplendent. But was not the maestro's left hand a shade heavy? The poetry might be more compelling if the dynamic contrasts were less sudden and less extreme. Perhaps these pieces need to be laid on the shelf for a while, and then restudied.

The Debussy items had a big popular success, but the event of the day, of course, for artistic as well as news value, was the appearance as soloist of Dame Myra Hess after an absence of more than seven years. The Friday Symphony audience, like that of her recent recital, rose in her honor when she entered, and gave her an ovation when she had finished playing.

This reception was well deserved, for her performance was marked by power and depth as well as by charm and delicacy. Her tone was limpid, her phrasing fluent, and her imaginative recreation vivid. Dr. Koussevitzky

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SYMPHONY CONCERT

BY WARREN STOREY SMITH

Fresh—and not so fresh—from a Western trip of unusual length and, apparently, of unprecedented artistic and popular success, Dr. Serge Koussevitzky and his orchestra yesterday afternoon gave the first of the ninth pair of "regular" Symphony concerts. Under the circumstances a program of novel or unfamiliar music was out of the question. Possibly because he thought that we could not get it the first time, the conductor gave us another chance at the Third Symphony of Aaron Copland, which he introduced to the world last October. Gregor Piatigorsky was again soloist in the little Concerto of Haydn, and the remaining numbers, repeated from last spring, were Wagner's Preludes to "Lohengrin" and "Die Meistersinger."

The first performance of the Copland Symphony found press and public divided. This reviewer spoke for the opposition and a rehearing of the work did not cause him to regard it with any more favor. As before, the two slow movements seemed decidedly on the meagre side and the two fast ones anything but distinguished, though because there is more going on they are easier to listen to. The noisily empty conclusion is of a nature to incite an audience to applause and again there was a considerable show of enthusiasm at the end. The Symphony as a whole leans heavily on Mr. Copland's previous music and there are suggestions of other composers. My personal feeling is that his inventive powers are not up to filling successfully a canvas of these dimensions. As pure sound the Symphony is not always agreeable. Violins and trumpets are kept over-long in the high register and there is a rather too liberal use of percussion instruments.

One would rather have heard the gigantic Mr. Piatigorsky in a concerto a little nearer his size—referring to his musical, not his physical stature. That he gave this amiable 18th century trifle the benefit of a superior performance of the solo part goes without saying. Dr. Koussevitzky's Wagner may sound well, but somehow it doesn't always sound just like Wagner. Having got all shrilled up in the Copland, the trumpets couldn't get unshrilled again and they lent an un-Wagnerian blare to the climaxes of the two Preludes.

KOUSSEVITZKY'S JEWISH DILEMMA

By BERNARD LERNER

THE dynamic figure of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has dominated the world of music for more than three decades. In three great capitals—In Moscow up to the time of the Revolution; in Paris, shortly after World War I; in Boston, after 1924—he has been virtually a legendary figure. But besides being one of the great musical interpreters of our generation, Koussevitzky has also been a force of inestimable importance in the music of our times. As a conductor, as a publisher, and as founder of the Koussevitzky Foundation, he has been the passionate protagonist of the modern composer, and has done more to bring recognition to the music of our times than any other single musician. As the founder and director of the Berkshire Music Center he has brought about the existence of one of the most progressive centers of music culture in the world. In short, Koussevitzky has not only made music history; he is an inextricable part of music history.

For a long time Koussevitzky's racial origins and ellegiances have been obfuscated by contradictory rumors, which Koussevitzky himself did little to dispel. Now, at last, these rumors are dissipated by facts, facts which the well-known music critic of Boston, Moses Smith, has assembled in his informal biography of Koussevitzky to be published on January 20, 1946, by Allen, Towne & Heath, Inc. These facts not only highlight Koussevitzky's Jewish origin, but show dramatically how, after having denied his race for many years, Koussevitzky has suddenly repented.

Koussevitzky's father, Alexander, was a klesmer musician, a common type of Jewish musician in old Russia. Explains Mr. Smith: "Klesmers played at weddings and social parties, at amusement parks where a small circus troupe might be visiting. They were a varied class, in proficiency as well as duties. Many of them worked in small cooperative groups, twelve to fifteen constituting a large orchestra. Their remuneration was slight and their financial position insecure. Yet a klesmer could be identified in a community of Jews because he was always cleanly dressed in a European suit. He had a cultured air. He taught his profession to apprentices, as he had himself been taught by a master. For the klesmer usually had some theoretical training; he was virtually an outcast among his colleagues if he did not play from notes."

Serge Koussevitzky, as a child, was brought up in a home where "the parental discipline was severe. It was necessarily strict in the matter of religious practices, for Alexander Koussevitzky insisted upon his children's rigid observance of Orthodox Judaism. This demanded regular, frequent, and what must have been for young Serge wearisome attendance at religious services. In later life and in the presence of an intimate he has occasionally referred to his boyhood attendance to chedar. . . . He has also alluded to the fact that as a boy he used to wear a skull-cap at meals."

Shortly before his first marriage, Koussevitzky was converted to the Christian faith, and therefore, for many years he vigorously denied (at least publicly) that he was Jewish. However, the rise of Hitler in 1933 stirred Koussevitzky profoundly and awakened in him feelings that had for so long been asleep. One evening, in Boston, he went to an anti-Nazi meeting at which Rabbi Stephen S. Wise was the principal speaker. The speech made a profound impression on Koussevitzky, who suddenly felt that he could no longer deny to himself—and to the world—that he was a Jew, too. At another meeting in which Wise was the principal speaker, Koussevitzky generously contributed his services and those of the Boston Symphony Orchestra. It was the first time that Koussevitzky had openly allied himself with a Jewish cause.

Moses Smith reveals that at one concert, in which Koussevitzky directed a Hebraic work by Ernest Bloch, he was accosted by one of his great admirers who congratulated him on his magnificent performance. "Why should I not play the work well," Koussevitzky asked, "since my own Jewish blood responds so personally to Bloch's message?"

Since then Koussevitzky has made it a point to identify himself wherever possible with the Jewish race, although he has not returned to the Jewish faith.

* * *

Some remarks are in order about Allen, Towne, and Heath, publishers of the book on Koussevitzky. It is a new publishing house, devoted exclusively to the publication of books on music for the layman—the first project of its kind anywhere—has just been launched.

* * *

The guiding principle of the new firm is "to provide sound, authoritative, non-technical books in all branches of music—books which will not only be informative but entertaining as well, and its list embraces a wide range of books on popular music as well as serious: biographies, histories and reference works; anthologies of all kinds; juvenile literature; even fiction, when good musical fiction is available."

Its director, David Ewen, requires little introduction, for he has been during the past two decades one of the best known and most widely read writers on music in this country. He has written more than fifteen books which have been translated into foreign languages, and reprinted into the Armed Services Editions.

Mr. Ewen's writings on music have been widely praised by famous musicians everywhere, including Deems Taylor, Walter Damrosch, Sigmund Spaeth, Howard Hanson, Eugene Ormandy, John Erskin, and many, many others. Indeed, he has become — as one critic said — "music's interpreter to the American people."

The Koussevitzky biography will be the first book to be published by Allen, Towne & Heath.

Books to be published subsequently include Music Comes to America, by David Ewen (February); Horn of Plenty: The Story of Louis Armstrong; Robert Goddin (March); Verdi: A Novel of the Opera, by Franz Werfel (April); The Columbia Book of Musical Masterworks, edited by Goddard Lieberson (May).

MUSIC

"The Marriage Of Figaro"

"The Marriage of Figaro," an opera in four acts by Mozart, libretto by Lorenzo de Ponte after the comedy by Beaumarchais, presented in English in Jordan Hall by the New England Opera Theater, Boris Goldovsky director, scenery designed by Richard Rychtarik, costumes by Van Horn & Son of Philadelphia, with the following cast:

Count Almaviva............Robert Gay
Countess Almaviva........Phyllis Curtin
Figaro, the Count's Valet.Francis Bernard
Susanna, the Countess' maid
Margaret Goldovsky
Cherubino, page.........Mildred Mueller
Bartolo ....Matthew Lockhart
Marcellina, housekeeper...Eunice Alberts
Don Basilio, music teacher and Count's Secretary
Don Curzio, judge........Luigi Vellucci
Antonio, the gardener; also Susanna's uncle ....Ernest Eames
Barbarina, Antonio's daughter
Marilyn Shotz

By ALEXANDER WILLIAMS

The New England Opera Theater, as we had all profoundly hoped, got off to an auspicious start last night with an animated performance of Mozart's "Figaro." Mr. Goldovsky had promised beforehand good theater and a full measure of music. He did not promise the moon in voices or scenery. But with the former we heard at the least well-trained youthful competence and at the best a charming projection of some of Mozart's loveliest arias. The set was one of those stylized affairs that did duty for the various scenic requirements of all four acts. As the company establishes itself we shall undoubtedly get an improvemnet along these lines. And in this connection we did get fresh and attractive costumes.

The main thing is that Mr. Goldovsky's venture has proved its worth. Boston has in the past been frightened by so many inferior and half-baked operatic experimnets or touring troupes that it was well to show the public right off the bat that the New England Opera Theater could set a high musical and theatrical standard. The main credi tfor this goes, of course, to Mr. Goldovsky in person. He had an admirable orchestra of the size that Mozart himself employed in Prague. And Jordan Hall is about the same size as the opera house in that city. There was no question at any time of not hearing clearly the words of the recitatives or the detials of the orchestration.

In so complicated a plot as "Figaro" the advantage of singing it in English that can be understood in every part of the hall is obvious. I have heard the Sadler's Wells company do it in London and the results in Prof. Dent's excellent translation were absolutely satisfactory. I don't think that Mr. Goldovsky will have to fight the "opera in English" battle.

Theatrically the opera moved at a delightful pace last night. In fact the recitatives took on a new meaning as Mr. Goldovsky had trained his singers to give them. And the arias fitted into their place with complete naturalness. Vocally the best performances were Robert Gay's Count, Francis Barnard's Figaro and Mildred Mueller's Cherubino. Miss Curtin was a little too nervous as the Countess, though she did not do too badly with her big aria in the third act. Miss Goldovsky as Susanna was a little uneven, but at her best she gave a vivacious and musically pleasing account of the part.

This production of "Figaro" will be repeated this afternoon. In view of its success there is every reason to give it again in the near future, as the house was sold out last night and is also sold for the matinee today.

Symphony Concert

The 7th concert by the Boston Symphony Orchestra, Richard Burgin conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Symphony in C minor No. 95.....Haydn
Symphony in Three Movements
Stravinsky
"Le Tombeau de Couperin," Suite ....Ravel
"Death and Transfiguration," Tone Poem, Op. 24..........Strauss

By ALEXANDER WILLIAMS

This concert was beautifully presented yesterday by Mr. Burgin and the orchestra and contained a wide variety of music to suit all tastes. The Haydn Symphony is one of the tersest of his later works. Sir Donald Tovey has it that when Haydn wrote a work in the minor mode he made it shorter and more formal. Yet for all that this C minor Symphony is no dry expression of the classical style. It is full of choice things and interesting developments. One of the most charming features is the lovely cello solo in the trio of the scherzo. The Symphony is certainly one to be welcomed back into the repertoire with open arms.

Stravinsky's Symphony in Three Movements struck me yesterday as a much more impressive and eloquent work than it did when the composer conducted it last winter. I think actually Mr. Burgin gave it a much more graceful and rhythmical performance. Stravinsky's interpretations of his own music are apt, though not invariably, to be dry and precise and angular. At any rate, the form of the Symphony, which is most unusual, became clearer to me. The music came to life as expressive sound. Before I went to the concert I had it in the back of my mind to state the wish that something else of Stravinsky's had been revived instead ,but now I am glad that Mr. Burgin has awakened and renewed an interest in a remarkable work.

Ravel's "Tombeau de Couperin" Suite is a perpetual delight as performed by the Boston Symphony. The perfection of its orchestration and the charm of its wryly archaic character do not pall as the years proceed. By contrast Strauss' "Death and Transfiguration" sounded as heavy as lead. Yet there are glowing and imaginative pages in the tone poem. Only the long saccharine conclusion really arouses me to revolt.

The concert will be repeated tonight. Next week Mr. Koussevitzky returns to conduct Moussorgsky's Prelude to "Khovanstchina" and the "Scheherazade" of Rimsky-Korsakov. Also the Brazilian composer, Camargo Guarnieri, will conduct the first performance of his Symphony.

Symphony Concert

Monitor

Burgin's Program Ranges From Haydn to Stravinsky

By L. A. Sloper

Richard Burgin is conducting the Boston Symphony concerts of this week. For the seventh program of the season he has chosen Haydn's Symphony in C minor, No. 95, Stravinsky's Symphony in Three Movements, Ravel's "Le Tombeau de Couperin" Suite and Strauss' "Death and Transfiguration." The Ravel was substituted for the Mozart Adagio for strings first announced.

Variety here to suit many tastes, and each work delivered yesterday afternoon with precision, balance and the proper style. Mr. Burgin is in command of his music and his orchestra, and he secured excellent performances, except for a single violin which got out of line for an instant in the Finale of the Stravinsky symphony.

The revival of the Haydn Symphony in C minor was welcome. Mr. Burgin himself disinterred it three years ago from the library shelf where it had lain since Dr. Muck's time. It is a delightful work, full of the master's inspiration, ingenuity and high spirits. Mr. Bedetti again played the solo in the Trio of the Minuet delectably, and was called on for a special bow.

Our new first oboist, Mr. Holmes, was also called to his feet in recognition of his playing of the solo passage in Ravel's Rigaudon. Mr. Holmes has been carrying on unobtrusively since the beginning of the season, but this is the first time an occasion has arisen to bring him to public attention. He has a pure tone, a good feeling for rhythm, and he phrases lyrically.

The Stravinsky Symphony in Three Movements was introduced to us under the direction of its composer last season. This is the symphony which, according to Ingolf Dahl, who seems to be its official spokesman, represents the exact opposite of traditional symphonic form, being made up of "blocks" or "planes" of sound, and constituting a musical "Guernica." And the composer himself, of course, avers that the work has no program. Thus it appears that the symphony is neither a symphony nor a symphonic poem, but a musical painting, with no story to tell.

But these are words, and it is interesting to reflect that Haydn, for example, did not find it necessary to issue a manifesto with each new composition. Nor did Bach or Mozart or Beethoven or Brahms. But Wagner did. Is there some esoteric significance in that?

Whether it has a program or not, it is difficult to listen to this symphony of Stravinsky's without imagining a ballet to accompany it. It is of the same essence as "Pétroushka" and the "Rite of Spring," as dancical as can be. Could not Léonide Massine be persuaded to invent some choregraphy for this score, instead of molesting any more of the symphonies of Beethoven and Brahms, which, being real symphonies, do not need his aid? He might turn out something as good balletically as "Nobilissima Visione," even if the music should seem to be less novel than Hindemith's.

The Ravel was played with an elegant charm, and the Strauss with the utmost in tonal glory and eloquence.

Laura Coombs Hills

Pastels of flowers by Laura Coombs Hills will be on exhibition at the Guild of Boston Artists to Nov. 30. There are included 20 new drawings made last summer by this artist.

Miss Hills has been known and loved for many years. She has won recognition, honors, prizes for many decades. She has worked tirelessly and independently in the world of art. Her pictures have continued to attract us and hold our interest because they are made so skillfully and in such good taste.

These flowers bloom before our eyes because they have been visualized faithfully and understandingly. Never has Miss Hills indicated weariness or boredom; never has she represented her theme as though it had become a stock and standard performance. The blossoms brighten under her touch: they are fresh and fragrant, graceful and elegant. Miss Hills treats them affectionately and arranges them thoughtfully in pottery or copper as the relationship of color and texture and weight seems happiest. Often a single bloom languishes in a little vase in solitary distinction.

Among her floral studies shown currently are: pink camellia, syringa, petunias, poppies, Harrison roses, apple blossoms, Briar Cliff rose, yellow freezia, tulips, larkspur, and lilies. One flower mixture is tellingly entitled "Florist's Flowers."

D. A.

Concerts AT THE INSTITUTE

Koussevitzky's 23rd Season

On Friday evening, November 15, Dr. Serge Koussevitzky will return to the Institute to present the first of the five concerts scheduled for the season by the Boston Symphony Orchestra. In his twenty-third successive year as conductor of the orchestra, as in every previous one, he will bring before the public the great works of musical literature, illuminated as always by his "incandescent performances" and those of the "best-sounding, best balanced, integrated, and coordinated symphonic group in the country."

His sponsorship of new and unfamiliar works will again be evident in the music announced for performance this season in Boston, some of which will undoubtedly be reflected in the Brooklyn programs. There will be new symphonies by Camargo Guarnieri, Darius Milhaud, and the brilliant young French composer, Olivier Messiaen. Works by native composers will include symphonies by Aaron Copland and Walter Piston, and shorter compositions by Lukas Foss and Roy Harris.

It is a source of immense satisfaction to share with Dr. Koussevitzky his joy in resuming this past summer his directorship of the annual festival at the Berkshire Music Center, which had been interrupted by the war. Although frequently compared with the festival at Salzburg, it differs in that the one is traditional, exalting masters of the past, whereas the Berkshire Festival at Tanglewood is an outgrowth of our national culture and is creative in purpose.

Lotte Neustein

Dr. Serge Koussevitzky

Closely associated with it is the Music School which, together with the festival, has in large part realized the dearest hope of the conductor, the hope of a creative musical center "where the greatest living composers will teach the art of composition; the greatest virtuosi, the art of perfect performance; the greatest conductors, the mystery of conducting orchestras and choruses. The most eminent thinkers and scholars will lecture there. A free cooperation of such an élite will certainly result in a creation of new and great values of art; in the radiation of the beams of culture over a nation and over the whole world; and finally, in the education and training of a new generation of American artists."

Festival of "Hebraica"

"Hebraica," a colorful festival of Jewish music and dance, panoramic in scope and spectacular in execution, will usher in this season's series of Concert and Dance Varieties on Tuesday evening, November 19.

Max Helfman, distinguished musicologist, director of the program as well as of the participating choruses, has called upon noted concert soloists and ensembles to recapitulate the stirring musical customs and rich folklore of Jews throughout their troubled and eventful history.

Among the soloists featured in the program will be Abraham Shapiro, tenor, cantor of Temple Bnai Abraham in Newark, Katya Delakova and Fred Berk, dancers, Jerome Rappaport, pianist, and Harold Freeman clarinetist. Ensembles will include eighty members of the People's Philharmonic Choral Society of New York, the Temple Singers, the Hebrew Arts Youth Chorale, the Stuyvesant String Quartet, and the Hebrew Arts Dance Company.

The pageant will comprise three scenes and two episodes. The first scene will open with the Temple Singers who, with Cantor Shapiro, will present music of the synagogue ranging from the early traditional liturgy to the contemporary "Hashkivenu" by the brilliant young conductor-composer, Leonard Bernstein.

BOSTON HERALD, WEDNESDAY, APRIL 30,

Pops Opening Certain Sign Spring Has Come to Boston

By ALISON ARNOLD

IN SPITE of cold winds and near-zero temperatures, spring has come to Boston. For the Pops concerts at Symphony Hall began their 62nd season last night and with the blossoming magnolia trees and the swanboats, they are unfailing signs of spring.

The perennial pale salmon gladioli were banked around the front of the stage with lemon yellow added this year, but the familiar lattice at the back of the stage was absent. Gilt chairs were clustered closely about the small tables on the floor and waitresses in trim gray uniforms dispensed light refreshments.

It seemed as if hot coffee should have taken the place of the tall pitchers of Pops punch last evening, but the traditional punch was much in evidence, along with mounds of ice-cream topped with cherries or strawberries. And the music was punctuated with the occapopping of corks.

THE PROGRAM, conducted by Arthur Fiedler, included a wide variety of offerings, which ranged from Wagner's Tannhauser overture to the popular "Open the Door, Richard," which caused such an ovation that there was an encore. Another favorite was "Old MacDonald Had a Farm" and the audience seemed delighted to hear the Boston Symphony Orchestra quacking, grunting, squealing and chirping.

The New England Grenfell Association benefited from this opening performance and pretty debutante flower vendors in gay printed frocks, headed by Miss Jane Kennard, sold fragrant gardenias and cakes of maple sugar. Mrs. Robert M. P. Kennard, chairman of the benefit committee, was on hand, wearing a springlike print of black and white with touches of green.

Attending together were Mr. and Mrs. Ralph Bradley and their son-in-law and daughter, Mr. and Mrs. John C. Sluder. With Mrs. Edward Harding was her youngest daughter, Josephine; Mrs. Robert C. Terry and Mrs. James R. Carter, 2d, arrived together, and in a foursome were Mr. and Mrs. Frederic Bowditch and Mr. and Mrs. Richard Bowers.

AMONG OTHERS in the large audience were Mr. and Mrs. John Perrin, Mr. and Mrs. Gilbert King, Miss Gertrude Peabody, Mr. and Mrs. Albert P. Gould, Mr. and Mrs. Carl Keller, Mr. Edward C. Wheeler, Mr. and Mrs. Augustus W. Soule and their son, Mr. Winsor Soule, 2d, Mr. and Mrs. Charles Toppan, Mrs. Parker Hayden, Mrs. Gardiner Fiske, Mr. and Mrs. Henry Prout, Mr. Henry C. Everett and his daughter, Miss Claire Everett; Mrs. Lea S. Luquer, Dr. and Mrs. Lendon Snedeker, Mr. and Mrs. Ernest Henderson, Miss Amy Sacker, Mrs. Harold Walker, Mr. and Mrs. Robert Bainbridge, Mrs. Morris LaCroix, Mr. and Mrs. Powell Robinson, Jr., and the latter's younger brother, Mr. Graves Hewitt; Mrs. John Alles and her daughter, Miss Jane Alles; Miss Barbara Shaw, Mrs. Fred B. Lund, and Mrs. Margaret Lane and her son, Mr. Thomas Lane, and her daughter, Miss Jean Harriet Lane

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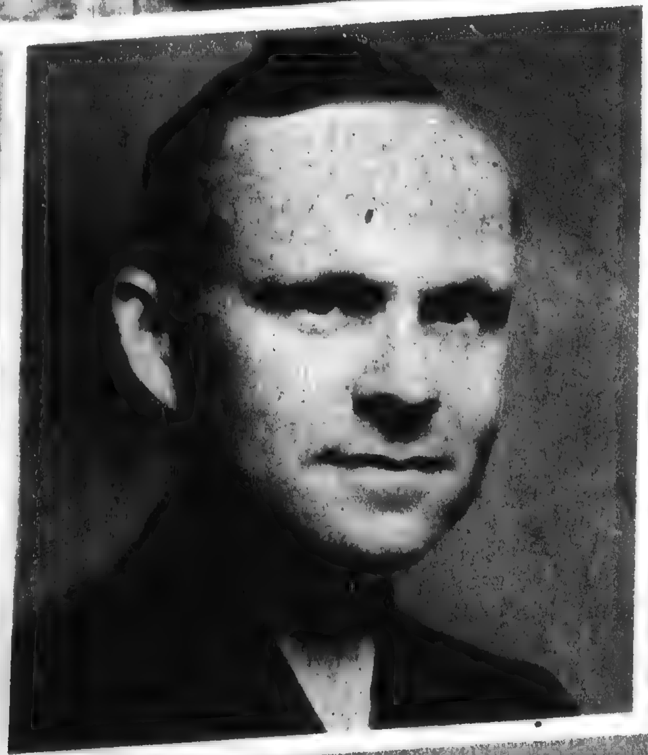
ROTO **BOSTON SUNDAY HERALD** ROTO

BOSTON, SUNDAY, SEPTEMBER 22, 1946

★ ★ ★

[31]

ELIZABETH HAWES, author of "Fashion is Spinach" and "Wenches with Wrenches," will speak at the Fair.



QUINCY HOWE, of the famous writing Howe family of Boston, will discuss current affairs.

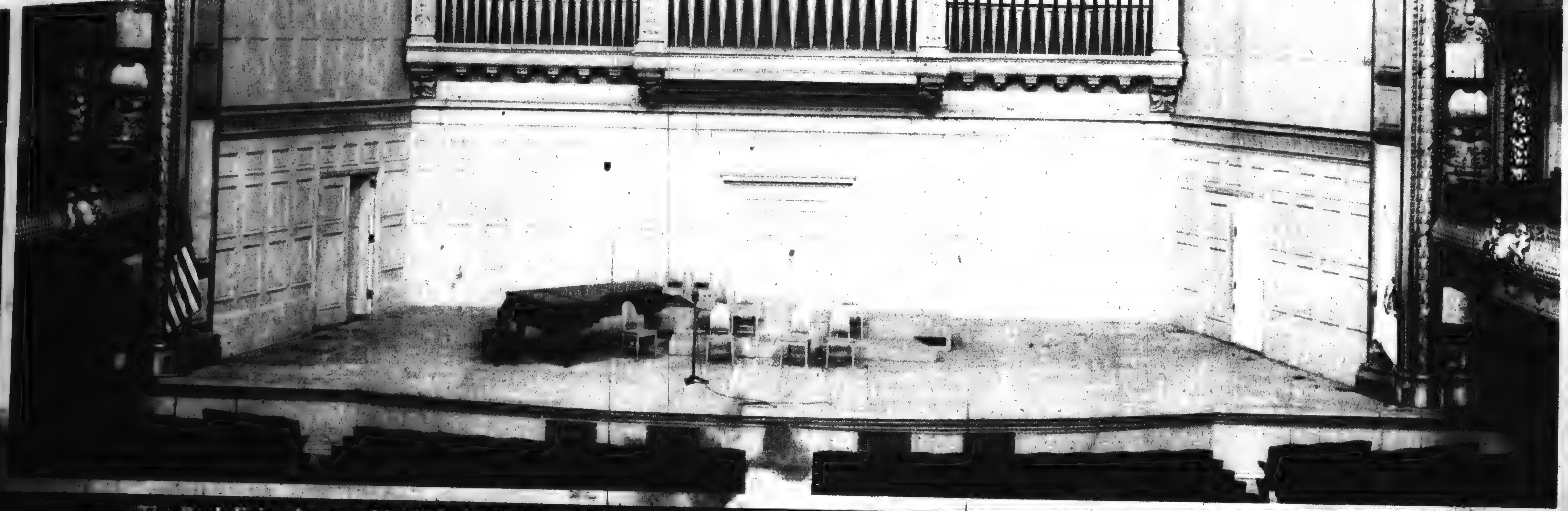
MILTON E. LORD, director of the Boston Public Library, is honorary chairman of the Committee of Arrangements.

ALICE DIXON BOND, Chairman of the Committee of Arrangements and Mistress of Ceremonies for the Boston Book Fair.

JOHN MASON BROWN, long a favorite with Book Fair audiences, will speak again this year. His latest book is "Seeing Things."

MAUREEN DALY, glamorous young author and editor of a column for teen-agers, will speak at a special session for young people.

BOSTON BOOK FAIR



THE STAGE of of Symphony Hall where distinguished authors from all parts of the world will give their views on literature and the world during the four days of the Fair.

The Book Fair, always a highlight in the life of Boston in the Fall, will be held at Symphony Hall from October 14 through October 17, with two speaking sessions daily. Truly Boston's own, this year's Book

and intellectual life of the city, who have arranged programs that will feature some of the outstanding writers of our day. Tickets for the Fair are obtainable at the Book Fair boxoffice, 80 Mason street, Boston, [illegible] Book Fair, always a highlight in the life of Bost[illegible] Fall, will be held at Symphony Hall from October 14 through [illegible]ber 17, with two speaking sessions d[illegible]y. Truly Boston's own, this year's Book Fair has been planned by a committee made up of leaders in the civic and intellectual life of the city, who have arranged programs that will feature some of the outstanding writers of our day. **Tickets for the Fair are obtainable at the Book Fair box office, 80 Mason street, Boston,** [illegible] at Symphony Hall and all co-operating local bookstores.

KEN McCORMICK, brilliant editor-in-chief of Doubleday and Company, will serve as chairman at one of the sessions.

ODELL SHEPARD, Pulitzer Prize winning biographer, who, with his son, Willard Shepard, has written a new historical novel, "Holdfast Gaines," is another speaker.

MARGARET HALSEY, witty author of "With Malice Toward Some," will speak at one of the sessions. She has just completed "Color Blind."

ELLIOTT ROOSEVELT, author of a book about his father, the late President Roosevelt, "As He Saw It," will be a Book Fair speaker.

CAPTAIN ELLIS M. ZACHARIAS, USN, who has told of his years as an Intelligence Officer in Japan in "Secret Missions," will be among the distinguished speakers.

MERLE MILLER, former editor of Yank and author with Abe Spitzer of "We Dropped the A-Bomb," is one of the veterans who will speak at the Fair.

RUSSELL JANNEY, author, playwright and producer, whose book "The Miracle of the Bells" has had the largest first printing of any first novel, will speak.

PART OF THE ENTHUSIASTIC CROWD that jammed Symphony Hall for every session of the Fair last year. These people are examining the exhibits which have always provided an exciting background of the Fair.

[32]

NEWARK, N. J.
NEWS

NOV 1 -1946

Boston Symphony Concert Is Canceled at Rutgers

NEW BRUNSWICK—For the first time in 30 years a performance in the annual Rutgers University Concert Series will be postponed. Dr. Howard B. McKinney, music department head, said today in announcing cancellation of the November 14 program of the Boston Symphony Orchestra.

Dr. McKinney also said the December 13 Paul Robeson concert would be postponed until January 8 to inaugurate the concert series.

Delay in construction of the university commons building was stated as the cause.

NEW BRUNSWICK, N. J.
HOME NEWS

NOV 1 - 1946

University Cancels Concert Scheduled By Boston Symphony

The concert of the Boston Symphony Orchestra, scheduled to open the annual Rutgers University Concert series here Thursday, November 14, has been cancelled, according to Dr. Howard B. McKinney, head of the music department. The concert was cancelled because the gymnasium, where the concerts are held, is presently being employed as a cafeteria until the new university commons is completed.

The Paul Robeson concert scheduled for Friday, December 13, has been postponed until Wednesday, January 8, inaugurating the season's series, Dr. McKinney added.

In making the announcement Dr. McKinney pointed out that it was the first time in 30 years that a concert had been cancelled, adding that "the shortage of building materials, the series of labor difficulties, and the tightly booked schedule of this world famous organization have made this the only possible solution of a difficult problem. We are sure all our subscribers will understand the reluctance with which the university makes this announcement. It is anticipated that the Boston Symphony will open our program next year as usual."

Herald Nov 2

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Richard Burgin conducting, gave the 5th concert in its regular series yesterday afternoon in Symphony Hall. The program was as follows:

Concerto Grosso in D minor for string orchestra, Op. 6, No. 10........Handel
Divertimento........................Haieff
Suite from the Ballet, "Chout" ("Buffoon"), Op. 21..............Prokofieff
Symphony No. 1 in E minor Op. 39 Sibelius

By ALEXANDER WILLIAMS

For some reason and at the last moment the new Revueltas piece was pulled from the program and Alexei Haieff's Divertimento substituted. Thus we heard precisely the same program which was given Tuesday night. I see no reason to add further comment on the Haieff Divertimento. Though it sounds better on a second hearing, it is still not music of much consequence. The Aria is perhaps the best movement. Any of a dozen or more contemporary composers could have tossed it off, which is not to Mr. Haieff's discredit. He aimed at saying a few things agreeably in music and in that he succeeded.

I do not know why Mr. Burgin discarded the Revueltas; probably it did not sound well when they got down to the job of rehearsing it. But almost any modern piece in the light vein would have suffered by being followed immediately by Prokofieff's amusing "Chout" Suite. In Haieff's case it was as though a Liberty ship tried to race the Queen Elizabeth.

"Chout" is now 31 years old, but is still delightfully fresh and witty. The discords in it are a deliberate and calculated effect to suit the farcical caricature of the ballet's story. Time was when critics grew indignant at "Chout," for they felt that Prokofieff was pulling their leg. But, as in so many similar instances in musical history, it is the composer of a deft and original score who has triumped, since repeated performances have proved his point.

The performances yesterday were fine, except that Mr. Burgin took the andante of the Sibelius 1st Symphony and the Air from the Handel Suite too slowly. The Sibelius First will, I believe, live on its andante and scherzo. The finale I find least satisfactory, with its scraps of Tchaikovsky and its characteristic Sibelian tricks of style which he was to make more effective and more his own in later works. By and large we in Boston have had rather too much Sibelius in the last 12 years. Certainly we do not stand in any dire need of having the 1st, 2nd, 5th and 7th Symphonies repeated, even though, as Koussevitzky has observed, the 5th is probably his most enduring work.

The concert will be repeated tonight. Next week Myra Hess will be the soloist in Beethoven's 4th Piano Concerto in G major. Debussy's Two Nocturnes and "La Mer" and Beethoven's Overture to "Egmont" complete the program.

NEW YORK, N. Y.
TIMES

NOV 2 1946

EXTRA CONCERT PLANNED

Boston Symphony to Play Here Nov. 14 at Hunter College

The Boston Symphony Orchestra is giving an extra concert for those on its New York waiting list. The more than 2,000 persons who applied for season tickets the orchestra could not furnish will receive the first chance to obtain tickets for the concert in their honor.

It will be held Thursday evening, Nov. 14, in the Hunter College auditorium. Those on the waiting list were notified of the concert last Monday, which gave them a week's notice ahead of the general public.

Serge Koussevitzky will conduct. The program will include Strauss' "Till Eulenspiegel" and Brahms' First Symphony.

9106 NOV 2

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

By CYRUS DURGIN

When at rehearsal Richard Burgin and the gentlemen of the Boston Symphony Orchestra tackled the announced new piece for this week—Silvestre Revueltas' "Cuanahac"—they found so many copyist's errors in the parts Mr. Burgin decided to postpone the performances. Accordingly, for the program of yesterday afternoon and tonight he reverted to the list he had offered last Tuesday.

This consists of the D minor Handel Concerto Grosso, Op. 6, No. 10, by Handel; the new Divertimento by Alexei Haieff; Prokofieff's "Chout" Suite and the First Symphony of Sibelius.

It is good to hear a Handel Concerto Grosso as concert-opener occasionally. Such grave and gracious music, so beautifully written, is undervalued today, although it makes a pleasing alternate to the Brandenburg Concertos of Bach.

As for Haieff's bubbling little sequence of five movements, they are modern and alive, with quite a little Stravinsky in their family tree. They are hardly notable, but in their modest way they serve as a tonal bracer.

Perhaps I am growing old, for I found the "Chout" Suite a long and noisy bore, for all the brilliance of Prokofieff's orchestration. The real reason, however, is probably the fact that this is theatre music, and it needs the stage action of the ballet to go with it. As pure concert fare, "Chout" is too much of a muchness.

Mr. Burgin, making his first appearance this season in the "regular" series, again gave a fine account of his gifts as conductor. The Sibelius Symphony, especially, was rich of sound and expressively intense. Handel was appropriately opulent and the Haieff and Prokofieff were colorful and bursting with rhythm.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

As it turned out, yesterday afternoon's Symphony Concert, conducted by Richard Burgin, was no more than a repetition in every respect of that of last Tuesday evening.

We had been promised one new piece in the shape of Revueltas' "Cuanahuac," which would have introduced to Symphony Hall a Mexican composer of considerable repute. But at the last minute it went by the board and in its stead we had the pleasing Divertimento of Haieff, which had its Boston premiere on Tuesday and was duly discussed in these columns the following morning.

For the rest this list, like its predecessor, contained Handel's Concerto Grosso in D minor, Opus 6, No. 10, the Suite from Prokofieff's Ballet, "Chout" (Buffoon) and the First Symphony of Sibelius.

Of all the great composers Handel seems today to be the one least honored by actual performances, aside from the inevitable "Messiah." This year, however, his music is having something of a renaissance. The People's Choral Union will prepare his "Samsom" for its spring concert and last Wednesday the Conservatory Orchestra gave us the delightful Handel-Beecham Suite from "The Faithful Shepherdess." The Concerto Grosso of yesterday, of Tuesday and this evening, is an admirable vehicle for the display of the rich tonal properties of the Boston strings.

More than some ballet music, this "Chout" of Prokofieff seems to require, in the concert hall, the explanation by way of the action that it would receive in the theatre. Heard just as music, it impresses chiefly by its brilliant and highly original orchestration.

As for Sibelius, Mr. Burgin has long been both an admirer and convincing interpreter of his music. But since all the symphonies, save only Nos. Three and Four, were played here last season in honor of the Finn's 80th birthday, would it not have been better to play one or the other of these two neglected works instead of repeating the First so speedily? By harping on his most familiar pieces, the composer's friends may be doing him less service than they imagine.

Post - Nov 2

NEW YORK, N. Y.
HERALD TRIBUNE

NOV 3 - 1946

Shaw Leads Collegiate Chorale In Songs Illuminating Peace

Youthful Conductor, Hailed as U. S. Best, Built His Group on Theory That 'You Don't Have To Be a Great Singer to Do Great Singing'

Blending their voices in a musical supplication for peace, Robert Shaw's renowned Collegiate Chorale made its fourth New York Herald Tribune Forum appearance at the final session Wednesday evening.

◆

The sixty-five members of the amateur choral group illuminated the Forum theme of justice and peace with an inspiring aurora of music, which happily obliterated racial and religious shadows to shed its full light on man's most fervent hope.

The passage and the trend of time were hight lighted by the contrast to "The Song of Victory" which the chorale rendered on the same platform a year ago. The program last Wednesday was deeply religious in character, attuned to its thoughtful motif. It was also interdenominational and interracial.

The opening composition was Palestrina's "Kyrie Eleison." This was followed by a group of two songs, a white-folk spiritual, "I Have a Mother in Heaven," and a Negro spiritual, "Soona Will Be Done." The concert closed with two suitably chosen Bach chorales, "Break Forth O Beauteous Heavenly Light" and "Dona Nobis Pacem," or "Give Us Peace."

Wants World to Sing

The Collegiate Chorale is the physical embodiment of Robert Shaw's consuming desire to have the whole world sing. It represents a personal philosophy which the world might well apply to its search for peace and justice among mankind.

"You don't have to be a great singer to do great singing," Mr. Shaw says. "Take a bunch of people who are sensitive to one another and to music, and you've got something bigger than any one could do alone. Even Toscanini doesn't feel any deeper than every one else put together."

His actions have borne out his words. Mr. Shaw has taken an assorted group of stenographers, secretaries, teachers, policemen and clerks, pulled them together with the common bonds of their sheer joy of singing and raised them to the eminence of American choral music. His success is attested by his selection as the greatest choral conductor in the United States by the National Association of Composers and Conductors.

The last year has been one of Mr. Shaw's busiest and most productive. He gave seven major concerts with the Collegiate Chorale in New York last season. He became a member of the staff of the Juilliard School of Music. He was guest conductor for the radio symphony orchestras of the Columbia Broadcasting System, National Broadcasting Company and American Broadcasting Company. And he has formulated plans to take his organization on tour next year, certainly in the United States, and possibly to Europe.

Mr. Shaw was born a little over thirty years ago at Red Bluff, Calif., a member of a family of ministers.

He worked his way through Pomona College in California by doing any odd jobs that turned up. Mr. Shaw's entire preliminary training was a single year's course in elementary harmony. But the professor who taught him to beat time forecast his future when he called him the greatest choral conductor in the nation, possibly in the world.

Won Guggenheim Award

When the director of the Pomona Glee Club took a year's leave of absence Mr. Shaw stepped onto the podium in his place.

"You can't spoil a thing like the Glee Club in a year, you know," he reflected.

His student work was noticed by Fred Waring, who offered him a post as director of the famed radio glee club. The job brought him to New York, where he found time also to train choruses to sing under Koussevitsky, Stokowski, Alexander Smallens, Leon Barzin and Sir Thomas Beecham.

In 1944 he won the Guggenheim award "to assist him to study theory and the technique of instrumental and choral conducting and to prepare a book on the development of choruses for the performance of modern choral music."

Mr. Shaw joined the Navy in April, 1945, went to boot camp at Sampson, N. Y., and was honorably discharged in July. He is married and the father of a son, Peter, and a daughter, Johanna.

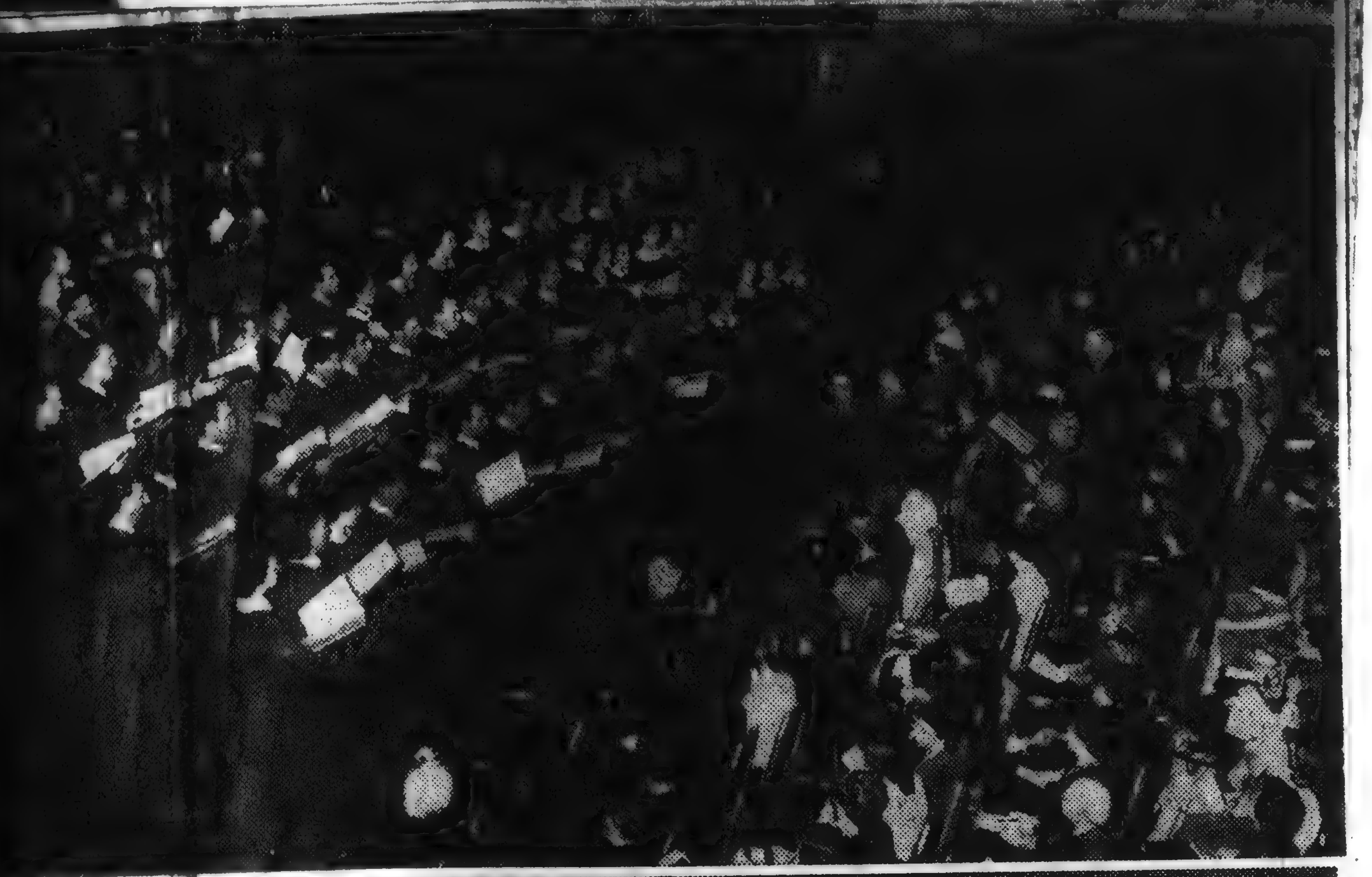
SAN ANTONIO, TEXAS
LIGHT

NOV 3 - 1946

Billionth Record

To celebrate the pressing of its billionth record (laid edge to edge a billion records would encircle the earth 6 1-2 times), RCA Victor has issued its first single non-breakable Red Seal record, on which Serge Koussevitzky and the Boston Symphony orchestra present two famous Sousa marches. (All other plastic discs have been in albums only.)

"Semper Fidelis," which the Boston now gives its full due once more, was first recorded by John Philip Sousa and his own band for Victor back in 1902. Collectors of Sousa music also may possess subsequent recordings by the Victor Fife, Drum and Bugle corps, the Philadelphia Rapid Transit band, the Goldman band and, the recording earlier this year, by Sigmund Romberg and orchestra. On the reverse side of the commemorative record, the Boston Symphony plays "Stars and Stripes Forever", which must come in for comparison with a very stirring job turned in on the same piece by Arturo Toscanini and the NBC Symphony orchestra some months ago.



Herald Tribune—Rosenberg

ORUM SINGERS—The Collegiate Chorale appearing at the urth session, Wednesday night

Herald Tribune—Warman

DIRECTOR OF COLLEGIATE CHORALE—Robert Shaw

LA PORTE, IND.
HERALD-ARGUS

NOV 5 - 1946

The World of Music

New York, Nov. 5—(UP)—Among the distinguished foreign musicians visiting the United States in the steady post-war influx is Manuel Rosenthal, French composer and conductor of the National Radio Orchestra of Paris.

Rosenthal, making his first visit, will be guest conductor of the New York Philharmonic-Symphony Orchestra on Dec. 5 and 6. He will lead an all-French program, including his own "La Fete du Vin" and his arrangement for orchestra of Lully's "Noce Villageoise." Rosenthal's whimsical composition on food, "Musique de Table," was warmly received when it was played for the first time recently by the Philharmonic under Artur Rodzinski.

Rosenthal was a friend and pupil of Maurice Ravel. He served as a corporal in the infantry during the war, won the Croix de Guerre, was taken prisoner by the Germans and freed in March, 1941. Later he joined the French resistance movement.

Dr. Serge Koussevitzky's Boston Symphony Orchestra finds such an enthusiastic audience demand in New York that it is giving an extra concert this season to take care of the overflow.

An announcement mailed to the orchestra's "waiting list" said the concerts have been regularly over-subscribed and approximately 2,000 have applied for season tickets which could not be furnished. The extra concert will be given on Nov. 14 in the assembly hall of Hunter College and those on the waiting list were given first chance before tickets were put on general sale.

The Musical Fund Society of Philadelphia is sponsoring another competition to select prom ising young artists to make their formal debut at an expense-free recital. Schools and conservatories in Philadelphia, New York and Baltimore have been notified of the competition, which is open to all students of piano, stringed instruments and woodwinds, as well as organized ensembles.

Applicants selected for recitals, the entire costs of which will be borne by the society, also will receive an honorarium of $200.

Jasch Horenstein, conductor, who returned recently from appearances in Buenos Aires, Montevideo and Lima, Peru, again has been engaged as guest conductor with the Havana Philharmonic in February for a series of six concerts with the Colon Orchestra in Buenos Aires in January. In March Horenstein will return to Europe for guest appearances with the Conservatoire Orchestra in Paris, with the Concertgebouw Orchestra in Holland and also will be heard in Stockholm and Zurich.

Charles L. Wagner has announced that he had signed a three-year contract for opera and concert appearances with Marquerite McClelland of Memphis, Tennessee. Miss McClelland, who was a runner-up in the recent "Miss America" contest at Atlantic City, was graduated from Louisana State University last June.

During the coming year, the young lyric coloratura soprano will study in New York City under Paul Althouse, former leading tenor of the Metropolitan Opera. She will make no public appearances until the fall of 1947.

Vladimir Horowitz is beginning this year's concert tour early in January after on December appearance in Newark. His concerts include the following cities: Brooklyn, Boston, Pittsburgh, Akron, Ann Arbor, Detroit, Chicago, Bloomington, Cincinnati, Philadelphia, Baltimore, Washington, Richmond and New York.

Dame Myra Hess, the pianist, who returned from England after an absence of seven years and opened her season with a sold-out concert at New York's Town Hall last montth, continues in great demand. Her second and last New York recital at Carnegie Hall on Dec. 14 was sold out two months in advance. Reports from Baltimore, Washington, Boston and Chicago have indicated sold-out houses.

This year's limited tour will be followed next season by a four-month tour beginning in Nov. 1947.

David William Nadien, 20-year-old violinist, has won the seventh annual contest of the Edgar M. Leventritt Foundation. The award is an appearance as soloist with the New York Philharmonic-Symphony Orchestra under George Szell on Dec. 22 at Carnegie Hall.

The competition this year was open to violinists only. Of 26 entrants, three were heard at the finals. The judges were Arturo Toscanini, Nadia Reisenberg, Adolf Busch, Nathan Milstein, Arthur Judson, Rudolf Serkin, John Corigliano and Isaac Stern.

CLAREMONT, N. H.
EAGLE

NOV 5 - 1946

Statues Organized But Work All Hours

Boston —(AP)— Even the statues can "hear perfectly" in Boston's 46-year-old Symphony Hall, first auditorium in the world to be built in known conformity to acoustical laws. The Boston Symphony Orchestra dedicating a plaque to the designer, the late acoustical architect, Wallace C. Sabine, was told by his widow that the 16 classical plaster statues surrounding the second balcony had a practical purpose.

"They break up the sound waves and prevent undue reverberation," she said.

GASTONIA, N. C.
GAZETTE

NOV 6 - 1946

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ALBANY, N. Y.
KNICKERBOCKER NEWS

NOV 6 - 1946

Statues Improve Music Hall Acoustics

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THE BOSTON DAILY GLOBE—THURSDAY, NOVEMBER 7, 1946

Dame Myra Hess Took Ribbing When Nazi Rudolf Hit Scotland

By CYRUS DURGIN

"Let's have a funny interview. Ask me why I was born," laughed Dame Myra Hess gaily as she sat down at the Hotel Vendome yesterday afternoon.

But the assembled reporters never got an answer to that. They wanted to hear from her own lips about the famous noontime National Gallery concerts in London which the famed English pianist helped to found and maintain during the war. For that work Miss Hess was decorated with the Order of the British Empire, and at the investiture at Buckingham Palace, King George halted the ceremony for a moment because he had a message to Miss Hess from Queen Elizabeth.

"The Queen," said King George, "asked me to tell you how much she personally has enjoyed your concerts." And the Queen herself later said to Miss Hess: "I think the National Gallery concerts have been of national importance."

"That was the most democratic ceremony I have ever attended," continued Miss Hess. "It was democratic because, though the investiture was at Buckingham Palace and the King was in full dress uniform, we who were decorated filed in simply in the order of our merit. A little able seaman walked before a Knight, and I saw an airman whose heroism placed him in front of a Lord."

'Helped the Taxi Drivers'

Miss Hess is deeply appreciative of the royal honor, but what she likes to think of most is that her National Gallery concerts "helped the taxi drivers of London to like Mozart and Beethoven."

"People who never had gone to concerts before told me what those daily programs meant to them. And best of all, there are indications that even though the war is over and some of the tension removed from daily life, many of them are going to keep on liking music."

Miss Hess is in Boston to be soloist with the Boston Symphony Orchestra tomorrow and Saturday in the G major Piano Concerto of Beethoven. She has just come from Chicago, where she received a tumultuous ovation from the public and a fanfare from the musicians of the Chicago Orchestra. She must be back in England by the last of December, to broadcast 21 concertos of Mozart on the new "Third Program" of the B. B. C.

Her wartime travels were full of excitement. The night that Nazi Rudolf Hess landed near Glasgow, Miss Hess was in Aberdeen, Scot. The following night, just before she was to play in Glasgow, she realized that she would have to take some teasing over the name Hess.

"How devoted your brother must be to you to fly all the way to Scotland," joked pianist Benno Moiseivitch in a wire to Dame Myra.

"And a Russian paper, I think, got it all so mixed up that they said they couldn't understand why Frau Hess was allowed to be playing the piano all over England," laughed Miss Hess.

Jokes About Bombings

On the concert stage Miss Hess looks dignified and perhaps a bit sedate. But she has a lively sense of humor, as she showed yesterday. She could even joke about the bombs which did substantial damage to her own London home.

"No, I wasn't bombed out, but the sun room walked away and had to be drawn back." (Air-blast suction did that.) "And when the buzz-bombs came I couldn't practice at home, which was an inconvenience. They didn't make much noise, and if I was practicing, my housekeeper couldn't hear the buzz-bombs and warn me if one seemed to be drop-

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BRIDGEPORT, CONN.
TELEGRAM

NOV 6 - 1946

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"They break up the sound waves and prevent undue reverberation,"

NEW YORK, N. Y.
TIMES

NOV 7 - 1946

28 PAGE ONE AWARDS

Newspaper Guild of New York to Make Presentations Jan. 6

The Newspaper Guild of New York will make twenty-eight Page One awards for achievements in a dozen fields of endeavor at its annual Page One Ball at the Waldorf-Astoria Hotel on Jan. 6, it was announced yesterday.

Among the prize-winners are John Hersey, foreign correspondent, who will receive the Page One award in journalism for his report on atom-bombed Hiroshima; and Henry Wallace, Trygve Lie and the late Sidney Hillman, who will be honored for their roles in public affairs. Special citations were voted to Gov. Ellis Arnall of Georgia, Senator Claude Pepper of Florida, Brig. Gen. Evans Carlson, Bishop Bernard J. Sheil and the "Roosevelt Sons."

Others include Marc Blitzstein, composer; Camilla Williams, soprano; Serge Koussevitsky, conductor; Henry Morgan and Fred Allen, radio entertainers; Howard K. Smith and William Gailmor, commentators; "Superman" radio program; Laurence Olivier, actor; "Call Me Mister," a Broadway revue; Jimmy Savo and Peter Lind Hayes, comedians; Woody Herman's dance band; Fred Astaire and Pearl Primus, dancers.

Also "Thunder Out of China," a book on the Far East by Theodore H. White and Annalee Jacoby; Dr. Louis Slotin, atomic bomb scientist who lost his life at Los Alamos, and Myrll Frost and Joe Louis, athletes. Special awards were voted to Alan Corelli of the Theatre Authority and James Sauter of USO Camp Shows, and to Hannah Baker, Warren Hall and Leonard Smith for their work in connection with the annual Page One functions of the Guild.

FREEHOLD, N.J
TRANSCRIPT
11/8/46

Boston Symphony Concert Cancelled

NEW BRUNSWICK—The concert of the Boston Symphony Orchestra, scheduled to open the annual Rutgers University Concert series here Thursday, Nov. 14, has been cancelled, according to an announcement today by Dr. Howard B. McKinney, head of the music department. The concert was cancelled because the gymnasium, where the concerts are held, is presently being employed as a cafeteria until the new University commons is completed.

The Paul Robeson concert scheduled for Friday, Dec. 13, has been postponed until Wednesday, Jan. 8, inaugurating the season's series, Dr. McKinney added.

In making the announcement Dr. McKinney pointed out that it was the first time in 30 years that a concert had been cancelled, adding that "the shortage of building materials, the series of labor difficulties, and the tightly booked schedule of this world famous organization have made this the only possible solution of a difficult problem. We are sure all our subscribers will understand the reluctance with which the university makes this announcement. It is anticipated that the Boston Symphony will open our program next year as usual."

MILWAUKEE, WIS.
SENTINEL

NOV 1 0 1946

Boston Concert Orchestra Here

THE WORLD FAMOUS Boston Symphony Orchestra, conducted by Dr. ~~Serge Kousse~~vitzky, is on its way to Milwaukee for its third concert in as many seasons.

The musicians from Boston will be heard at the Milwaukee Auditorium on Saturday night, Dec. 7, under Arion Musical Club auspices. Because the orchestra must fulfill a weekly radio broadcast date over a coast to coast hookup, the Milwaukee concert will begin early—at 7:30 p. m.

The Boston Symphony program will be one of the Arions' "extra" concerts of the year, and is not to be part of the season music series sponsored by the club.

Relief for Burns

For quick relief from a light kitchen burn, rub the spot with moist soap.

WATERBURY, CONN.
REPUBLICAN

NOV 8 - 1946

Statues Organized But Work All Hours

Boston—(AP)—Even the statues can "hear perfectly" in Boston's 46-year-old Symphony Hall, first auditorium in the world to be built in known conformity to acoustical laws. The Boston Symphony Orchestra dedicating a plaque to the designer, the late acoustical architect, Wallace C. Sabine, was told by his widow that the 16 classical plaster statues surrounding the second balcony had a practical purpose.

"They break up the sound waves and prevent undue reverberations," she said.

HIBBING, MINN.
TRIBUNE

NOV 9 1946

parking.

STATUES ORGANIZED BUT WORK ALL HOURS

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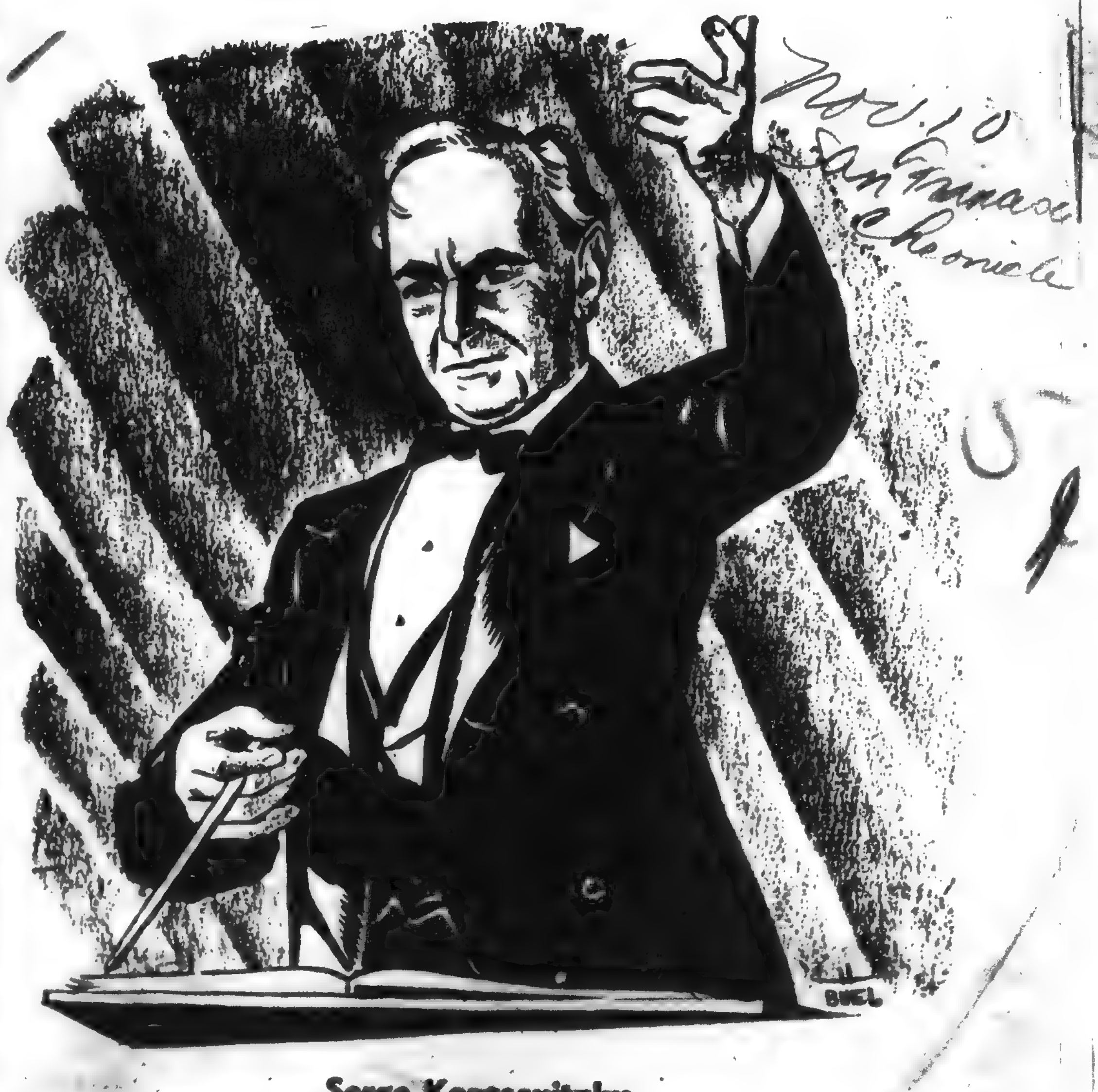

Serge Koussevitzky

Nov. 10
San Francisco
Chronicle

ROANOKE, VA.
TIMES

NOV 1 0 1946

DR. SERGE KOUSSEVITZKY'S Boston Symphony orchestra finds such an enthusiastic audience demand in New York that is is giving an extra concert this season to take care of the overflow.

An announcement mailed to the orchestra's "waiting list" said the concerts have been regularly oversubscribed and approximately 2,000 have applied for season tickets which could not be furnished. The extra concert will be given on Nov. 14 in the assembly hall of Hunter college and those on the waiting list were given first chance before tickets were put on general sale.

ANDERSON, IND.
BULLETIN

NOV 7 - 1946

Statues Have Job At Sympony Hall

Boston — (AP) — Even the statues can "hear perfectly" in Boston's 46-year-old Symphony Hall, first auditorium in the world to be built in known conformity to acoustical laws. The Boston Symphony Orchestra dedicating a plaque to the designer, the late acoustical architect, Wallace C. Sabine, was told by his widow that the 16 classical plaster statues surrounding the second balcony had a practical purpose.

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SYMPHONY CONCERT

Yesterday afternoon's Symphony Concert may be described as a combination of Debussy, Beethoven and Dame Myra Hess, with the English pianist capturing the audience's fancy to a degree very nearly unprecedented. There are no thunderous octaves in Beethoven's Fourth Concerto, no great climaxes. Rather, it is a work marked by graciousness and charm and in the slow movement by poetry of a type unique in music. The excitement over Dame Myra was, to be sure, partly personal. Always a favorite in this city, she is now more loved than ever before because of her self-sacrificing service to the cause of music and of public morale in her native country during the whole period of the war.

As at her recent recital in Jordan Hall, the audience rose in greeting when Dame Myra came upon the stage. The ovation at the end of the Concerto brought her back repeatedly, first alone and then with Dr. Koussevitzky, who plainly did not want to intrude upon her triumph. There were also interchanges not customary at symphony concerts. The conductor kissed the pianist's hand and she returned the compliment. Then he kissed her on the cheek and again she reciprocated.

When she was plain Miss Hess, Dame Myra played this particular Concerto with the Boston Orchestra. But as was observed the other day, there is now a new quality in her playing, a new depth, a new artistry. Yesterday's performance is one that might well go down in history.

Repeating an experiment made three years ago, when these works were last done at these concerts, Dr. Koussevitzky offered yesterday Debussy's Nocturnes, "Clouds" and "Fetes," and after them his succeeding orchestral piece, "The Sea." The six years that intervened between them worked a considerable change in the composer's style, affording the necessary contrast even when they are heard together. Yet it is all recognizably Debussy. You could find no finer performances of either than those given by Dr. Koussevitzky and his musicians and yesterday they outdid themselves, as they did also in the orchestral portion of the Concerto and in Beethoven's Overture to "Egmont," which brought a memorable concert to a thrilling conclusion.

BROOKLYN, N. Y.
EAGLE

NOV 10 1946

MUSIC'S OVERTONES

Continuing a distinguished musical tradition which extends for more than half a century, the Boston Symphony Orchestra will open its current Brooklyn season Friday at 8:30 p.m. in the Academy of Music.

Two features are prominent in an outstanding program by this d-famous ensemble—the return to the borough of Dame Myra lebrated British pianist, and a performance of the latest third, by Brooklyn-born Aaron Copland.

played last at the Academy on Dec. 5, 1938, when she was tically received and recalled to the platform time and again. S fter that concert she left for England, where she won the hearts of all by dropping her personal artistic work to appear for the sufferers of London bombings, as well as giving concerts, planning programs and assisting in boosting the morale of civilians and Allied soldiers.

She was made a Dame of the British Empire for her war work.

On Friday Dame Hess will play Beethoven's Piano Concerto No. 4. The program will be completed by the Copland symphony, which had its premiere Oct. 18 in Boston, and the Strauss tone poem "Till Eulenspiegel."

Dates for the remaining Boston concerts are Jan. 10, Feb. 14, March 14 and April 11.

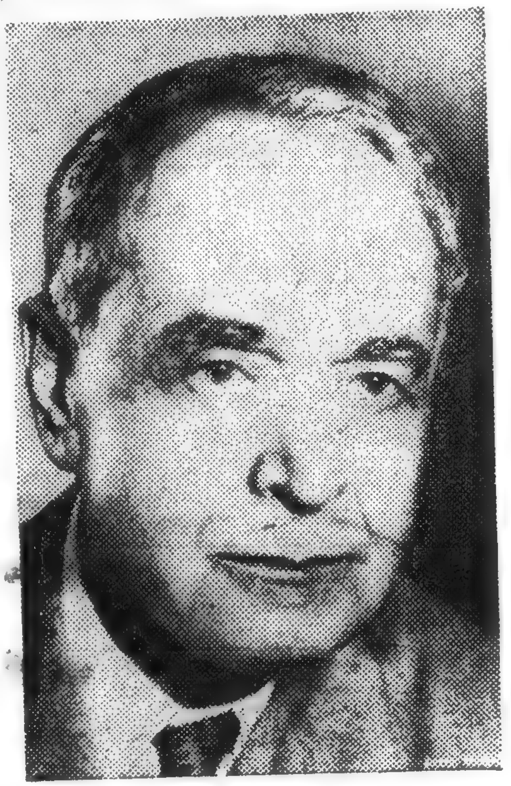
It will be a week replete with orchestral music for city music lovers. The Boston group will also play in Carnegie Hall on Wednesday night and on Saturday afternoon, repeating the Brooklyn program on the latter date. The Philharmonic-Symphony will offer its three regular concerts in Carnegie Hall, Mischa Elman being soloist Thursday night and Friday afternoon in the Beethoven Violin Concerto. And the New York City Symphony has scheduled programs at the City Center for Monday and Tuesday nights, presenting Werner Lywen, concertmaster, and works by Purcell, Walton and Elgar.

There is activity in the operatic field, too. Elsewhere on this page is described the opening tomorow night of the Metropolitan Opera Association season. At the Academy of Music Alfredo Salmaggi will present "Aida" on Saturday night, with Giovanni Breviario, Italian dramatic tenor who arrived in this country last month. Then again, the City Center will close its operatic season with seven productions this week, including a new production of Tschaikowsky's "Eugen Onegin" on Thursday and Sunday nights.

In the recital world, the week is featured by appearances of Marian Anderson tonight and Alexander Brailowsky in the second of a Chopin series Friday night, both in Carnegie Hall, and of Giuseppe De Luca on Saturday night in Town Hall.

For a novelty, there is the "Jazz at the Philharmonic" program Wednesday night in the Academy of Music.

I. C.



BATONIST—Serge Koussevitsky will conduct the Boston Symphony Orchestra at Academy of Music on Friday night, first in the orchestra's regular series of five concerts in borough.

BALTIMORE, MD.
NEWS-POST

NOV 13 1946

any immediate

Statues In Music Hall Real Aid To Concerts

BOSTON, Nov. 13—(AP)—Even the statues can "hear perfectly" in Boston's forty-six-year-old Symphony Hall, first auditorium in the world to be built in known conformity to acoustical laws. The Boston Symphony Orchestra dedicating a plaque to the designer, the late acoustical architect, Wallace C. Sabine, was told by his widow that the 16 classical plaster statues surrounding the second balcony had a practical purpose. She said:

"They break up the sound waves and prevent undue reverberation."

DAYTON, O.
HERALD

NOV 11 1946

HEADING FOR POPULARITY

On the whole those who attended the opening concert of the Boston orchestra's ~~Berkshire~~ Festival series, last summer, gave approval to inclusion on the program of Shostakovich's Ninth Symphony. They were a little surprised at the composition, to be sure, for instead of thundering down lengths of sound, the work was light and the opening movement so gay that it could be likened to good-natured laughter. These thought the composition could be heard again with profit.

However, there were some in the audience who said that Serge Koussevitzky in presenting it was guilty of giving expression to Russian propaganda. These, no doubt, were surprised when reading the other day that the Communist party publication "Culture and Life" had denounced the work, saying that it "lacked in warm ideological conviction."

Brought to the attention of the public by hostile camps of opinion for once united, the Ninth symphony promises to become popular for a season.

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the 6th concert of the season yesterday afternoon in Symphony Hall. The soloist was Myra Hess, pianist. The program was as follows:

Two Nocturnes, "Nuages, Fetes" . . Debussy
"La Mer," Three Symphonic Sketches . . . . Debussy
Piano Concerto No. 4 in G major Op. 58 . . . . Beethoven
Overture to "Egmont," Op. 84 . . Beethoven

By ALEXANDER WILLIAMS

This concert yesterday was a tremendous popular success, and deservedly so. All the music on the program was first class, and the performances throughout the afternoon were superb. The center of the proceedings was Dame Myra Hess, who was again greeted by a rising ovation when she came out onto the platform. After she finished the Beethoven Concerto the applause was deafening and finally Mr. Koussevitzky expressed the affection and admiration which all felt for her by bestowing a kiss on her cheek. At this unprecedented event the crowd roared. The memory of the oldest subscriber must have been taxed to recollect a demonstration of comparable warmth.

Perhaps owing to the stimulus of playing with the orchestra Dame Myra seemed to me in better form even than her recent recital. She played this lovely work with the utmost grace and charm, a performance that was matched at every point by the orchestra under Mr. Koussevitzky. I have never heard a more poetic reading of that wonderful dialogue between orchestra and piano which does duty as a slow movement and leads into the finale. All in all it was a performance to be remembered.

The first half of the concert was equally fine in its way. The counterweight of Debussy for Beethoven might have seemed odd on paper, but, as so often with Koussevitzky's programs, it worked exceedingly well in practice. I wish that once again in Boston we could hear the third Nocturne, "Sirenes." The work needs to be rounded out, as "Fetes" is really not the perfect end that Debussy conceived. "Sirenes" is beautiful music too and a most interesting contrast as the third nocturnal mood. The trouble is that it requires a female chorus, which, to be sure, sings no words but is nonetheless an essential musical element. Still, that is not an insuperable difficulty, and the piece really ought to be restored to the repertoire.

"La Mer" is one of those rare works that is both a virtuoso piece for a crack orchestra and a great work of art. If there is such a thing as the painters' term "impressionism," in music, which I am not prepared to argue, this work is the sum and essence of it. Mr. Koussevitzky has always had a particularly sensitive feeling for "La Mer" and he and the orchestra have recorded it in masterly fashion. Yesterday it was once more recreated for us in the most glowing and intense manner. It was an interpretation which for sheer beauty of sound and perfection of orchestral playing could rarely, if at all, be equalled in the world today.

Finally we had Beethoven's "Egmont" Overture, which was just the right sort of piece to follow the ovation for Myra Hess. I doubt if anyone left Symphony Hall yesterday afternoon either tired or displeased.

The orchestra will be on tour next week. For the 7th concerts on Nov. 22 and 23 Mr. Burgin will conduct Haydn's Symphony No. 95, Stravinsky's Symphony, Mozart's Adagio from the G minor Quintet and Strauss' "Death and Transfiguration."

WATERBURY, CONN.
DEMOCRAT

NOV 13 1946

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MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

By CYRUS DURGIN

Serge Koussevitzky, pianist Myra Hess and the gentlemen of the Boston Symphony Orchestra yesterday contrived among them an afternoon of music-making absolutely magnificent. Miss Hess, returning to play with this orchestra for the first time since the war, received a welcome of what seemed unprecedented warmth.

On her first entrance the entire audience rose—something I have never seen happen before to a soloist at these concerts. When she had finished Beethoven's G major Concerto there was a sudden rush of applause, stamping and cheering that went on for minutes.

She was called back time and again and finally, after Mr. Koussevitzky had kissed her hand more than once, she kissed him back twice, smack on the lips.

Debussy and Beethoven made the rest of the program: the Frenchman's Two Nocturnes, "Clouds," and "Festivals," and "The Sea," before intermission; the latter's "Egmont" Overture serving as closing piece.

The afternoon is best described, in terse fashion, as four masterpieces gloriously re-created. Often the orchestra sounds as well, as rich and colorful, but seldom does it sustain through a whole concert such an exalted peak of technical perfection. This is the sort of music-making that cannot be described: it has to be heard.

Mr. Koussevitzky's reading of the three nature-pieces by Debussy has undergone a change. Still he plays them with an uncanny ear for sensuous qualities of sound with a superb feeling for the shifting of colors and rhythms and moods. But now there is more transparency in the balance of his orchestra and much more sense of form and construction.

Age and long experience must have something to do with this: it is most unlikely that a young man, however gifted, could muster all these qualities in such proportion.

Miss Hess, as always, played with remarkably clear articulation of all the notes. Everything was neat, precise, phrases roundly turned and rhythms given full value. Yet she was inclined to a more romantic and elastic tempo than conductor and orchestra, with the result that, especially in the first movement, there was some negligible see-sawing of entrances. All the same, Beethoven's Fourth Concerto received, pianistically and orchestrally, a performance of extraordinary style and authority.

"Egmont," coming at the end of all these excellences and high emotional tensions, may have been a little overblown, but nothing to damage its essential character.

NEW HAVEN, CONN.
REGISTER

13 1946

MUSIC

The Boston Symphony Orchestra thrilled its audience last evening with a superb performance of Brahms' Symphony No. 1, in the second concert of the current Woolsey Hall series. As the final number on the program, this symphony stood head and shoulders above the remainder of the evening's music, with its sweeping introduction and beautiful slow movement both set off by the magnificent intensity of the orchestra's string section.

Particularly in the second and final movements, the playing of this symphony last evening fulfilled the expectation to which one is entitled when Serge Koussevitsky and his orchestra set their hand to the performance of a genuinely great musical composition. Here the result was beyond the technical cleanness and interpretative authority which marked the entire concert; it was living, throbbing music of irresistible vitality.

The Mendelssohn A major, or "Italian," Symphony was the opening number on the program, replacing the previously announced orchestral arrangement of a C. P. E. Bach concerto. The change was a distinct improvement, from the point of view of the average concert-goer, providing a solid symphony of considerable amiability, full of the melodic beauty which is characteristic of Mendelssohn's works. Dr. Koussevitzky's reading of it was at once jaunty and suave.

"Till Eulenspiegel's Merry Pranks," by Richard Strauss, first performed in America by the Boston Symphony Orchestra fifty years ago this year, was back with its perennial freshness in a not-too-exciting presentation. The treatment of the beautiful section near the end in the strings was exquisitely sensitive.

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This was a well-balanced concert, offering first rate performance of a light symphony, two widely different works in the nature of tone poems, and a memorable presentation of a major symphony.

NEW YORK, N. Y.
HERALD TRIBUNE

NOV 14 1946

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The Boston Symphony Orchestra under the direction of Serge Koussevitzky gave its first concert of the season in Carnegie Hall last night. The program comprised Mendelssohn's 4th "Italian" Symphony, Debussy's "La Mer" and Tchaikovsky's 4th Symphony.

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Whether in the glibly elegant Mendelssohn Symphony, in the multicolored and surging sonorities of Debussy's "La Mer" or in the seething romanticism of Tchaikovsky, the ears were saturated with tonal gorgeousness.

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J. D. B.

NEW YORK, N. Y.
PM

NOV 13 1946

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CLINTON, ILL.
JOURNAL-REPUBLIC

NOV 14 1946

The World Of Music

Manuel Rosenthal, French Composer Making U. S. Debut—Bostonians Find Wide New York Audience

New York, Nov. 14—(UP)—

Dr. Serge Koussevitzky's Boston Symphony Orchestra finds such an enthusiastic audience demand in New York that it is giving an extra concert this season to take care of the overflow.

An announcement mailed to the orchestra's "waiting list" said the concerts have been regularly oversubscribed and approximately 2,000 have applied for season tickets which could not be furnished. The extra concert will be given on Nov. 14 in the assembly hall of Hunter College and those on the waiting list were given first chance before tickets were put on general sale.

The Musical

BROOKLYN, N. Y.
EAGLE

NOV 10 1946

MUSIC'S OVERTONES

Continuing a distinguished musical tradition which extends for more than half a century, the Boston Symphony Orchestra will open its current Brooklyn season Friday at 8:30 p.m. in the Academy of Music.

Two features are prominent in an outstanding program by this world-famous ensemble—the return to the borough of Dame Myra Hess, celebrated British pianist, and a performance of the latest [illegible] third, by Brooklyn-born Aaron Copland.

[illegible] Hess played last at the Academy on Dec. 5, 1938, when she was enthusiastically received and recalled to the platform time and again. Shortly after that concert she left for England, where she won the hearts of all by dropping her personal artistic work to appear for the sufferers of London bombings, as well as giving concerts, planning programs and assisting in boosting the morale of civilians and Allied soldiers.

She was made a Dame of the British Empire for her war work.

On Friday Dame Hess will play Beethoven's Piano Concerto No. 4. The program will be completed by the Copland symphony, which had its premiere Oct. 18 in Boston, and the Strauss tone poem "Till Eulenspiegel."

Dates for the remaining Boston concerts are Jan. 10, Feb. 14, March 14 and April 11.

It will be a week replete with orchestral music for city music lovers. The Boston group will also play in Carnegie Hall on Wednesday night and on Saturday afternoon, repeating the Brooklyn program on the latter date. The Philharmonic-Symphony will offer its three regular concerts in Carnegie Hall, Mischa Elman being soloist Thursday night and Friday afternoon in the Beethoven Violin Concerto. And the New York City Symphony has scheduled programs at the City Center for Monday and Tuesday nights, presenting Werner Lywen, concertmaster, and works by Purcell, Walton and Elgar.

There is activity in the operatic field, too. Elsewhere on this page is described the opening tomorow night of the Metropolitan Opera Association season. At the Academy of Music Alfredo Salmaggi will present "Aida" on Saturday night, with Giovanni Breviario, Italian dramatic tenor who arrived in this country last month. Then again, the City Center will close its operatic season with seven productions this week, including a new production of Tschaikowsky's "Eugen Onegin" on Thursday and Sunday nights.

In the recital world, the week is featured by appearances of Marian Anderson tonight and Alexander Brailowsky in the second of a Chopin series Friday night, both in Carnegie Hall, and of Giusepe De Luca on Saturday night in Town Hall.

For a novelty, there is the "Jazz at the Philharmonic" program Wednesday night in the Academy of Music.

I. C.

BALTIMORE, MD.
NEWS-POST

NOV 13 1946

Statues In Music Hall Real Aid To Concerts

BOSTON, Nov. 13—(AP)—Even the statues can "hear perfectly" in Boston's forty-six-year-old Symphony Hall, first auditorium in the world to be built in known conformity to acoustical laws. The Boston Symphony Orchestra dedicating a plaque to the designer, the late acoustical architect, Wallace C. Sabine, was told by his widow that the 16 classical plaster statues surrounding the second balcony had a practical purpose. She said:

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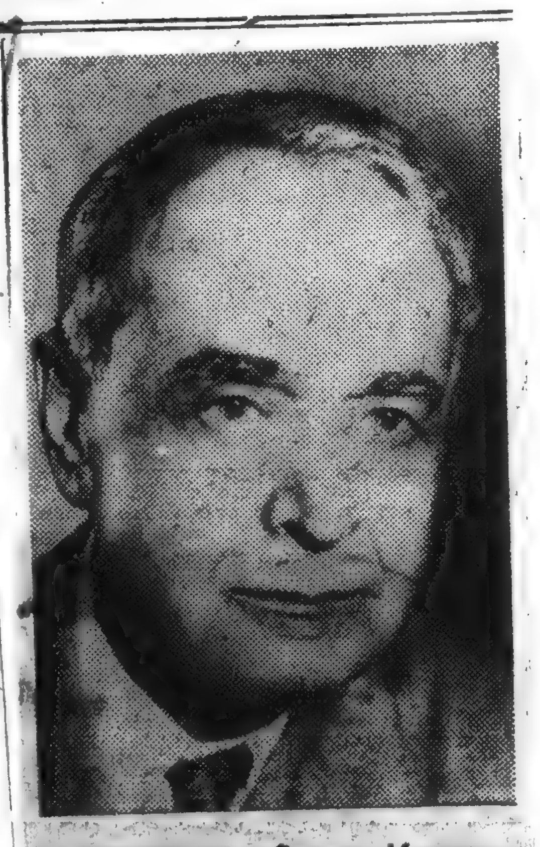

BATONIST—Serge Koussevitsky will conduct the Boston Symphony Orchestra at Academy of Music on Friday night, first in the orchestra's regular series of five concerts in borough.

DAYTON, O.
HERALD

NOV 11 1946

HEADING FOR POPULARITY

On the whole those who attended the opening concert of the Boston orchestra's ~~Berkshire~~ Festival series, last summer, gave approval to inclusion on the program of Shostakovich's Ninth Symphony. They were a little surprised at the composition, to be sure, for instead of thundering down lengths of sound, the work was light and the opening movement so gay that it could be likened to good-natured laughter. These thought the composition could be heard again with profit.

However, there were some in the audience who said that Serge Koussevitzky in presenting it was guilty of giving expression to Russian propaganda. These, no doubt, were surprised when reading the other day that the Communist party publication "Culture and Life" had denounced the work, saying that it "lacked in warm ideological conviction."

Brought to the attention of the public by hostile camps of opinion for once united, the Ninth symphony promises to become popular for a season.

WATERBURY, CONN.
DEMOCRAT

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MUSIC

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the 6th concert of the season yesterday afternoon in Symphony Hall. The soloist was Myra Hess, pianist. The program was as follows:

Two Nocturnes, "Nuages, Fetes" . . Debussy
"La Mer," Three Symphonic Sketches . . . . Debussy
Piano Concerto No. 4 in G major Op. 58 . . . . Beethoven
Overture to "Egmont," Op. 84 . . Beethoven

By ALEXANDER WILLIAMS

This concert yesterday was a tremendous popular success, and deservedly so. All the music on the program was first class, and the performances throughout the afternoon were superb. The center of the proceedings was Dame Myra Hess, who was again greeted by a rising ovation when she came out onto the platform. After she finished the Beethoven Concerto the applause was deafening and finally Mr. Koussevitzky expressed the affection and admiration which all felt for her by bestowing a kiss on her cheek. At this unprecedented event the crowd roared. The memory of the oldest subscriber must have been taxed to recollect a demonstration of comparable warmth.

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NEW YORK, N. Y.
HERALD TRIBUNE

NOV 14 1946

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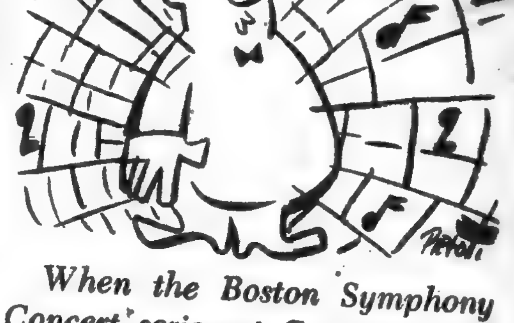
J. D. B.

NEW YORK, N. Y.
PM

NOV 13 1946



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REGISTER

NOV 13 1946

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CLINTON, ILL.
JOURNAL-REPUBLIC

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NEW YORK, N.Y.
POST

NOV 14 1946

Koussevitzky Leads Boston Orchestra

By EDWARD O'GORMAN

Serge Koussevitzky and the visiting Boston Symphony played last night at Carnegie Hall, and it seemed to me, during the course of a rather warm symphonic session, that all of the qualities and characteristics of performance expected of this organization were plainly evident, but they just didn't seem to be there in the usual potent doses.

Dr. Koussevitzky had put together a typical program, shunning tid-bits and fripperies, relying on those solid masterworks which are the stock in trade of The Boston Symphony. The concert began with Mendelssohn's "Italian" symphony, continued with Debussy's "La Mer," and closed with the Tchaikovsky symphony No. 4.

In the "Italian" symphony, what the discriminating listener expects of the Bostonians, I think, is that kind of polished virtuosity and bright precision-work that makes such an elegant and pleasant experience of a Mendelssohn symphony.

As the hall grew warmer and Dr. Koussevitzky's manner more apoplectic, however, what came out of the orchestra seemed cooler and cooler. This "La Mer" was by no means the "La Mer" Dr. Koussevitzky had given us in the past. It had all of the finish and tonal brilliance the orchestra could invest it with, but the punch was weak.

VINELAND, N. J.
TIMES-JOURNAL

NOV 14 1946

STATUES ORGANIZED BUT WORK ALL HOURS

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NEW YORK, N. Y.
SUN

NOV 14 1946

BOSTON SYMPHONY GIVES 'LA MER'

By HAROLD C. SCHONBERG.

At several stages in last night's Boston Symphony concert in Carnegie Hall, its first of the season, an aural hypnosis took possession of the happily benumbed listener, in which he little cared what the sound meant. The Boston Symphony often has that effect, especially in so typically Koussevitzkian a program as this one.

Mendelssohn's "Italian" Symphony, Debussy's "La Mer" and the Tchaikovsky Fourth are no strangers, nor is Koussevitzky's treatment of them unfamiliar. The conductor is not noted for ascetic adherence to a musical text, nor is his fondness for emphasizing the dramatic elements of a composition unexpected. Even if a work is deficient in those qualities, Koussevitsky will find them. Mendelssohn's symphony, certainly, is not an epic, and one wondered if the grand volume of sound that emerged was a happy match for the slender score. The orchestra might easily have been reduced in size without penalty to the music.

There are orchestral showpieces for such purposes, however, and the "Italian" Symphony is not one. "La Mer" is. Of course, its wonderful orchestral hues do not minimize its stature as great music, and in this performance both aspects of the score were displayed. Debussy's picture of the sea has been well scanned by the conductor. He knows every splash, every swell, every whitecap, and he drenched the audience with tonal sprays. This was "La Mer" at its most oceanic, both A and P.

Alternating between drama and melodrama, Tchaikovsky's symphony was compounded in varying amounts of the composer and the conductor.

Tchaikovsky, if the score is to be accepted, never intended a ritard at the end of the first movement, and the arbitrary slackening of the pace there not only distorted the rhythm but gave an opposite effect to what was intended—flabbiness replacing intensity. A small point, perhaps, in view of the exciting moments before; yet it is that last cadence that lingers. The inner movements were played with the polish that the orchestra so easily commands, and the finale was whipped to a fury not inconsiderable even in these days of nuclear energy.

NEW YORK, N. Y.
TIMES

NOV 15 1946

KOUSSEVITZKY AT HUNTER

He Conducts Boston Symphony Before 2,000 in College Hall

The Boston Symphony Orchestra gave an extra concert last night in the Hunter College Assembly Hall for people who could not be accommodated at the orchestra's regular New York series at Carnegie Hall.

A waiting list of more than 2,000 persons took advantage of this opportunity to hear Serge Koussevitsky conduct a program consisting of Weber's Overture to "Oberon," Ravel's "Pavane pour une Infante defunte," Strauss' "Tyll Eulenspiegel" and Brahms' Symphony No. 1.

NEW YORK, N.
TIMES

NOV 14 1946

BOSTON SYMPHONY OPENS ITS SEASON

Koussevitzky Launches New Year at Carnegie Hall With Well-Played Program

By OLIN DOWNES

The Boston Symphony Orchestra, under Dr. Koussevitzky's leadership, opened its New York season of 1946-47 last night in Carnegie Hall, with the customary concomitants of these occasions. The auditorium was packed with the most distinguished musical audience that this city affords. The performances were received with intense satisfaction, manifested, however, with restraint. After the first movement of the Mendelssohn "Italian" symphony, performed in well-nigh matchless fashion, a brave person cried "bravo," while others began to applaud. They were promptly corrected for this by the action of the leader, who plunged into the second movement, which silenced them if it also in some measure dampened the reception of the symphony. But this hieratic if not snobbish procedure is now customary at our orchestral concerts, where the audiences are if not well-bred. The applause waited till the symphony's end.

Dr. Koussevitzky had arranged a program of three of the orchestra's most popular and renowned performances—those of the Mendelssohn symphony aforesaid, of Debussy's "La Mer," and of Tchaikovsky's Fourth. Some may have asked why this orchestra, whose concerts are over-subscribed before its New York season begins and which therefore has no particular need to bait program traps for an unwary public, should have spent its magnificent resources entirely upon familiar works of its repertory. In former seasons we could confidently look to the Boston Symphony programs for new works and modern repertory.

The answer last night, acceptable in varying degrees to different people who listened, was in the sheer glory of the playing—playing, which had a finish, a lustre, a color and exuberance of completeness that in themselves represented an art. To have played anything as these works were played would have represented a triumph, and an irresistable joy to the listener.

The music was reborn in the performances. With the Tchaikovsky symphony, equally far from Mendelssohn's formalism and Debussy's impressionistic style, Dr. Koussevitzky played one of his most popular pieces, and reaped the expected success. In an imperfect world, where there are no values immune to argument and no truths which are not relative, the concert came as near as anything could to perfect orchestral playing.

BROOKLYN, N. Y.
EAGLE

NOV 16 1946

Koussevitzky Conducts Boston Symphony in Academy Concert

The 1946-47 concert season by the Boston Symphony Orchestra opened last night with Serge Koussevitzky offering a triple-threat program at the Brooklyn Academy of Music.

Opening the concert was the first performance in New York City of Aaron Copland's new symphony, his third. Competing successfully for top honors was the Beethoven "Fourth Piano Concerto," with Dame Myra Hess as soloist. Richard Strauss' "Till Eulenspiegel" was programmed as the final work to be heard. It is a pleasure to report that a capacity house saw everything come off in fine style.

Mr. Copland's symphony was written on a commission from the Koussevitzky Music Foundation and completed late in 1946. It bears a dedication to the conductor's late wife, Natalie Koussevitzky. The new symphony was an auspicious choice with which to begin the season, particularly in view of the fact that Mr. Copland hails from Brooklyn and was on hand in person to listen to his own music and take a bow if called upon to do so. He was called and had to acknowledge the applause several times.

The new symphony is in the usual four movements with a great deal of freedom in so far as internal structure is concerned. Mr. Copland did not feel himself bound by any headmaster's rules while writing his new work and scored his music as he felt necessary without too much concern for formal rote. The symphony is much more listenable than a good many other modern works which require the artistic equivalent of bicarbonate of soda for their digestion. The music flows evenly with harmonies which, while definitely up to date, do not offend with too liberal use of dissonance.

Myra Hess Scores

The concert was graced with the presence of the distinguished British pianist, Dame Myra Hess, who appeared as soloist in Beethoven's "Fourth Piano Concerto" in G Major. This is the same work in which Dame Myra made her debut 39 years ago almost to the day. The virtuosity of this esteemed artist has never been seriously challenged since that occasion; her performance last night showed once again that she is a masterful pianist.

The Beethoven concerto is filled with lovely lyrical passages in addition to the runs and scales which are the virtuoso's delight and the desperation of almost any one else. Dame Myra played with a somewhat smaller tone than the piano is capable of producing upon occasion, but within the framework which she set up, she did a masterly job.

During the slow middle movement, the audience paid her the tribute of a remarkable quiet and absolute attention. When the final cadenza had rippled off the keyboard in impeccable style. Dame Myra and the orchestra received a more than generous measure of applause.

Till Eulenspiegel, the merry prankster, was back on the program again in his familiar guise. Under Dr. Koussevitzky's baton he danced through his celebrated adventures in brisk fashion up to and including the final escapade which results in his hanging. The orchestral execution proceeded as usual with Till's gayety preserved, perhaps, by the sure knowledge that he is bound to be alive again shortly, due to his perennial popularity wherever orchestras play.

The orchestra's next appearance in Brooklyn will be on Jan. 10, 1947.

J. B. Jr.

NEW YORK, N. Y.
PM

NOV 15 1946

Koussevitzky at Carnegie

Meanwhile, at Carnegie Hall, Serge Koussevitzky and the Boston Symphony were giving their first New York concert of the season. Thanks to the BMT and careful timing, it was possible to hear the performance of Tchaikowsky's Fourth Symphony, which closed their program, and be back again at the Met for the last act of *Figaro.*

Since Dr. Koussevitzky has a special gift for making Tchaikowsky sound better than any other conductor I know of can, and since the orchestra remains the finest extant, the present performance was a memorable one. The dramatic poetry of the score was set forth with nobility and eloquence, the Boston ensemble responding to the conductor's every wish like the impeccable virtuoso instrument it is.

—ROBERT A. HAGUE

NEW YORK, N. Y.
TIMES

NOV 17 1946

BOSTON SYMPHONY PLAYS AT CARNEGIE

Dame Myra Hess Is Soloist in Beethoven's 4th Concerto—Copland Symphony Heard

The Boston Symphony Orchestra, under Serge Koussevitzky, gave its first Saturday afternoon concert of the season, yesterday at Carnegie Hall. Dame Myra Hess was the soloist in the Fourth piano concerto of Beethoven at this event, and Aaron Copland's Third symphony received its initial New York hearing, on an engaging program completed by Strauss' "Till Eulenspiegel."

The performance of the Beethoven Fourth concerto was outstanding in its perfect fusion of the orchestral and soloistic elements in the composition. Dr. Koussevitzky and Dame Myra saw eye to eye as to the intentions of the music, and its symphonic character was completely realized. With the simple, thoughtful statement of the opening phrases, the eminent English pianist at once established the lyric atmosphere of the concerto, its prevailing mood of tranquility, and loftiness of spirit. And in the ensuing expositional statement by the orchestra, the conductor showed how sympathetically he and the soloist moved in an interpretation that proved remarkably unified and finely integrated.

The refinement of color, the purity of subtly graded tone, the clarity and precision of Dame Myra's playing were as praiseworthy as the poetic and admirably restrained nature of a reading that reached its climax of effectiveness in the wonderful andante. In this division, the hushed, tender responses of the piano to the fateful unison passages of the orchestra worked with unusual impressiveness, and were led to a truly dramatic climax before the haunting closing measures.

Dame Myra employed Beethoven's own cadenzas in the first and last movements, and succeeded in making them an integral part of the work as an entity, entirely forgetful of mere display here as in all of the rest of her beautifully sincere and elevated account of the masterpiece.

Preceding the concerto, which brought on a prolonged demonstration of approval, Dr. Koussevitzky gave a resplendent presentation of Mr. Copland's Fourth symphony. The new opus, written on a commission of the Koussevitzky Music Foundation, is in five movements, all of which proved polished in their workmanship. There was a wealth of fascinating orchestration in each of the clearly defined divisions. But many pages, on the contrary, had a bleak and scrawny sound.

Likewise, all of the movements, except the unconvincing andantino, had moments of power and communicativeness, offset by others when the content became almost completely cerebral. The first two movements had the most to impart, the second, a scherzo, being quite compelling in its rhythmic strength and in the climactic impact of its closing section. But, on the whole, the symphony was overlong for what it had to say, and was spotty in effect, despite its frequent pages of inspiration.

The concert closed with a superb delivery of Strauss' "Till Eulenspiegel," given with the utmost virtuosity and gorgeousness of tone, and equally masterly in its depiction of the humorous, amorous and dramatic aspects of the vivid musical characterization.

—N. S.

LONGVIEW, TEXAS
NEWS

NOV 17 1946

STATUES ORGANIZED BUT WORK ALL HOURS

BOSTON, (AP)—Even the statues can "hear perfectly" in Boston's 46-year-old Symphony Hall, first auditorium in the world to be built in known conformity to acoustical laws. The Boston Symphony orchestra dedicating a plaque to the designer, the late acoustical architect, Wallace C. Sabine, was told by his widow that the 16 classical plaster statues surrounding the second balcony had a practical purpose.

NEW YORK, N. Y.
HERALD TRIBUNE

NOV 17 1946

MUSIC

By VIRGIL THOMSON

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, concert yesterday afternoon in Carnegie Hall, with Myra Hess, pianist, as soloist. The program:
Symphony No. 3 ....Copland
First performance in Manhattan.
Piano Concerto No. 4, in G major...Beethoven
Till Eulenspiegel..............Richard Strauss

Boston's Recovery

THE Boston Symphony Orchestra seems to have undergone a rejuvenation over the summer. Of recent years it has given somewhat the effect of a marvellously intricate but bloodless automaton. Today its sound is live again. Its precision of balance and pitch, its purity of color are not diminished but heightened rather. And a bloom of health has replaced the waxen texture that has caused to more listeners than this one inquietude.

Real life has come back to its programs, too, if that of Saturday afternoon's concert in Carnegie Hall may be taken (hopefully) to indicate a trend. For not only did Serge Koussevitzky, the conductor, give us a new work; but that work was a mature full-length symphony by America's No. 1 composer, Aaron Copland.

* * *

For good measure there was Myra Hess, too, playing Beethoven's passionate and lyrical Fourth Piano Concerto. And she did play it beautifully, every bit of it careful and sweet and intelligent and perfect as to taste, with no false notes and no banging. If her interpretation was conditioned by her lack of ability to play loud, she at least did not essay a dynamic range that is not part of her technical equipment. Everything came off clean and genuinely musical; and the work was all there, if somewhat small and short of fervor.

The only fault that this listener remarked (for the respecting of one's technical limitations is no fault, a virtue rather) was overpersonalization of the slow movement. Dr. Koussevitzky apparently understood the mood of this (and correctly, I think) as one of mystery. Dame Myra seemed to consider it one of sadness. She took the metrical liberties appropriate to sorrow. Unfortunately, metrical liberties of any kind destroy the effect of mystery, which requires a rigid observance of time values, especially during silences. The result was a loss of expressivity through the disagreement between soloist and conductor as to what the nature of the piece is.

* * *

Aaron Copland's Third Symphony is a commanding and original work. It ranks with the Third Symphonies of Roy Harris and of Charles Ives in the urgency of its communication, and that communication is related to the emotional substance of those works. Beethoven and Shostakovitch are also present, I think, in the author's thought. Here is at once a pastorale and a heroic symphony. The pastoral expression, though early American in melodic and contrapuntal contour, is Beethoven's by its tender, jolly descriptions of landscape and birds and country dancing. Shostakovitch's example is present in the use of brass instruments and drums to express a frankly military thesis, a procedure new to Copland's symphonic writing.

There is not space in a simple concert review to analyze the work further. I shall do that next Sunday. But I should like to go on record right now as full of gratitude to the composer, to the conductor and to the executant musicians. The symphony has some minor faults, but it has such major virtues that the former need not worry us, I think. It is the reflected work of a mature artist, broadly conceived and masterfully executed. There is nothing insincere about it, nothing tentative. Also, much of it is very beautiful; and all of it is, or will be when the novelty of its sounds has worn off, clear.

Dame Myra Hess

Piano soloist yesterday afternoon with the Boston Symphony Orchestra

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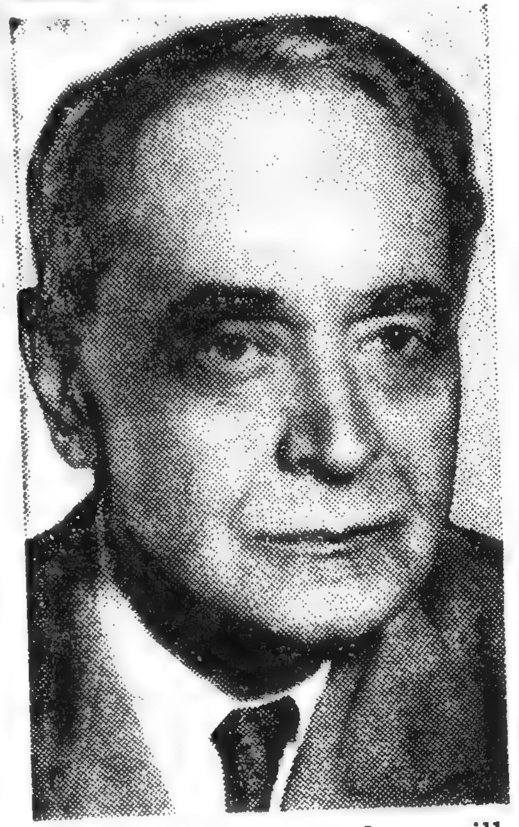
MILWAUKEE, WIS.
SENTINEL

NOV 17 1946



Serge Koussevitzky will conduct the celebrated Boston Symphony Orchestra in a concert under Arion Musical Club auspices at the Milwaukee Auditorium Saturday night, Dec. 7. The concert will be given at 7:30 p. m. so that the orchestra may keep a nationwide radio broadcast date. It will be an "extra" concert, not on the regular Arion season series.

NEW YORK, N. Y.
HERALD TRIBUNE

NOV 17 1946

League Fetes Koussevitzky Next January

Will Also Honor Milhaud, Kodaly in Its Concerts in Modern Art Museum

Zolton Kodaly, Darius Milhaud and Serge Koussevitsky will be honored in three concerts to be given by the League of Composers this season at the Museum of Modern Art. The first of these, Sunday evening, Dec. 1, will be devoted to works of the Hungarian composer, Kodaly, now here on a visit, who will also be guest speaker at this event, discussing the subject of "how to popularize serious music." On Dec. 29, Mr. Milhaud will direct United States premieres of his music and will also speak.

The fifth anniversary of the Koussevitsky Music Foundation will be marked on Jan. 12 with a program of American works that it has commissioned during its existence. The concerts will be followed by a reception in honor of Dr. Koussevitsky at the Museum.

Events to be sanctioned by the League include a program of contemporary works for violin and piano to be given by Jacques de Menasce, composer-pianist, and Angel Reyes, violinist, and, on another occasion, the premiere of a new piano work by Roger Sessions, to be performed by Andor Foldes. There will also be local programs of chamber music by young Americans.

A work that the League of Composers commissioned Lukas Foss to write for Ellabelle Davis, soprano, is scheduled for its world premiere by the Boston Symphonv in Boston on March 7. This is part of the League's national expansion program which is now being pursued by members of the national composers committee of which Aaron Copland is chairman. This program includes among its projects the setting up of an educational division. Randall Thompson is now engaged in considering the educational outlets for League activities.

"Modern Music," the League's quarterly publication, is again included among the organizations activities.

NEW YORK, N. Y.
SUN

NOV 18 1946

KOUSSEVITZKY DOES NEW COPLAND OPUS

By IRVING KOLODIN.

Offering an opinion of so massive a work as Aaron Copland's new third symphony after a single hearing—it occupied all of the first half of the Boston Symphony's matinee in Carnegie Hall on Saturday—is like describing the Empire State Bulding after a ride up and down in the elevator. It is long and it is well built, one would know—but how broad and how well proportioned?

However, one could hardly confuse the Empire State Building with the neighborhood church, and, similarly, this symphony with any other. It shows a Copland more masterful in the command of his craft than ever before, writing with lucidity and logic, with an almost unfailing sense of what to do with the hundred and more men he called upon to help him. The scherzo, in particular, is as organic a piece of music as the native literature can show.

With the æsthetic of the work, I find less satisfaction. The opening movement, reflective in mood, evokes an atmosphere not unlike certain sections of Copland's own "Billy the Kid," in a more spacious way. The scherzo, as indicated, is completely successful.

In the succeeding two sections, it appeared that Copland found as much difficulty in solving the riddle of the four-movement symphony as most of his predecessors back to Beethoven himself. The intentionally thin scoring of the third may be acoustically thinner than the composer intended. But the last movement, with its heavy brass writing and rather synthetic assertiveness, left one unconvinced. I should like to think we have a composer capable of an affirmative utterance on so grand a scale, but the clamorous ending, in particular, suggested that the gentlemen doth protest too much.

The Performance.

For a change, there was some dissatisfaction to be expressed with a Koussevitzky performance. Without any other rationale than pure intuition, there was an aura of tentativeness in some of the playing, an insufficient emphasis on some strands of the thought which should have been meaningful, but weren't. However, this would not seriously affect the sub-strata faults (to borrow a geological term), but rather the magnitude of them. The applause that greeted the composer's appearance was about the average in cordiality, without much judicial implication.

The symphony was followed by a playing of Beethoven's fourth piano concerto in which Myra Hess was the soloist. It was a seminar in musical sophistication and cultured artistry within the dynamic limitations imposed by Dame Myra's piano tone. As such, it was quite inimitable—fine-grained, intimately musical, exquisitely turned. Koussevitzky's chamber-style accompaniment was likewise of exhilirating perfection. The concert ended with Strauss's "Till Eulenspiegel."

NEW YORK, N. Y.
WORLD-TELEGRAM

NOV 18 1946

Music

Boston Symphony Plays Copland's Third

Koussevitzky Directs; Dame Myra Hess Also on Program

By LOUIS BIANCOLLI.

Top music news of the week end was the Carnegie premiere Saturday afternoon of Aaron Copland's Third Symphony, unboxed with the greatest care by Serge Koussevitzky and the Boston Symphony.

Featured along with the rousing novelty was a brilliant reading of Beethoven's Fourth Piano Concerto by that most gracious Lady of the Keys—Dame Myra Hess. This was modernism and classicism in warmest rapport.

Before reviewing the Copland score itself, one word about the over-all playing at the Carnegie matinee. Whether in the Copland or Beethoven music the orchestra sang like one voice, a human, varicolored voice of myriad cadence. And Miss Hess's own was like a plea for cosmic calm.

My feeling about Copland's Third Symphony is that it tops all his earlier efforts in scope and idiom. Thanks to it, I would say he now measures up in full stature beside the best symphonists of our time.

Freest Outburst.

There is greater breadth here, almost a liberation, as if Copland had overcome any remaining inpediments of speech. This is his freest outburst to date, and, paradoxically, his best disciplined, too.

Analyze any one of the movements, and a sense of fierce logic grows from them, and then go one step further and analyze the symphony as a whole, and the same logic seems quadrupled into a firm synthesis.

Where there is harshness here, it is part of the plan, enmeshed in the growing web of contrast and conflict, without which no music can breathe. The chorale-like brasses bring moments of deft repose amid the seething rhythms.

Copland's range is wide here, whether in emotion or technic. The moods travel all the way from the meadowland calm of a sunny day to the shrieking storm of some fearsome protest. And there are spells of spoofing in between, or gargoylish satire.

Borrowed Liberties.

The temptation there and in one or two other places in the score is to whisper "Shostakovich!" to a neighbor. The identification is true, but only insofar as both the Russian and the Americans find the same means of freeing fresh stores of feeling.

Just as Shostakovich long ago found Mahler a good guide in some phases of technic, without aping him, so Copland permits himself one or two borrowed liberties of idiom without in the least sounding imitative. Shostakovich may still return the compliment, if he hasn't already.

Actually, the symphony is all-Copland, and being all-Copland, it is all-American. For this man is steeped in the native lore of city and country. He may disavow folk-lorist intentions, but the multiple beat of the land he loves hums through the Third Symphony.

It throbs through the giant strides of the first and last movements, through the broad fun of the scherzo, through the oddly telescoped variations of the nostalgic theme of the slow third movement. From the ground up this music is as close home as Carl Sandburg.

A Personal Note.

There was a personal note for Mr. Koussevitzky in Saturday's premiere, for Copland dedicated the score "To the Memory of My Dear Friend Natalie Koussevitzky," having been commissioned to write it by the Koussevitzky Music Foundation.

And you felt the conductor's personal commitment in the special zeal going into every phrase. "Con amore" might have been the score's sole instruction, for the care of a friend and confirmed believer pulsed through the reading.

The same applied to Miss Hess and her reading of the concerto. It was as if Beethoven had inscribed on the score: "To be played only by a woman of deep feeling and infinite grace." By that token the Fourth Concerto was all hers on Saturday.

NEW YORK, N. Y.
PM

NOV 18 1946

New Copland Symphony

Saturday afternoon's Carnegie Hall concert by the Boston Symphony under Serge Koussevitzky listed two events of ~~uncommon~~ interest and promise. One was the local premiere of a new work by an outstanding American composer — Aaron Copland's recently completed Third Symphony. The other was the appearance with the orchestra of Dame Myra Hess in the Fourth Piano Concerto of Beethoven. That this listener came away slightly disappointed with both performances may perhaps be blamed on his too great feeling of anticipation when he entered the hall.

For Mr. Copland's Third Symphony is a thoughtful and undeniably sincere work of considerable breadth and depth, power and originality. Large in design, clear in form, imaginative in detail and brilliant in orchestration, its four movements offer an abundance of melody, color, harmonic and rhythmic invention, and are swept along by an expressive flow of ever-changing emotion. There are moments of tenderness and majesty, of light gaiety and intense drama, of quiet beauty and resounding turmoil. If, on first hearing, it did not add up to a completely moving or satisfying experience for this listener, he feels that greater familiarity with it may result in greater appreciation.

Dame Myra's notably sensitive and subdued piano playing and the orchestra's equally delicate collaboration in the Beethoven Concerto made for a beautifully polished and translucent performance of that ingratiating work. But it was noticeably lacking in incisiveness and vitality. It was like getting a drink of fresh, cool spring water when one was expecting something a bit more intoxicating.

—ROBERT A. HAGUE

Svet Svanholm, tenor who made his Met debut Friday evening singing the title role in *Siegfried*, talks over the score with conductor Fritz Stiedry before the performance. Stiedry also made his first appearance at the Met Friday.

NEW YORK, N. Y.
HERALD TRIBUNE

NOV 15 1946

Boston Symphony at Hunter

The Boston Symphony Orchestra, which had opened its regular Carnegie Hall subscription series on Wednesday night, gave an extra concert last night at Hunter College, where Serge Koussevitzky conducted Weber's overture to "Oberon," Ravel's "Pavane pour une Infante defunte," Richard Strauss's "Till Eulenspiegel" and Brahms's first symphony. The concert, given particularly for the waiting list of intending subscribers to the Bostonians' Carnegie Hall concerts, was heard by a capacity audience.

BROOKLYN, N. Y.
CITIZEN

NOV 18 1946

Dr. Koussevitzky and Boston Symphony Welcomed By Large Audience at Academy

A capacity audience welcomed Dr. Serge Koussevitzky and the Boston Symphony Orchestra Friday night, at the opening concert of their current Brooklyn season in the Opera House of the Academy of Music.

The program consisted of the new Symphony No. 3 by Aaron Copland, Brooklyn-born composer, Beethoven's Piano Concerto No. 4, and the tone poem, "Till Eulenspiegel," by Richard Strauss. The soloist in the concerto was Dame Myra Hess, celebrated British pianist.

Seated in Box No. 1 was Mrs. William H. Good and her guests: Justice and Mrs. George E. Brower, Justice and Mrs. Edwin L. Garvin, Mr. and Mrs. Charles E. Rogers, Mr. and Mrs. Thomas H. Roulston, and Rudolph Reimer

Mrs. Dean C. Osborne, hostess in Box No. 2, entertained Mr. and Mrs. Donald G. C. Sinclair, Mrs. William E. Robertson, Mr. and Mrs. Alfred Fawcett, Mrs. James M. Fawcett, and Mrs. Theodore Frohne.

Box No. 3 was occupied by Mrs. Benjamin Prince and her guests: Dr. and Mrs. Miles Kastendieck, Mrs. Eugene Coleman Savidge, Mrs. Karp P. Mikhalenkoff, Miss Helen Wright, Leslie Hodgson, and Eugene W. Bolling.

Members of the Brooklyn Women's Club were seated in Box 4: Miss Mary E. Tuthill, president; Mrs. Thomas H. McClintock, vice president; Mrs. B. Parks Goden, Mrs. William E. Howes, Mrs. Robert F. Ives, Mrs. Harry Wilbur Gross, Miss Lois Pinney Clark, and Mrs. Henry J. Nauer.

Seated in Box N. 5 were Miss Emma Jessie Ogg, Miss Jessie Lockitt and her guest, Mrs. Henry V. Raymond, and Mrs. William B. Parker and her guests, Miss Pamela Thirkfield, Miss Joan Lang, and Miss Katherine Parker.

Box N. 7 was occupied by delegates of the United Nations. This box was a gift of the Brooklyn Committee for the Boston Symphony Concerts, Mrs. Haughton Bell, executive chairman.

Tickets for Box No. 8 were distributed to fficers of the United States Army by Colonel Frank C. Scofield of Fort Hamilton. This box was a gift of the Institute.

The second concert of the 1946-1947 series will take place on Jan. 10. The series is presented each season under the joint auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society, and the Brooklyn Committee for the Boston Symphony Concerts.

PROVIDENCE, R. I.
JOURNAL

NOV 20 1946

MUSIC

Boston Symphony Presents Dame Myra Hess at Met Theater

BY RUTH TRIPP

The Boston Symphony Orchestra presented Dame Myra Hess as soloist last evening at the second concert of the series at the Metropolitan Theatre. Serge Koussevitzky conducted and as at the opening concert, even standing room was at a premium. The audience stood as the distinguished English pianist came on the stage. The record of her wartime concerts in the National Gallery is a legend by now. The record of her musicianship is still being written and a brilliant page of the story was reached last evening as she played the Beethoven Concerto in G with Dr. Koussevitzky conducting.

The program:

Beethoven
Overture to Goethe's "Egmont," Op. 84
Mendelsshon
Symphony in A major, No. 4, "Italian." Op. 90
I. Allegro vivace
II. Andante con moto
III. Con moto moderato
IV. Saltarello: presto
INTERMISSION
Debussy .... Two Nocturnes
Nuages
Fetes
Beethoven
Concerto for Pianoforte No. 4 in G major. Op. 58
I. Allegro moderato
II. Andante con moto
III. Rondo. vivace

Soloist
DAME MYRA HESS

The "Egmont" Overture made a splendid opening for the concert. The solid writing of the Beethoven score settled the listeners into a receptive mood and the familiar themes were clearly presented.

The Mendelssohn Symphony was never more skillfully played. The affable and pleasant first movement was followed by the wistful Andante. Viola tones of exquisite quality shared the honors with the two flutes. It was in the Saltarello that the orchestra outdid itself in virtuosity. The clever phrases were tossed about from choir to choir with breathless speed. This performance brought an ovation for the orchestra.

A reading of the two Debussy Nocturnes, quite up to the usual standard, followed and this delightful excursion away from the romantic school of writing served its clever purpose. It afforded the opportunity to let one's imagination wander with the gossamer clouds and the carnival crowds.

When the stage was arranged for the piano concerto, there was a breathless moment until the entrance of Dame Myra. She played the Beethoven as it will seldom be heard in a lifetime of concert going. Clarity, tonal beauty and rhythmic verve seem trite phrases to use. It was in the slow movement that the greatness of her art was apparent. In simple fashion she stated anew the lasting qualities of beauty. Her statement somehow included Beethoven, Koussevitzky, the orchestra and us.

NOV 22 1946

A Woman's New York

How They Saved a Symphony

By ALICE HUGHES

One of my favorite sources of amusing stories is my French brother-in-law, who fiddles for Serge Koussevitsky in the Boston Symphony Orchestra.

His English grows worse every year, but his stories about life in the outstanding musical band of the country grow funnier all the time.

The protocol of the United Nations is casual compared with the hierarchy in the circles where Koussy conducts.

Although the Boston Symphony plays here several times a season, the New York performances are always momentous and not the slightest irregularity must be permitted to jar Koussevitsky, who is sensitive, nervous and high-strung.

A Lost Trunk

It happens that this week my brother-in-law's trunk containing his dress suit got left in Boston. The thought of Koussy looking up at Carnegie Hall and seeing one of his men wearing street clothes instead of black-tie could so unnerve him that he might get off beat.

For Pierre to stay away from the performance would be equally upsetting. He plays first second-violin, sits close to Koussy's elbow and would be missed.

The men in the band solved the dilemma by electing one of the fiddlers who sits to the rear and is about the same size as Pierre to give up his dinner suit and get a night off from the opening concert.

The fit was none too good, sleeves too long, pants belt too loose, but Koussevitsky was undisturbed; knew from nothing.

And It Worked

I can scarcely recall a New York performance of the Boston Symphony when the critics don't fall flat on their faces in abject ecstasy over this New England band. Here is what N. Y. Times critic Olin Downes wrote about the concert when Pierre wore the borrowed dress suit.

"In an imperfect world where there are no truths which are not relative, the Boston Symphony Concert came as near as anything could to perfect orchestra playing." Is that praise, I ask you?

No House-for-Auto Swaps

Hurrah for the OPA! Such fragments of it as still exist have clapped down a ruling that landlords who accept a new car at ceiling price or yacht or trip to Florida or what-have-you in return for renting an apartment, are simply extortionists violating the OPA ceiling on rents.

This form of bribery has filled newspaper want-ad columns disgracefully. Finally steps have been taken; publishers' representatives will refuse to accept such ads and homeless veterans will not experience the additional cynicism of reading about apartments that are available if one has a car to sell at ceiling, in exchange. Seems to me our lawbreakers are cleverer at breaking laws than our lawmakers are at making them stick.

New Bridal Flower

Happiest girl I've seen for months is Bette Blum, whom I ran into a couple days before her marriage to Edward Marcus, one of the four sons of the Marcus family which owns America's most luxurious store in Dallas, Texas.

Bette's delight was a new flower her florist had discovered for her bridal bouquet.

It's called Fleur d'Amour, looks like a double white violet and has a fragrance of combined rose, gardenia and carnation.

CHARLOTTESVILLE, VA., PROGRESS

NOV 22 1946

A Woman's New York

By Alice Hughes

One of my favorite sources for amusing stories is my French brother-in-law who fiddles for ~~Serge Koussevitzky~~ in the Boston Symphony Orchestra. His English grows worse every year but his stories about life in the outstanding musical band of the country grow funnier all the time. The protocol of the United Nations is casual compared with the hierarchy in the circles where Koussy conducts. Although the Boston Symphony plays here several times a season, the New York performances are always momentous and not the slightest irregularity must be permitted to jar Koussevitszky who is sensitive, nervous and high-strung.

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PA POLLOCK IS PROUD — A happy family man is Pa Pollock, whose 24-year-old wife Janice won the title "Mrs. America" for being the prettiest in a field of twenty young married women from ten states. The Pollocks live in Columbus, Ohio; the contest winners are in Jackson, Miss., and there's a festive 6-months tour and a money prize of $2500 in it. But Mrs. Pollock will have none of all that. She would rather go home to her husband and four children. Smart woman, Mrs. Pollock! Proud husband, Pa Pollock!

NO MORE HOUSE-FOR-AUTO SWAPS—Hurrah for OPA! Such fragments of it as still exist have clapped down a ruling that landlords who accept a new car at ceiling price or yacht or trip to Florida or what-have-you in return for renting an apartment, are simply extortionists violating the OPA ceiling on rents. This form of bribery has filled newspaper want-ads columns disgracefully. Finally steps have been taken; publishers' representatives will refuse to accept such ads and homeless veterans will not experience the additional cynicism of reading about apartments that are available if one has a car to sell at ceiling in exchange. Seems to me our law breakers are cleverer at breaking laws than our law makers are at making them stick.

NEW BRIDAL FLOWER —Happiest girl I've seen for months is Bette Blum, whom I ran into a couple days before her marriage to Edward Marcus, one of the four sons of the Marcus family which owns America's most luxurious store in Dallas, Texas. Bette described her white satin princess wedding gown, her grandma's rose-point veil, her honeymoon to Bermuda with excitement. But what seems to delight her most is the new flower her florist had discovered for her bridal bouquet. It's called Fleur d'Amour, looks like a double white violet, and has a fragrance of combined rose, gardenia and carnation. I can't imagine what this blossom can be; maybe it's an old-fashioned posy by a new name. In any case it's a high spot in Betty's happy marriage.

FORT WORTH, TEX. EVENING STAR TELEGRAM

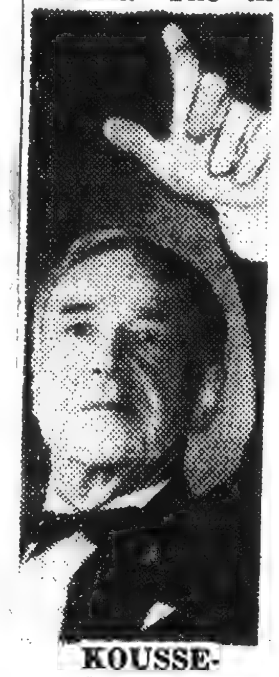
NOV 22 1946

A WOMAN'S NEW YORK

Koussy Demands Perfection, Even in Fiddler's Clothes

BY ALICE HUGHES.

NEW YORK, Nov. 22.—One of my favorite sources for amusing stories is my French brother-in-law who fiddles for Serge Koussevitzky in the Boston Symphony Orchestra. His English grows worse every year but his stories about life in the outstanding musical band of the country grow funnier all the time. The protocol of the United Nations is casual compared with the hierarchy in the circles where Koussy conducts. Although the Boston Symphony plays here several times a season, the New York performances are always momentous and not the slightest irregularity must be permitted to jar Koussevitzky, who is sensitive, nervous and high-strung.


KOUSSEVITSKY.

It happens that this week my brother-in-law's trunk containing his dress suit got left behind in Boston. The thought of Koussy looking up at Carnegie Hall and seeing one of his men wearing street clothes instead of black-tie could so unnerve him that he might get off-beat. For Pierre to stay away from the performance would be equally upsetting. He plays first second-violin, sits close to Koussy's elbow and would be missed. The men in the band solved the dilemma by electing one of the fiddlers who sits to the rear and is about the same size as Pierre, to give up his dinner suit and get a night off from the opening concert. The fit was none too good, sleeves too long, pants belt too loose, but Koussevitzky was undisturbed; knew from nothing.

I can scarcely recall a New York performance of the Boston Symphony when the critics don't fall flat on their faces in abject ecstasy over this New England band. Here is what NY Times critic Olin Downes wrote about the concert when Pierre wore the borrowed dress suit. "In an imperfect world where there are no truths which are not relative, the Boston Symphony Concert came as near as anything could to perfect orchestra playing." Is that praise, I ask you?

FOOTLIGHTS TO FISH.

Miss Peggy-Ann Reid, who danced in George White's Scandals when Ann Pennington, Harry Richman, Tom Patricola and Willie and Eugene Howard were its stars, has just acquired an interest in a swell seafood restaurant called The Fishery. An odd switch for a chorine, but she's in it for profit and does her own buying. She travels east, west, north and south for Dungeness Bay crabs, Columbia River salmon, Colorado brook trout, Gulf and Florida water pompano, snapper and mackerel, Maine lobsters and Chesapeake Bay and Long Island oysters. The fish she angles for land on the table, not in a net. Her net is a handsome profit.

QUINTS BOBBY-SOXERS.

Just back from Ontario is Renee Long, who has written books on style counsel, and is now fashion directrice for a raincoat house which has just made five slipper satin raincoats for the Quintuplets. Renee went out to measure the little French Canadian girls, now 12 years old, and no longer babies. They've passed their early dimpled cuteness; are now robust bobby-soxers with hints of waistline and bosoms and they take a faint interest in boys. They are still inclined to dress alike, in similar cut but different color clothes, and despite the terrific spotlight of publicity on their birth, they are growing up as nice, healthy, normal children.

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FLINT, MICH. JOURNAL

NOV 24 1946

Boston Symphony Booked

Opens Detroit Series Dec. 10

The Boston Symphony Orchestra, directed by Serge Koussevitsky, will open the ~~first Major~~ Symphony Series being held at Masonic Auditorium in Detroit, on the evening of Dec. 10. Other orchestras to appear are the Philadelphia Orchestra, the New York Philharmonic Symphony and the Chicago Symphony Orchestra.

There are, in a sense, two dimensions to the enormous increase in the Boston Symphony Orchestra's public in recent years. One is its extended activity in the Summer season, and the other is the manifold means which carry the orchestra to the country at large and other parts of the world by radio and phonograph.

At the conclusion of the Boston Orchestra's regular season, which lasts from early October until the end of April, the Summer Pops Concerts take possession of Symphony Hall nightly until the middle of July.

The Boston Symphony has been a pioneer in this Country both in the making of phonograph records and in broadcasting. The first Victor recording of a symphony orchestra was made in 1918 under the direction of Dr. Karl Muck. This orchestra was the first to broadcast when, in 1926, sponsored concerts were given over Station WNAC. A large portion of the standard repertory more recently has been recorded on the stage of Symphony Hall.

OKLAHOMA CITY, OKLA. OKLAHOMAN

NOV 23 1946

A Violinist In Any Other Suit Plays the Same

By ALICE HUGHES

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[40]

PROVIDENCE, R. I.
JOURNAL

JV 24 1948

Preview of New Symphony

Nov. 27, 1946

Guarnieri Work to Have Première

By Winthrop P. Tryon

Camargo Guarnieri, Brazilian composer, has come north to the United States for the express purpose of presenting his Symphony No. 1 at the concerts of the Boston Symphony Orchestra this week. Mr. Guarnieri at home has supervision of the Municipal music activities of São Paolo, and in that capacity he looks after a chorus, a string quartet, a trio, and an orchestra. He is in the routine of conducting and he appears in Symphony Hall on Friday afternoon and Saturday evening directing the Boston Symphony players in his own work only. Other doings of the two occasions are in Dr. Koussevitzky's charge.

Mr. Guarnieri is very content to be in Boston just now because of the cool weather which a town in the North Temperate Zone enjoys in November—quite the reverse of conditions in São Paolo; and he is happy to have his music welcomed to the Boston Symphony repertory.

* * *

Two symphonies constitute Mr. Guarnieri's record in the field of large orchestral composing. Symphony No. 1, written in 1944, has been performed in São Paolo, in Buenos Aires, in Montevideo, and in Santiago, Chile. Symphony No. 2 remains to be brought out. No. 1, in three movements, dedicated to Serge Koussevitzky, and now bidding for a hearing before audiences in the United States, looks, from the score, like a fairly strict classic construction; and at the same time like something modern in manner and in feeling. The idea of themes and developments pervades the pages. The material shows inventiveness and individuality; whether all-round originality or not, listeners will have to decide.

The movements could in all reason be designated Allegro, Adagio, and Molto Allegro; but instead of these usual generalizations the composer has chosen three captions that he thinks better indicate his purpose — first movement, Rude; second movement, Profondo; and third movement, Radioso.

* * *

It may not be widely known that most conductors are singers. But in their way they are. Composers, perhaps, are not. But a conductor can sing a passage to his players and give them quite a notion of how it ought to go. Now Mr. Guarnieri in character of conductor opened out the score of his Symphony No. 1 at his hotel room the other morning and sang the first movement right through — introduction, statement of subjects, variations, coda, and everything, with rhythm, shading, and understandable symphonic effect. All the more interesting, too, because the movement closes with a fugue, based on the second theme, which in its nature is of marked, heavily accented outline.

Mr. Guarnieri does not take the classic form so seriously as to think he must have a diversion in comic vein for contrast or whatever else. Nor does he dodge the responsibility of writing a slow movement. The Profondo is a tuneful episode in what the music-appreciation people call song form, with air, middle division, and return, plus a coda. Scholarship enters here in unmasked guise, the second theme being treated in what the theorists denote as a canon in the "fourth above."

The Finale is bright and swift, radiating something like humor if not boisterous fun; and the accents are there in Brazilian plenitude. But something enters here that borders on the sentimental, and that is perhaps as much North as South American, if not also European. It is a strain at once familiar and pulled out of the sky. Mr. Guarnieri says it goes in the hypophrygian mode and after a sixteenth-century or seventh-century style of composing.

* * *

The endings of the movements in Symphony No. 1 are deliberate and prepared, though in no case long drawn out. The work has comprehensible shape and proportion. There seems to be little waste sound and no gratuitous decoration in the instrumental parts. What is written should be heard—strings, brass, wood, throughout, and even piano, which happens to figure in the ensemble.

Mr. Guarnieri has calculated the performing time of the three movements down to minutes and seconds. That, of course, shows him in the role of conductor. To reproduce his notations on the score, minutes only—first movement, 8; second, 13; third, 8.

At the SYMPHONY

MUSIC

Koussevitsky Returns to Carnegie in Fine Program

By ROBERT BAGAR.

Formally opening its New York season, the Boston Symphony Orchestra, Serge Koussevitsky conducting, hung a landscape, a seascape and a self-portrait in Carnegie Hall last evening. These were, respectively, the Mendelssohn Italian Symphony, the Debussy "La Mer," and the Tschaikowsky Fourth Symphony.

These canvases are all familiar to us in the Boston versions, but they have been away for a spell, and now they return as the first three in the band's Gotham exhibition.

Here, in these works, are three different styles, three separate approaches to musical painting, three distinct products, long established and, as creations of recognizable periods, probably timeless.

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The Italian Symphony is, perhaps, Italian in name only. True, it has a saltarello, that graceful, tripping last movement, which could pass for not only music of the Boot Peninsula, but also anything else early 19th Century. And there is not much more in the symphony which could reasonably be described as Italian. This landscape, then, may be explained as a refined German's idea of Italian geography, expressed in quite international terms.

"Le Mer," of course, is the epitome of the impressionistic viewpoint. Nobody ever gets even his feet wet in Debussy's ocean. And no matter how susceptible one may be toward this water color it always seems a little far off, like a Mediterranean veiled in mists and legends.

High-Gloss Performance.

Tschaikowsky, alone of the three composers represented, tells all in his autobiographical brushwork. It is music of deep melancholy, the product of an overwrought, neurotic, self-castigating artist. Its emotion is personal emotion and its song is always heavy-hearted.

Such were the pictures of last night's concert. Their qualifying differences were all too clearly brought out by the sharp light of the performances given them.

The Boston Symphony and its leader were magnificent. None could have found anything but the most elegant orchestral playing in this three-part program, the one-purpose, complete-ensemble, high-gloss playing of the Bostonians at their best.

Licia Albanese will sing the role of Cio-Cio-San in Puccini's "Madama Butterfly," tonight at the Metropolitan Opera.

—Journal Photos, Frank J. Farley

Mr. Arthur M. Allen, Dame Myra Hess, Miss Gunn and Mrs. Allen. Upper left, Assistant Secretary of the Navy John Nicholas Brown and Mrs. Brown.

AT THE SEASON'S SECOND CONCERT by the Boston Symphony Orchestra Tuesday night in ~~the Metropolitan Theater, Dame~~ Myra Hess, distinguished English pianist, was guest artist with Dr. Serge Koussevitzky conducting.

AMONG THE GROUP OF ADMIRERS to greet Dame Myra after her performance of the Beethoven Concerto in G Major were Mr. and Mrs. Allen. Shown with Dame Myra is her British secretary, Miss Gunn. Early arrivals at the concert were Mr. and Mrs. Brown and Mrs. Carpenter, escorted by Mr. Bertenshaw. Miss Mayo, director of Columbine Hill of the Mary C. Wheeler School, greets Mrs. Hazard who was accompanied by her son-in-law and daughter, Mr. and Mrs. Potter.

Mr. Charles G. Bertenshaw and Mrs. Gilbert C. Carpenter.

Miss Lucy S. Mayo, Mrs. Frederick R. Hazard and Mr. and Mrs. E. Sheldon Potter.

PITTSBURGH, PA.
PRESS
NOV 29 1946

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PROVIDENCE, R. I.
BULLETIN
NOV 29 1946

IN PERSPECTIVE

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Dame Myra's magnificent labors as impresario of the lunchtime concerts at London's National Gallery are by now almost a legend among people who are fond of music. She arranged and ran the whole show, and played herself in something like 140 of the concerts. I managed to squeeze into half a dozen of her performances (which were always jammed), and recall each of them with delight. One, however, particularly sticks in my memory, because in addition to the music, it provided the most dramatic moment I have ever experienced in a concert hall.

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Our energetic Special Services officer dug up in Wiesbaden a concert grand and a man to tune it (you could find the most incredible things in Germany if you really looked). Suggestions were solicited as to program. Friends were invited from other units. It was a real occasion.

The night of the concert was a typical late Summer evening in southern Germany—warm, quiet and—outside the ruined city—lovely. When I arrived at the club with some friends, we found the small room already filled. So we went around to the terrace outside, just under the window beside the piano. Walther, the young German waiter, produced a bottle of cool white wine. We had just filled our glasses when Gieseking appeared, bowed obsequiously, and began to play.

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[42]

PITTSFIELD, MASS.
BERKSHIRE EAGLE

NOV 30 1946

Tanglewood's Net Deficit Totals $9184

Festival Had Surplus, Berkshire Music Center, Deficit

The income from Berkshire Festival concerts last summer totaled $179,167.43 while expenses were $152,951.44 leaving a net credit of $26,215.99. The Berkshire Music Center on the other hand showed a deficit of $35,400.08. Its income including $41,445.00 from tuition totaled $41,834.75 and expenses were $90,520.76. The operating deficit of $46,686.01 was reduced by $13,285.93, gifts from the friends of the Berkshire Music Center.

These figures are contained in the current program book of the Boston Symphony Orchestra. They show a net deficit for the Berkshire enterprises of the orchestra of $9184.09.

Other Figures

Income for the 1945-46 season from Symphony, Pops and Esplanade concerts totaled $1,033,484.50 and expenses were $1,093,402.28 leaving a deficit before contributions of $59,917.98. Gifts totaled $59,849.02 and income from endowment and free funds, $21,572.35. The amount of $12,319.30 was transferred to the reserve fund.

A more detailed report on income fro mSymphony, Pops and Esplanade concerts follows: Ticket sales all concerts, $674,506.82; Victor record royalties, $112,477.49; broadcasting (gross) $235,690.15; programs, $10,810.04. Expenses, players, conductors and soloists, $751,589.29; other concert costs, $158,467.19; administrative and general expenses, $140,157.96; Symphony Hall, $43,188.04.

Income from Berkshire Festival concerts included: Ticket sales, $150,521.58; broadcasting (gross) $28,645.85. Expenses were: Players, conductors, soloists, $108,099.97; administrative and general $37,221.03; construction charged to operations, $7630.44 (Total construction costs amounted to $53,752.20. Of this amount $15,000 has been charged to reserves accumulated to prior years. The sum of $31,121.76 is to be prorated over the next four years.)

Expenses of the Berkshire Music Center included: faculty salaries and allowances, $41,309.58; other administrative and general expenses, $49,211.18.

NATION
NEW YORK, N. Y.

NOV 23 1946

Records

B. H. HAGGIN

VICTOR takes the opening of the Metropolitan Opera season as the occasion for the release of a large number of operatic recordings. One is *Eri tu* from Verdi's "Ballo in Maschera," sung by Leonard Warren (11-9292; $1). This is one of the times when Warren is content not to bawl but really to sing and to phrase with discretion and taste; and the splendor of his voice ravishes the ear. On the reverse side is the Credo from Verdi's "Otello," which Warren sings with more, but not excessive, power. Another excerpt from "Un Ballo in Maschera," the third-act *Ma se m'è forza perderti,* and *O Paradiso!* from Meyerbeer's "Africaine" are excellently sung by Jan Peerce (11-9295; $1). Zinka Milanov's phrasing and style in *Casta diva* from Bellini's "Norma" are superb, but the performance happens to be one of the occasions when her voice is not under control and is therefore clouded by tremolo and not securely on pitch. On the reverse side of the record (11-9293; $1) she sings *Suicidio!* from "La Gioconda." Blanche Thebom's voice is opulent in Waltraute's Narrative from Wagner's "Götterdämmerung," which I find myself disliking as much this time as the last for its Wagnerian portentous mumbo-jumbo (11-9296; $1). For this excerpt Frieder Weissman produces the Wagnerian orchestral ebb and flow satisfactorily, but he imparts no force to the accompaniments for the Italian excerpts. The performances are beautifully reproduced, except for the almost inaudible woodwind (?) figuration in the transition from the introductory recitative to the beginning of *Casta diva;* and my copies of Waltraute's Narrative and *O Paradiso!* suffer from wavering pitch. On another single (11-9294; $1) are the Anvil Chorus from Verdi's "Trovatore" and the Bridal Chorus from Wagner's "Lohengrin" excellently sung and performed by the Victor Chorale and Orchestra under Robert Shaw, and excellently reproduced.

A volume called "A Treasury of Grand Opera" (Set 1074; $4.85) contains additional recordings—some previously issued, some new—of an excerpt from each of seven operas. There are the Prelude to Wagner's "Lohengrin," superbly performed by Toscanini with the N. B. C. Symphony; *Il mio tesoro* from Mozart's "Don Giovanni," sung without musical style by James Melton with an orchestra under Breisach; *Ritorna vincitor* from Verdi's "Aida," cut and somewhat hurried to fit on one side, beautifully sung by Milanov with an orchestra under Weissmann; *Un di felice* from Verdi's "Traviata," well sung by Peerce and Albanese with an orchestra under Weissmann; the Habanera from Bizet's "Carmen," acceptably sung by Gladys Swarthout with chorus and orchestra under Leinsdorf; the Soldiers' Chorus from Gounod's "Faust," well-sung and performed by the Victor Chorale and Orchestra under Shaw; the Prologue to Leoncavallo's "Pagliacci," sung by Warren with an orchestra under Weissmann. When the "Lohengrin" performance was issued I mentioned that it was recorded with liveness and brilliance on top but with insufficient body down below and with automatic limitation of volume, so that the climax did not have the depth and massiveness, nor the entire performance the organic proportions, that they have on the older record of Toscanini's performance with the New York Philharmonic. The other performances are well-recorded.

Another set (1073; $3.85) offers several excerpts from Russian operas sung by Kipnis with an orchestra under Berezovsky. They are Prince Gremin's aria from Tchaikovsky's "Eugen Onegin," the Song of the Viking Guest from Rimsky-Korsakov's "Sadko," the aria of Prince Galitzky from Borodin's "Prince Igor," the Miller's aria from Dargomijsky's "Russalka," and a bit of the Inn Scene from Mussorgsky's "Boris Godunov" (with Anna Leskaya and Ilya Tamarin)—to which is added Mussorgsky's "Song of the Flea." The music is enjoyable; but in the arias there is much mouthing and chewing of the big bass sonorities, and in "The Flea" there is dramatic over-emphasis and distortion to the point of horrible caricature. The orchestral parts are well-done, and the performances are excellently reproduced.

On one side of a Victor plastic record (18-0053; $2) Koussevitzky shows how *he* plays Sousa's "Stars and Stripes Forever." The pace is a little faster than Toscanini's; and after the brilliant opening the quiet passages are done with the orchestra's characteristic refinement of sonority and execution that is right for Ravel but a little odd and amusing in Sousa; but the Koussevitzky thumb-print on the performance is the huge retardation introducing the concluding statement. On the reverse side is "Semper Fidelis." The recorded sound of the performances is magnificent, but clouded by reverberation.

Why Glazunov's ballet suite "The Seasons" should be recorded I don't know; but it has been by Dorati with the Dallas Symphony Orchestra (Set 1072; $4.85). Performance and recording are good.

Columbia has issued a set (648; $3.85) of Beethoven's Sonata Opus 13 ("Pathétique") played by Serkin. The feeble, dull sound of the piano as it began to come from the first record was almost unbelievable; and so was Serkin's performance—his lack of power even in the introduction, his fleet-fingered rattling off of the fast movements, his inability to create any phraseological continuity from one sound to the next in the melody of the slow movement.

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

By CYRUS DURGIN

Camargo Guarnieri conducted the first performance in the United States of his own Symphony at the concert by the Boston Symphony Orchestra in Symphony Hall yesterday afternoon. Serge Koussevitzky conducted the remainder of the program, which consisted of two 19th Century Russian works: the Prelude to Moussorgsky's opera "Khovantschina," and "Scheherazade" by Rimsky-Korsakoff.

At the age of 39 Mr. Guarnieri is regarded by some authorities as the leading contemporary composer of Brazil. He had been known here by his "Abertura Concertante," which he conducted at Symphony concerts in 1943, and other music.

The Symphony, which is his first and is dedicated to Serge Koussevitsky, and which won first prize in the Luiz Alberto Penteado de Rezonde contest "for the best modern symphony expressing the Brazilian sentiment," is a work of much cleverness and spirit. The three movements are entitled Rude (which means without polish), Profundo and Radioso, (bright). They are all of that. They also are heavy in orchestration, boldy adventurous in the use of dissonant counterpoint, and probably too long for what they have to say. Yet about the work as a whole is a definite sense of emotional feeling as well as of "pattern music" and an impression of formal logic.

Apart from a slow, march-like section in the slow movement, which suggests the jungle or at least primitive life, the Symphony sounds European to one North American. Guarnieri might have studied the scores of Hindemith, perhaps Ravel, maybe Copland. It is difficult to spot the sources of Buarnieri's style. But it is easy to see that he has a contemporary point of view and a distinct musical personality.

Mr. Guarnieri seemed content to beat the tempo and hand out cues. There was little attention to nuances. The orchestra played well for him in what seemed to be a painstaking and conscientious performance. Yet I suspected that he was following the orchestra rather than they him. It is possible that another conductor might make more of the Symphony than did its creator. At any rate, Mr. Guarnieri and his music received a good hand.

As if for the millionth time intent on displaying the supreme virtuosity of his orchestra, Mr. Koussevitzky drew a performance of the "Khovantschina" Prelude that was a marvel of sustained pianissimo, every detail just about perfect. As for "Scheherazade," that model of solid but colorful orchestration was never more eloquent than yesterday.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Camargo Guarnieri, distinguished Brazilian composer, conducted at Symphony Hall yesterday afternoon the initial performance in the United States of his First Symphony, dedicated to Dr. Serge Koussevitzky. The latter led the first and third numbers of the current Boston Symphony program, namely, Moussorgsky's Prelude to "Khovanstchina" and Rimsky-Korsakov's "Scheherazade."

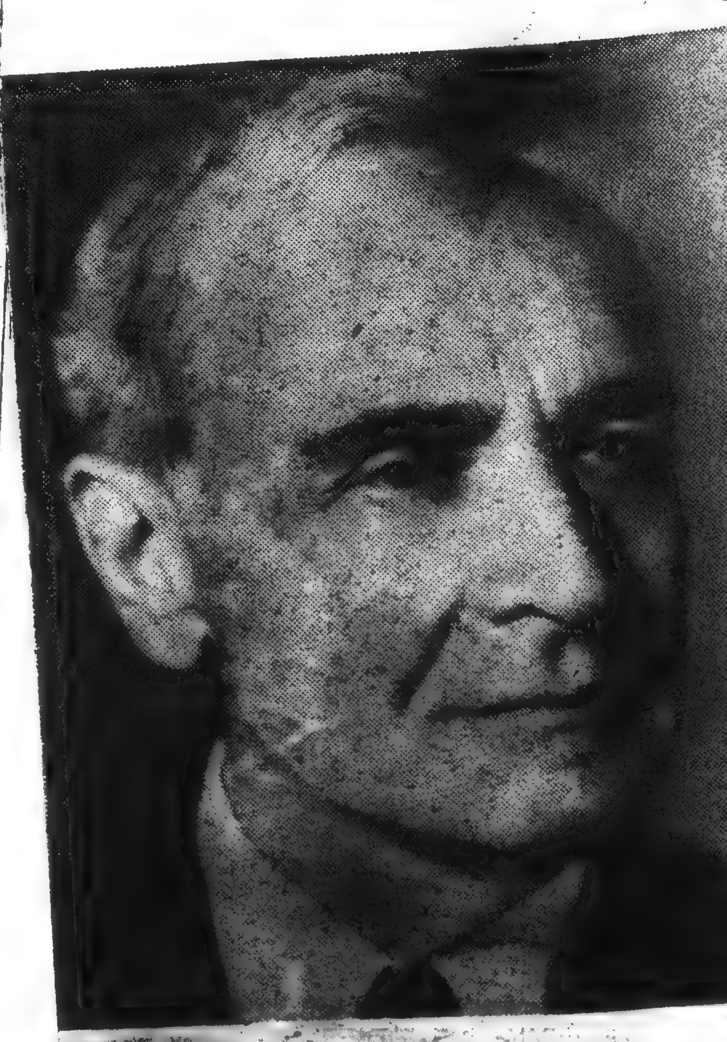
This was not Mr. Guarnieri's first visit to Boston. In 1943 he conducted here his "Abertura (Overture) Concertante." Not before, however, had we heard a Latin-American symphony. The "Sinfonia India" and "Sinfonia de Antigona" of Chavez are not symphonies in the conventional sense. That of Mr. Guarnieri runs in three movements, which bear the respective designations: "Rude," "Profound" and "Bright" (Rude, Profundo, Radioso).

The music of this Brazilian, whose surname betrays his half-Italian parentage, bears little resemblance to that of his countryman, Villa-Lobos, with which we are tolerably familiar. There is nothing about it that is vague, amorphous, impressionistic. Mr. Guarnieri does not use color for its own sake. In fact, his tonal palette is on the drab side. Praised for his skill in counterpoint, he indulges freely in fugatos and canons. His music is sinewy, tough-fibred. Folk material, primitive rhythms, etc., are employed, but everything is fitted into the symphonic design.

Though this folk material is Brazilian, there was a hint in the first movement of the music of the American Indian and elsewhere passages that suggest our Deep South. Nevertheless, the work was awarded the first prize in a contest for the "Best Modern Symphony" expressing the Brazilian sentiment and spirit. Mr. Guarnieri and his music were well received yesterday, though probably many in the audience shared the feeling of this particular observer that the piece was interesting rather than absorbing.

Dr. Koussevitzky's contribution was hardly of great musical significance. He has played the Moussorgsky Prelude times without number, and no later than last April. He does it beautifully, of course. That other war horse, "Scheherazade," he rode a bit hard yesterday, and while there was plenty of excitement the performance was by no means the most glamorous that we have heard from him.

DEC 1 1946



Serge Koussevitzky will direct his Boston orchestra at the Auditorium Saturday.

[43]

BOSTON HERALD, SATURDAY, NOVEMBER 30, 1946

Symphony Concert

The 8th regular concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Camargo Guarnieri was guest conductor of the first performance of his own new Symphony. The program was as follows:

[illegible] "Khovanstchina" Moussorgsky
[illegible] Guarnieri
[illegible] "Scheherazade." Rimsky-Korsakov

By ALEXANDER WILLIAMS

We had all been induced to expect a good deal from Mr. Camargo Guarnieri's new Symphony, which had its first performance yesterday with the composer conducting. What with Mr. Copland's glowing words in the program and the facts that it was a prize-winning composition in Brazil and was dedicated to Serge Koussevitzky, I awaited the Symphony with impatience convinced that here would be a fresh and stimulating new score. I may say at once that I was grievously let down.

It is not hard to see why the Symphony won a prize. Its form throughout must have been perfectly clear and familiar to the judges, and nothing upsets them more than unconventionality of form. The fact that the composer introduced a fugue on the recapitulation of the second subject in the first movement probably did him no harm either. I assume, too, that they were Brazilian judges who could readily recognize the use of native thematic material. But the winning of a prize merely predicates that the composer is competent and knows his way around, especially on paper.

Mr. Guarnieri's Symphony did not, for me, come off in the concert hall. was in fact a bore. I do not for a moment suggest, though, that the slow movement was as monumental a bore as the long slow movements of Shostakovitch. But for all that neither the first nor the second movements had much to say, beyond a classically correct and mildly dissonant manner of saying it. The finale had more to it and some agreeable tricks of orchestration to give the material spice. But by and large I am afraid the new Symphony is neither an impressive nor a provocative work.

Russian music thoroughly familiar to the public filled the rest of the program. Moussorgsky's Prelude to "Khovanstchina" was played as recently as last spring and its atmospheric charm needs no further comment at this time. Rimsky-Korsakov's "Scheherazade" is one of the most astonishing tours de force in orchestral music, since it makes such an extraordinary variety of use and keeps it up so long with so little thematic material. It is practically a musical re-enactment of the miracle of the loaves and fishes. Because of its many solos it needs a virtuoso orchestra to perform it, so that Mr. Koussevitzky and the orchestra are in their element in projecting it.

The concert will be repeated tonight. Next week the orchestra will be away on what it sometimes naively refers to as its "western" tour.

BALTIMORE, MD.
MORNING SUN
DEC 1 1946

Home-Grown Talent

NEW YORK.

The Boston Symphony Orchestra, which has just engaged an American-born "first desk" player for the first time, is about a quarter of a century behind the New York Philharmonic-Symphony Orchestra in this respect.

Of 22 "first desk" or leading instrumentalists in the New York orchestra, sixteen were born in New Jersey, Pennsylvania, Illinois, Iowa, Maine, Massachusetts, New York city or Washington, D.C.

PITTSBURGH, PA.
SUN TELEGRAPH
DEC 1 1946

Boston Orchestra to Give Concerts Here Tomorrow and Tuesday Nights

By J. FRED LISSFELT
Sun-Telegraph Music Critic

THE ARRIVAL of the Boston Symphony Orchestra for two concerts, tomorrow and Tuesday nights in Syria Mosque, is the signal for great rejoicing among Pittsburgh music lovers.

There seem to be no limitations to the expressions of beauty in the Boston orchestra, what with the long tenure of service among its players, their excellent instruments, and an imaginative director in Serge Koussevitzky.

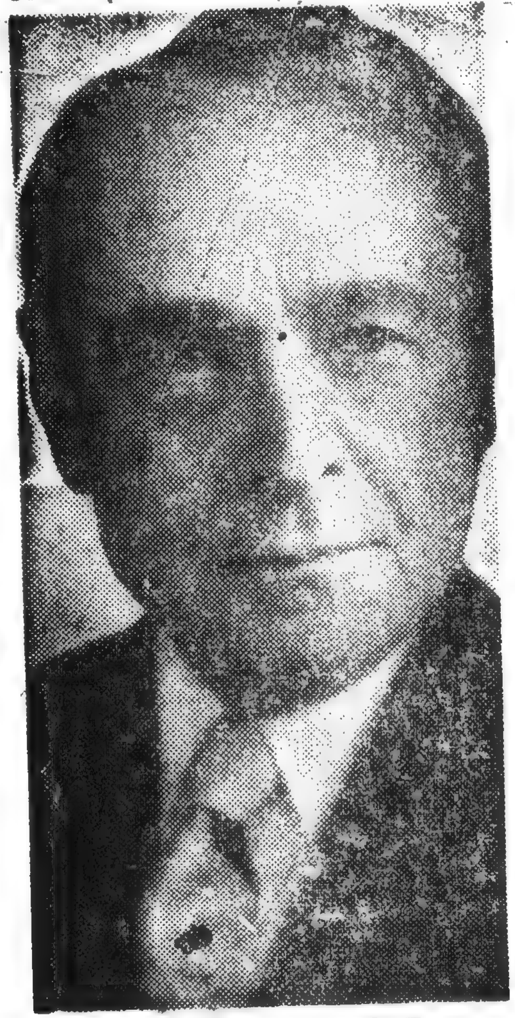
Programs Different

Two different programs are the offering, for tomorrow night Mendelssohn's sparkling "Italian Symphony," Debussy's "La Mer," a specialty of the orchestra, and Tchaikowsky's Fourth Symphony; for Tuesday night, Aaron Copland's "New Third Symphony," Ravel's "Pavane" and Rimsky-Korsakoff's "Scheherazade Suite."

Particular interest centers about the Copland Symphony, for he is one of the leading exponents of American music, having written in all forms, including music for the radio.

We have heretofore known only Copland's shorter works for orchestra, such as he makes out of Mexican music.

* * *

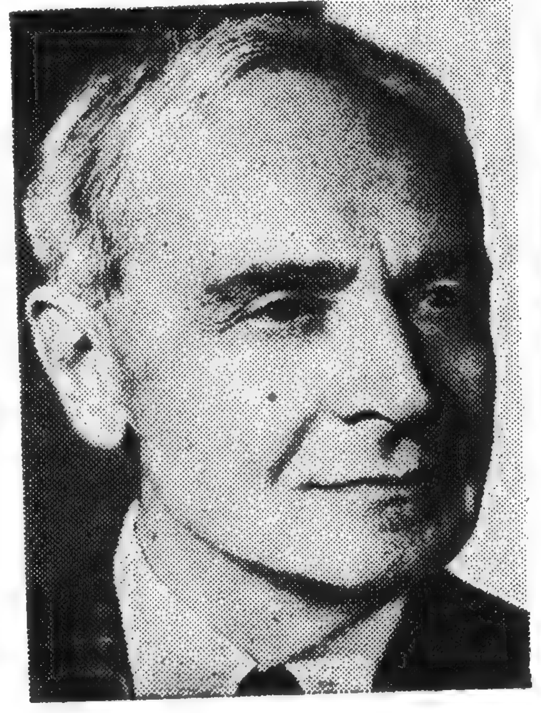


CONDUCTOR—

Serge Koussevitzky will direct the Boston Symphony Orchestra at concerts tomorrow an Tuesday nights at the Syri Mosque. There will be two di ferent programs.

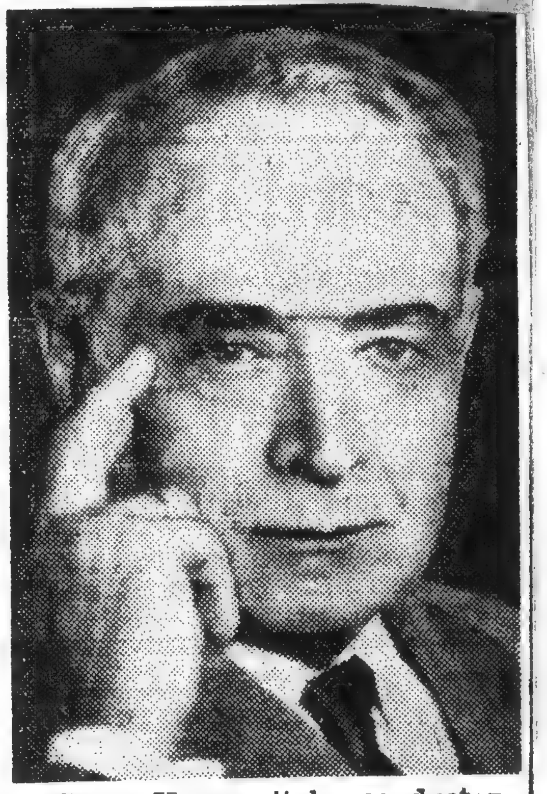
CHICAGO, ILL.
TRIBUNE
DEC 1 1946

CONDUCTOR



Serge K[illegible] conducts the Boston orchestra in two Orchestra hall concerts, Friday evening and next Sunday afternoon.

DETROIT, MICH.
FREE PRESS
DEC 2 1946

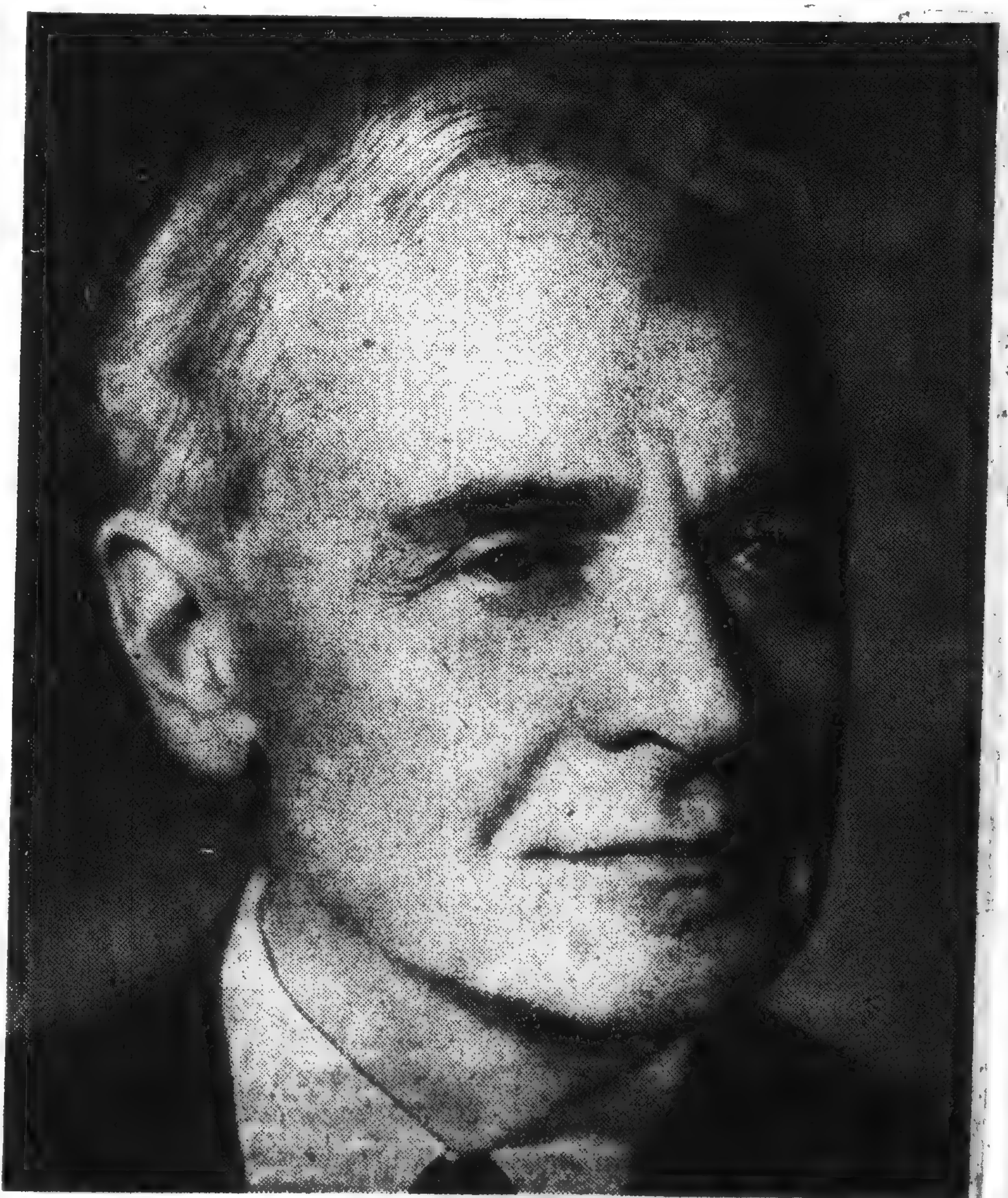


Serge Koussevitzky, conductor of the Boston Symphony Orchestra, will bring his musical organization to the Masonic Temple Auditorium Dec. 10 for a concert at 8:20 p. m., the first in the series of four by visiting orchestras sponsored by Masonic Auditorium Concerts.

-1 1946

Richard Burgin, associate conductor of the Boston Symphony Orchestra, directs the orchestra today, to be heard at 11 a. m. over WSAI.

CHICAGO, ILL.
SUN
DEC 1 1946



ON THE PODIUM

Serge Koussevitzky conducts the Boston Symphony Orchestra Friday night, Sunday afternoon at Orchestra Hall.

CHICAGO, ILL.
SUN
DEC 1 1946

THE CHICAGO SUN, SUNDAY, DECEMBER 1, 1946

Music Jottings and Notes

WHEN the Boston Symphony Orchestra gives its concerts at Orchestra Hall this week, members of the orchestra, who also are on the faculty of the Berkshire Music Center, Tanglewood, Lenox, Mass., will hold auditions for students of orchestral instruments for the Music Center orchestra. These will be held at Orchestra hall on Saturday—strings at 10 a.m.; woodwinds, 11, and brass, 11:30.

A new orchestra, sponsored by the Chicago Park District, has been organized as the West Side Symphony Orchestra. It is directed by Hans L. Heniot, who will rehearse it on Sundays at Garfield Park, Gold Dome Bldg. from 2 to 4:30 each Sunday. Prospective new members will be auditioned at these rehearsals.

* * *

Manuel de Falla, famous Spanish composer who died at Alta Gracia, Brazil, Nov. 14, has requested in his will that his last work, the cantata, "Atlantida," be first performed at the Colon Theater, Buenos Aires, and under the baton of his friend, Jose Juan Castro. As the latter is not on speaking terms with the management of the house, from which he resigned in 1943, and which he has refused to enter since, there will be difficulty in carrying out the composer's intentions. Manuel de Falla left his estate to the Catholic Church and to charitable institutions.

* * *

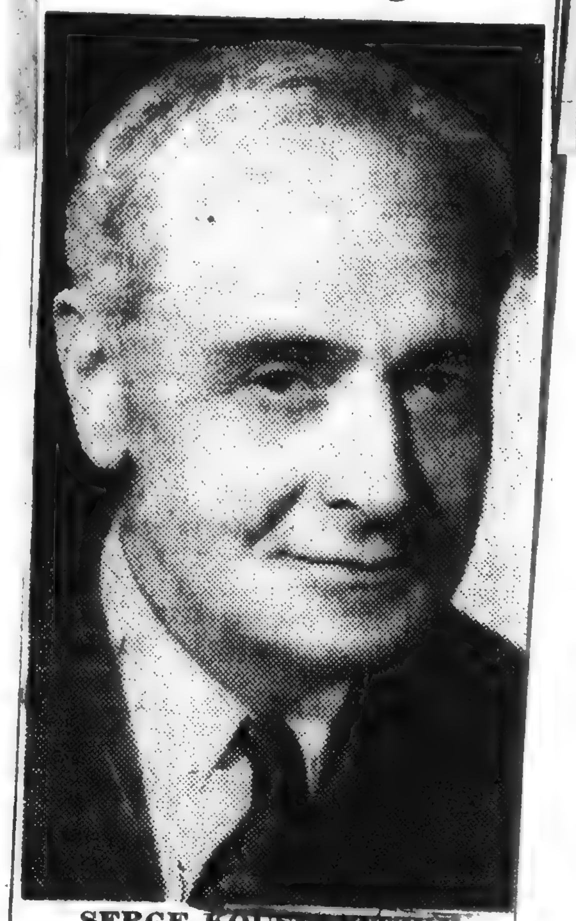
The Lake Forest Public Library has begun a series of three chamber music concerts, which Alfred E. Hamil, president of the library's directorate, says was inspired by the popularity and success of the Newberry Library's concerts last season.

INFORMATION OBSCURED

PITTSBURGH, PA.
POST-GAZETTE

DEC 2 1946

Boston Symphony Here Two Nights



SERGE KOUSSEVITZKY

The famed maestro will bring his equally famed Boston Symphony Orchestra to Syria Mosque for a concert tonight and another one tomorrow night. An hour of the Tuesday program will be broadcast coast-to-coast direct from the Mosque, by the way.

N. ADAMS, MASS.
TRANSCRIPT

DEC 2 1946

Tanglewood Shows $9,184 Season Loss

Festival Concerts Had $26,215 Profit—Music Center's Deficit of $35,400 Offsets It.

The Berkshire Symphonic Festival concerts by the Boston Symphony orchestra at Tanglewood, Stockbridge, last summer, produced a net profit of $26,215.99, but the Berkshire Music Center, operated at Tanglewood by the orchestra, went in the hole $35,400.08, leaving a net deficit of $9,184.09 for the Tanglewood season.

The figures are contained in a report issued at Boston by the Symphony orchestra.

The Festival concerts had income of $179,167.43 of which $150,521.58 was from ticket sales and $28,645.85 came from broadcasting. Expenses totaled $152,951.44. The Music Center had income of $41,834.75, mostly from tuition, and its expenses were $90,520.76. Gifts totaling $13,285.93 from friends reduced the operating deficit of the center to $35,400.08.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

DEC 3 - 1946

Composer Sues Barrington School For $100,000

Bohuslav Martinu, well-known Czech composer and violinist and faculty member at the Berkshire Music Center, Tanglewood, has filed a $100,000 tort action against the Barrington School, Great Barrington. He is represented by Atty. Frederick M. Myers of this city.

Martinu was a guest last summer at the Barrington School which he states was being operated as an inn. He claims to have sustained permanent injury in a fall at the school which he states resulted from carelessness and negligence on the part of the school in not keeping its premises safe.

PITTSBURGH, PA.
SUN TELEGRAPH

DEC 3 1946

Praise Here For Boston Orchestra

By J. FRED LISSFELT

This year's visit of the Boston Symphony Orchestra brings us two concerts, the first of which Serge Koussevitsky directed in Syria Mosque last night. It was a "standing room only" audience.

The music was from among the best in this director's repertory, Mendelssohn's Italian Symphony, Debussy's "La Mer", and Tchaikowsky's Fourth Symphony.

To speak of the orchestra is only to repeat platitudinous praise, and yet with each program one is assured again that it stands without equal in the world. Each man may well be a virtuoso but the blending of instrumental voices and their tone colors has been so perfect an accomplishment, that in the classics especially, one hears new voices with every repetition.

There are so many "asides" in the Mendelssohn symphony which come so beautifully to the fore among secondary instruments, inner voices which speak so modestly yet clearly. There is a brilliance never obscured by breathlessly fast tempi.

In Debussy, while conscious every moment of structure, Mr. Koussevitsky omits no opportunity for the most flexible expression of melody or realistic effect.

In a Tchaikowsky symphony the gamut of expression runs from the most plaintive folk tune to the most frenzied personal emotional spasms. The "Fourth" is especially happy in these nuances.

Tonight's program includes Copland's Third Symphony, Ravel's Pavane, and Rimsky-Korsakoff's "Scheherazade" Suite.

ANN ARBOR, MICH.
NEWS

DEC 3 - 1946

Koussevitzky To Lead Boston Orchestra In 17th Concert Here

Serge Koussevitzky will direct the Boston Symphony orchestra in the sixth concert of the Choral Union series at 8:30 Monday evening in Hill auditorium.

The program marks the 17th consecutive year that the orchestra has appeared in the Choral Union series.

Organized in 1881 by Georg Henschel, Boston resident, the orchestra since has been directed by Wilhelm Gericke, Arthur Nikisch, Carl Muck, Pierre Montaux, and since 1924, by Koussevitsky.

A native of Russia, Koussevitzky came to the United States from Paris, where he had conducted the Concerts Koussevitsky for five years. He previously had conducted his own symphony orchestra in Russia, touring the Volga River cities and other principal music centers of Russia.

Recognized as the dean of orchestra conductors, Dr. Koussevitzky has brought the Boston group to the height of artistic fame, Dr. Sink says. Not only does he include the established classics in his programs, but he has been a leader in providing opportunities for modern composers to present their works to present day audiences.

The orchestra's program here will include Haydn's "Symphony in C minor," No. 95, the Suite from the ballet, "Chout" (Buffoon), Opus 21, by Prokofieff, and Sibelius' "Symphony No. 1 in E minor."

PITTSBURGH, PA.
POST-GAZETTE

DEC 3 1946

Koussevitzky And String Section Lauded

Boston Symphony Heard in Exceptional Concert at Mosque

By Donald Steinfirst

I tried to analyze the Boston Symphony Orchestra's performance last night at Syria Mosque to determine if possible why, in so many respects it is the greatest symphonic organization in the world. It was a more or less hopeless task and it interfered considerably with my enjoyment of the music.

It was difficult, too, because every time I had determined in my own mind just what was so good, something happened on the stage to make me change my mind. But it was nonetheless a rewarding task.

Certainly the orchestra itself seemed to be the same as it always has been. Dr. Serge Koussevitsky was conducting, as he has for so many years. Some men of the orchestra have been in their seats so long they must seem like old friends to consistent listeners of the orchestra's annual Pittsburgh concerts.

Familiar Program

The program was a familiar one, consisting of Mendelssohn's "Italian" Symphony, Tschaikowsky's Fourth Symphony and "La Mer" of Debussy. This is a list that any symphony-goer listens to with pleasant remembrances and one that the Boston Symphony members can probably play with their eyes closed.

I think that the answer to my query lies in the tone quality of the string section around which Dr. Koussevitzky has built his magnificent structure. The woodwinds, good as they are, occasionally play out of tune and the brass with the individual warm muffled tone of this particular orchestra, plays brilliantly but unobtrusively. The French horns occasionally muff a note, after the habit of French horns the world over, but the strings are incredible. They play with an effulgence and sonority that carries all before it. There is a mellowness that has the aura that age imparts to everything intrinsically fine. It is an ineffable joy to hear them.

Shows His Musicianship

Added, too, are the additional, perhaps, primary virtues that are Dr. Koussevitzky's. Given an orchestral instrument that is split-second in its response and attentions to the conductor, it is in the use of these powers and prerogatives that his musicianship shines. He could use them unwisely. He does not. When he calls for a crescendo he gets a magnificent surge of music or by a flick of the finger he gets a diminuendo so soft one can almost hear the bows slowing on the strings.

But his direction is never mannered nor for that matter peculiarly stylistic. It was as embracing in the happy joie-de-vivre of the bouncy slow section of the Mendelssohn as it was in the fiery Saltarello of the last movement. It was as evident in the diaphanous Debussy as it was in revealing all the details of the thrice-familiar Tschaikowsky.

All three major works were sensitively led even to the very last measure. Each was exciting in a different way, the Mendelssohn "Italian" for its very simple and likable tunefulness, the Debussy for its merging of tone with color to produce effect and the Tschaikowsky for its pulsating and driving rhythmic grace.

There will be another performance of the Boston Symphony tonight at the Mosque under Dr. Koussevitzky. A different but probably just as interesting a program will be heard. Attendance is urged by this reporter.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

DEC 3 - 1946

Boston Orchestra On Annual Tour

The Boston Symphony Orchestra with Serge Koussevitzky, conductor, has started its western tour, which this year has been extended to include 10 concerts.

At the Syria Mosque in Pittsburgh, Pa., the orchestra played last night and will play this evening; in the Music Hall, Cleveland, Ohio, tomorrow evening; at the Museum of Art, Toledo, Ohio, Thursday evening; Orchestra Hall, Chicago, Friday evening; and the Auditorium, Milwaukee, Wis., Sunday afternoon. In the following week they will play in the Hill Auditorium, Ann Arbor, Mich.; the Masonic Temple, Detroit, Tuesday evening; and the Eastman Theatre, Rochester, N.Y., Wednesday evening. They will return to Boston in time for the regular Friday and Saturday concerts at Symphony Hall, Dec. 13 and 14.

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

DEC 4 1946

The Berkshire Festival concerts last summer netted $26,215, but the Berkshire Music Center, a school, went in the red, leaving a combined net deficit of $9,184 for the two enterprises.

POST

DEC 3 - 1946

Boston Symphony Offer Program from Pittsburg

Dr. Serge Koussevitzky will take the podium at 9:30 toni WFMJ to conduct the famous Boston Symphony Orchestra thro colorful music program which will be presented from the Syria M in Pittsburgh.

Koussevitzky, who has responded to many requests, will present two very familiar numbers for the broadcast. The orchestra will be heard in the opening selection of Ravel's "Pavanne pour une Infante defunte." The four movements of the colorful suite, "Scheherazade," the well known story of "1.000 and One Nights," will complete the program.

Dr. Koussevitzky

PITTSBURGH, PA.
PRESS

DEC 3 1946

Famed Conductor Lauds Pittsburgh Audiences for Being So Attentive

Serge Made Them Fidget 22 Years Ago

By BETTY-JO DANIELS

Twenty-two years ago Pittsburgh audiences twisted in their chairs and shuffled their feet and manicured their nails when Serge Koussevitsky conducted "new music"—modern compositions.

Today the City's audience is one of the most attentive—they listen with interest—to Mr. Koussevitsky's crusade into the realm of the future.

The famed conductor of the Boston Symphony since 1924 arrived here yesterday to conduct concerts at Syria Mosque last night and tonight.

Praises Copland's Symphony

And he brought with him what he calls one of the "most important musical compositions ever done in America"—Aaron Copland's Third Symphony.

"It will come a day when the Copland Symphony will be as popular as Tschaikowsky's Fifth," the 72-year-old conductor enthused.

And that's really saying something. For years and years Mr. Koussevitsky has championed Russian music as well as American.

Founded Publishing Firm

In 1909 he founded a publishing company for Russian composers, simply because he felt sorry for them.

"Why do you know what Rachmaninoff received for his Prelude in C Sharp Minor—you know the one that goes like this"—and Mr. Koussevitsky gestured with his smooth-skinned hands and sang 'dum-dum-dum,' rippling imaginary piano chords as he went.

"Fifteen dollars he got. And his publishers got rich!" he remonstrated.

Composer at Seven

The ruddy-faced, blue-eyed musician—who smiles frequently and talks eagerly about everything except himself—was born in Russia. His father was a violin player, but he wanted his son, Serge Alexandrovitch Koussevitsky, to have no part of music.

But he couldn't stop him—nobody could. When he was five he "already crazy," he smiled. And by seven, though he didn't know how, he was composing.

At 14 he left high school, after telling his principal that he simply had to study music, that Latin and Greek were nothing to him, so he journeyed alone to Moscow.

Won Scholarship

He had no money, knew nobody. Knew only that music demanded of him.

He wangled a scholarship from the Conservatory there—but only on the condition that he would take up one of the more difficult—and unpopular—instruments. Bassoon, trombone, or double bass.

He chose double bass. And in five months became what other bass players take five years to accomplish. And, finally, the only bass virtuoso in the world.

Two Before Him

"There were two before me—one during Beethoven's time. His name was Dragonetti. Then 50 years later there was another, Bottesini, and 50 years another. It was I."

He became a virtuoso when his music teacher said that unless he started doing better in his music he would have to leave school. So he did. He watched string players, and decided, "If a violin can sing like a soprano, a cello like a baritone, why can't a bass sound like a basso."

That's what he worked on. He employed violin, cello and viola techniques in his playing. The was no concerto for his instrumen so he wrote one, and played it wit. principal orchestra all over th. world.

Denies He'll Retire

It's been 12 years since he's touched his bass, though, "And every year it grows farther away. I am sorry, but I do not have the time," he reflected.

The rumors—and they seem to make the rounds every once in a while—to the effect that Mr. Koussevitsky plans to retire as conductor of the Boston Symphony are entirely untrue, he says.

He has no children—but his musicians are his children. They and all the American composers he can think of, He loves them all and will not leave them.

To Record Symphony

When he does stop conducting, however, he plans to write an autobiography. "So far I don't know when that will be." And he knocked on wood.

Mr. Koussevitsky is playing the Copland Symphony tonight. He plans to record it in March. "Then we shall wait and see how long it is before it becomes like the Tschaikowsky," he smiled.

SERGE KOUSSEVITSKY
He likes Pittsburgh audiences.

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

DEC 4 1946

TANGLEWOOD MUSIC DEFICIT IS $9,184

The Berkshire Symphonic Festival concerts by the Boston Sym~~phony Orchestra at Tanglewood,~~ Stockbridge, last summer, produced a net profit of $26,215.99 but the Berkshire Music Center, operated at Tanglewood by the orchestra, went in the hole $35,400.08, leaving a net deficit of $9,184.09 for the Tanglewood season.

The Festival concerts had income of $179,167.43 of which $150-521.58 was from ticket sales and $28,645.85 cae from broadcasting Expenses totaled $152,951.44. The Music Center had income of $41-834.75, mostly from tuition, and its expenses were $90,520.76. Gifts totaling $13,285.93 from friends reduced the operating deficit of the center to $35,400.08.

PITTSBURGH, PA.
PRESS

DEC 3 1946

Koussevitzky's Concert Here Is Unforgettable

Orchestra's Amazing Powers Revealed In Last Night's Performance

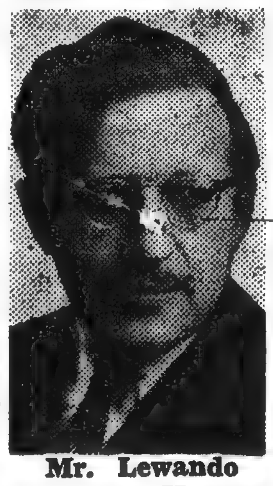
By RALPH LEWANDO, Press Music Critic

We are grateful for the annual concerts here by the Boston Symphony Orchestra under its distinguished conductor, Dr. Serge Koussevitzky. For in the revealment of the orchestra's amazing powers and its conductor's communicative interpretative gifts listeners are always stirred and provided with an unforgettable artistic experience.

This was repeated last night. A huge audience came to absorb an impelling musical message and to pay homage to the performers.

The program comprised Mendelssohn's 4th (Italian) symphony, Debussy's "The Sea," and Tschaikowsky's 4th symphony.

From every angle the performance was perfect, but more than perfect was the extraordinary expressional force evinced by the players under the inspiring and galvanic leadership of Dr. Koussevitzky.



Mr. Lewando

Perfect Performance

Each of the program items many have been heard time and again, but as performed on the occasion new vistas of loveliness and tonal beauty were opened in a manner that kept the audience enrapt.

For instance, Mendelssohn's works are supposed to be losing their hold. Not as Dr. Koussevitzky interprets it, though, through the medium of his excellent musicians. The "Italian" symphony took on added warmth and brilliancy, poesy and charm under his ministrations. The entire work glowed like a bright summer day.

Artistry at Peak

To listen to them perform is overwhelming. One need not be of the cognoscenti to realize that here is a great orchestra that is unsurpassed in every department, thanks to the guidance of Dr. Koussevitzky who has brought it to its present high estate and maintains its artistry at the peak.

Debussy's "The Sea" was extraordinary in exotic unfoldment.

Its poetic vitality and splashing tonal colors, its marvelous depiction of the ocean and wind was set forth with inspiring articulation. Like the playing of the Mendelssohn work it was received with tremendous approbation that recalled the conductor to share the success with the orchestra.

A brilliant presentation of the Tschaikowsky work brought the memorable concert to an end amid a demonstration of applause.

Tonight the Orchestra will play Aaron Copland's new 3rd symphony, Ravel's Pavane and Rimsky-Korsakoff's "Scheherazade" suite.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Although it came two days late, yesterday afternoon's Symphony Concert was in the nature of a very nice Christmas present. The all-French program, to be repeated this evening and tomorrow afternoon, was conducted by a man well qualified for the job, Charles Muench of Paris, now on his first visit to the United States. That well-known adjective, dynamic, suits Mr. Muench admirably, but there is something very solid about him, too, and there is reason to regret that his present visit is so short.

Unlike his countryman, Paul Paray, who visited us a year ago, Mr. Muench elected to introduce himself to Boston through unfamiliar music. The only number on his program already known here was the concluding item, Saint-Saens' Symphony in C minor with organ, which we last heard in February, 1938, and not too often in the years immediately preceding.

The new pieces, none of them hard to get or difficult to take, were a "Sonata a due" by Maurice Jaubert, who was killed in action in 1940; the Second Suite from Roussel's Ballet, "Ariane et Bacchus," and Honegger's Symphony for strings, with optional trumpet in the coda of the finale. It was used yesterday and with electrifying effect. To fall back on an always-useful metaphor, Jaubert's piece, for strings with solo violin and cello, is a case of new wine in an old bottle. However, the wine is not new enough to endanger the container. Mr. Jaubert writes discreetly and skilfully in frank simulation of the ancient manner. Messrs. Burgin and Bedetti as the soloists, and the small group of string players acquitted themselves admirably. This high level of performance was sustained throughout the afternoon.

You could sum up the other novelties briefly by saying that Honegger's Symphony has something in it and Roussel's Suite everything, including Wagner and Strauss as well as Ravel and Roussel himself. However, it made such excellent and satisfying listening that you wondered why a piece that good, on the market for 14 years, had been withheld from us so long. Composed in Paris during the German occupation, Honeggar's Symphony expresses not a little of the sorrow and bitterness that filled the minds and hearts of the French people at that time. The finale is exciting and the whole work bespeaks its composer's mastery.

In a performance less discerning, less intense than the one accorded it yesterday, Saint-Saens' 60-year-old Symphony can seem no more than a well constructed bit of musical mechanics, with a sentimental slow movement and a sententious conclusion. As presented by Mr. Muench, it was good to hear again.

[46]

PITTSBURGH, PA.
PRESS

DEC - 4 1946

Koussevitzky, Boston Symphony Give Rousing Concert at Mosque

Conductor Still Vibrant Leader at 70; Presentation of Copeland Work Praised

By RALPH LEWANDO, Press Music Critic

To observe Dr. Serge Koussevitzky conduct the Boston Symphony Orchestra is to know the meaning of intense, vivid and vibrant leadership and to realize its communicative power.

To listen to this orchestra is to know what ensemble artistry is and should be.

The marvelous blending of this amazing conductor's personality with that of his musicians produces a result that is rousing to the soul and a contribution to those experiences that make real living worth while.

Mr. Lewando

Last night at Syria Mosque this eminent leader and magnificent orchestra played another program to a full house. The audience not only enjoyed the performance— it was thrilled, and it evidenced its appreciation with sustained applause.

The program consisted of Aaron Conland's new Third Symphony, Ravel's Pavane pour une Infante, defunte, and Rimsly-Korsakoff's symphonic suite "Scheherazade." The last two numbers were broadcast over a network via WCAE.

Mr. Copland is in the forefront of American composers. He has created many interesting works in various forms. He is a master craftsman, full of imagination and inventiveness.

Pretentious Work

His 3rd symphony is a pretentious composition. In four movements—the third and fourth are played without pause—the work as a whole is of commanding interest.

This symphony is modern in every sense of the term. That means that Mr. Copland indulges in the engaging art of applied dissonance, which may not be so pleasing to those who like their music simple and conservative.

Yet this is music of our times. Good music, too. It breathes vigor, reveals skilled handling and is full of rhythmic complexities of definite exciting appeal. Even jitterbugs would reveal in listening to the clever time schemes. But do not think this is jitterbug music. It isn't by any flight of imagination.

Conductor Still Energetic

When one listens to the remarkable fanfares that open and close this glowing work one is aware of the wholesomeness of Mr. Copland's broad endowments. It is a symphony that bears repetition.

Dr. Koussevitzky and his endless capacity for energetic effort performed a herculean feat in interpreting this brilliant work, and the orchestra responded in kind.

Dr. Koussevitzky has done yeoman service in the cause of the American composer. They are indebted no end to his perserving interest and desire to bring American works to the attention of the musical public. At 72 this grand man of the baton is as full of exuberance in his art as he was years ago.

Praises Reiner

We had an intimate chat with him during intermission. He dwelt for some time upon Dr. Fritz Reiner. He said that Pittsburgh should be proud of its conductor. He said Dr. Reiner "is a great man of music who has done wonders for the Pittsburgh Symphony and for this city."

He was much interested in what music our orchestra is performing and showed excited interest in a piece he'd like to perform in Boston which the Pittsburgh Orchestra is playing this week-end. It is Bartok's music from the pantomine "The Miraculous Mandarin," parts of which Dr. Reiner has extracted and arranged in the form of a suite.

Back to the program. The Pavane was revealed in all of its exquisite color, and the Korsakoff piece, always an audience favorite was played with poetic charm.

The violin solos of Concertmaster Richard Burgin were played with superlative tonal quality and fullness of expressional warmth.

NORTHAMPTON, MASS.
GAZETTE

DEC 5 - 1946

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CLEVELAND PLAIN DEALER, THURSDAY, DECEMBER 5, 1946

Sheer Beauty of Tone Marks Boston Symphony Concert

BY HERBERT ELWELL

Always an event of the first magnitude in Cleveland music circles, the annual concert of the Boston Symphony Orchestra last night at Public Music Hall produced its customary effect on an audience of major proportions. It was an effect of tremendous enthusiasm expressed in persistent recalls to the stage of that veteran dynamo of leadership whose name has become synonymous with this admirable orchestra, Dr. Serge Koussevitzky.

Now in his 72d year, this extraordinary musical personality continues to impress his own indomitable spirit upon this group and permeate it to an uncanny degree. From this body of expert musicians, who seem to anticipate every movement of his lips, to say nothing of what he communicates with his hands, Koussevitzky draws beauty of sound with all the energy and tenacity of a bee extracting pollen from a flower. And if ever there was a magic powder capable of fertilizing the imagination of the listener, it is certainly to be found in the particular brand of star dust employed by this eminent virtuoso of the baton.

One was carried away, not only by the zestful conviction and subtle nuance that went into every phrase of the music, but by the sheer beauty of tone which comes from every section of the orchestra.

Slightly Intoxicating

There is something so luxuriant about it as to become slightly intoxicating, and there was one particular phrase from the brasses, in the middle of Debussy's "La Mer," that was like nothing that ever came out of a cylindrical tube. Instruments actually lose their identity in a crucible of glowing emotion and become one as they transmit the feeling of their director, who in turn distills pure feeling from the printed page.

But why, please, do the visitors from Boston feel obliged to give us a program consisting of Mendelssohn's "Italian" Symphony, Debussy's "La Mer" and Tschaikovsky's Four Symphony? Obviously they do not realize what an indelible impression they make, and that people remember their having performed these same works here many times before. Perhaps, also they may not realize that, remote as we may be from the centers of civilization, we frequently hear other orchestras play these thrice familiar works. We do not necessarily expect them to give us entirely new music, but some of us at least would like to hear them play something different.

The orchestra appeared as one of the events in the course sponsored by the Cleveland Civic Concert Association under the direction of Mrs. Emil Brudno.

BY ELMORE BACON

Maestro Koussevitzky tip-toed through a gorgeous garden of melody last night at Music Hall and picked a stunning bouquet of Mendelssohn roses, Debussy mums and Tschaikowsky violets, gladioli and sunflowers.

Playing to a hall crowded to capacity his Boston Symphony Orchestra revealed all of its virtuosity. The distinguished director offered a vigorous, virile performance of the Mendelssohn "Italian" Symphony. He matched it with such a clairvoyant presentation of the Debussy "La Mer" as to give its impressionism reality. And fairly leaped into a demonstration of the fireworks and romance of the Tschaikowsky Fourth Symphony.

As in the past the Koussevitzky batoning was dynamic. And the response from his symphonists was electric in its certainty and its expressive attunement—a radar demonstration in music. A flip of his fingers and that grand string section sang its heart out. A curl of his knuckles and the woodwinds gave till it hurt. A pursing of his lips and the brasses went into ecstasy. A toss of his head and the harps glissed their glissandos.

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It was all very exciting. And after each number the famous maestro and his musicians had many recalls—a fine demonstration richly deserved. There can be no question but that Cleveland likes these Boston symphonists. And they play as though they like to come here.

In the Debussy trio of symphonic sketches portraying moods of the sea, the Koussevitzky direction reached its zenith of perfection. Under his baton these unique musical pictures of the ocean took on a new depth and meaning. There was something individual and human about the "Dialog of the Wind and Sea." The Koussevitzky touch pointed the surge and flow of these sketches with an emotionalism out of which were materialized in vision, the dancing of water sprites, the exultant procession of Neptune and his court, with the blowing of conch shells, and the tormenting cries of the water demons. There as the glint of the sunlight on the ppling surface, the noontide peace the sheltered bays. The climactic ose revealed a sea unconquered, a ystic au revoir that leaves a curl g oceancomber hanging in midair. There was a fine Koussevitzky pol on the Mendelssohn work. As s often been pointed out, there's t much purely Italian about this sic, apart from the Saltarello fi le. It was a vigorous perform ce which revealed the beautiful ging tone of the violin section d the expressive skill of the ma ro.

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The concert was a feature of the Cleveland Civic Concert Course directed by Mrs. Emil Brudno. The next feature—an extra—is the [illegible]cital by Maggie Teyte, distinguished English singer, tomorrow night at he ballroom of Public Hall.

DEC 5 - 1946

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By ARTHUR LOESSER
Music Critic

The Boston Symphony Orchestra conducted by Serge Koussevitzky, a combination generally accepted as being the paragon of symphonic excellence, appeared here again last night at Music Hall. The event was one of the series presented by the Cleveland Civic Concert Association managed by Mrs. Emil Brudno.

The performance again demonstrated the reason for the Boston's exalted reputation; on all ordinary counts: tone quality, balance of choirs, precision, individual artistry, it amply confirmed the orchestra's right to stand on the snowiest pinnacles of achievement.

On the whole the most convincing offering of the evening was Tchaikovsky's Fourth Symphony, which occupied the entire second half of the program. It was in the nervous melancholy, the hysterical pathos, the suave courtesy of this work that Koussevitzky seemed to feel most at home, and where his interpretation achieved the highest measure of authenticity. A thrilling performance was given; the audience applauded loud and long.

Mendelssohn's "Italian" Symphony opened the program. It, too, was brilliantly realized; however, it could be argued that, except for the final "saltarello," the chaste, if lively, sentiments of this most gentlemanly of composers could have been even more successfully projected if they had not been so resolutely streamlined.

On the other hand one might conceivably reply to this that the tempos actually envisaged by composers who knew neither railroads nor telegraphs might well be insufferably dull to modern nerves.

Debussy's three orchestral sketches, La Mer, formed the remainder of the program. This congeries of suggestive melodic fragments and splashes of tone-colors gave fine opportunity for the display of individual skills on the part of many Boston players.

The house was completely sold out. Enthusiasm ran high.

Pittsburgh Dec 4

Koussevitzky Pleases ith Varied Repertoire

Boston Symphony Gives New Work By Aaron Copland Its Premiere Here

By Donald Steinfirst

The second program of the Boston Symphony Orchestra last night at Syria Mosque under Serge Koussevitzky's leadership listed a novelty, a symphonic war-horse and a transition piece. The new work, completed less than three months ago and heard for the first time in Pittsburgh, was the Third Symphony of Aaron Copland. The familiar work was the "Scheherazade" of Rimsky-Korsakoff and the shorter work was Ravel's delicious "Pavanne pour une Infante Defunte."

It is a tribute to Pittsburgh concert-goers that Dr. Koussevitzky has chosen to let us hear a new work. He has long been an acting supporter of young American composers and has insisted that auditors of the Boston Symphony Orchestra, both at home and on the road, listen to new music. And rightly so, for unless music continues to draw from fresh well-springs to renew itself it will stagnate and die. Then too, the concerts of the visiting orchestras have too long been drawn from the classics of the repertoire. It is fresh and more or less daring to offer Pittsburgh Mr. Copland's new work, and the deafening and obviously spontaneous applause and "bravos" that were heard at the conclusion of the Symphony must have confirmed Dr. Koussevitzky's good judgment.

Large Ovation Given

The very last pages of the Copland work were the kind that lead to large ovations. They brought the music to a terrific climactic crescendo conclusion and as such they were truly evocative. Previously however, much of the last movement had been confused and complicated. And it may as well be said here also that this last movement was far too long for the content.

The opening brass fanfare was rather typical of Mr. Copland's continual engrossment in the percussive which also appeared in the second movement where there was far too much sound and fury. With a profound and wise knowledge of the extensive qualities of the modern symphonic orchestra, it is possible for as honest and sincere a composer as Mr. Copland to build tremendous walls of brass and tympani and other percussion to terrifying sounds and this was the net result of the 2nd and 4th movements.

The opening section was rather stark. Here one heard the familiar devices which the composer had used to such good advantage in the far superior "Appalachian Spring." In the 3rd slow section, the conductor was on his firmest ground. He handled the string writing beautifully and if there were an unconscious reference here and there to Shostakovich, why not? He is a good composer, too.

Pavanne Pleased

After the Copland Symphony, and like so much cool fresh air after a sultry day, the Ravel Pavanne with its delicate stately theme and its quasi-modern harmonic structure that always looks back to the ancients, seemed a delightful few minutes. The Bostonians played it with so much grace, so much elegance and so much restraint that it at once became a high spot of the concert.

The concluding "Scheherazade" was an ideal work for the highly colored pallete of Dr. Koussevitzky and the Orchestra. If "Scheherazade" has a place at all in the modern serious repertoire of symphonic orchestras, performances of the kind heard last night will certainly help to keep it there. The many violin solos were eloquently played by Richard Burgin and a long list of other soloists were heard particularly among the winds and the solo cellist played beautifully and warmly.

The concert was heard by a large and highly enthusiastic and appreciative audience.

[47]

PITTSBURGH, PA.
PRESS

DEC - 4 1946

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There was a fine Koussevitzy polish on the Mendelssohn work. As has often been pointed out, there's not much purely Italian about this music, apart from the Saltarello finale. It was a vigorous performance which revealed the beautiful singing tone of the violin section and the expressive skill of the maestro.

The Tschaikowsky Fourth has been played here before by the Bostons. And as in the past it was given a highly emotional performance. The tempi sometimes was too fast for our liking, especially in the pizzicato movement. We thought the pace sometimes obscured the melodic design. However, Koussevitzky reveled in this brilliant display and stirred the big crowd to a fine demonstration at the close of the fiery finale.

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Boston Symphony Gives New Work By Aaron Copland Its Premiere Here

By Donald Steinfirst

The second program of the Boston Symphony Orchestra last night at Syria Mosque under Serge Koussevitzky's leadership listed a novelty, a symphonic war-horse and a transition piece. The new work, completed less than three months ago and heard for the first time in Pittsburgh, was the Third Symphony of Aaron Copland. The familiar work was the "Scheherazade" of Rimsky-Korsakoff and the shorter work was Ravel's delicious "Pavanne pour une Infante Defunte."

It is a tribute to Pittsburgh concert-goers that Dr. Koussevitzky has chosen to let us hear a new work. He has long been an acting supporter of young American composers and has insisted that auditors of the Boston Symphony Orchestra, both at home and on the road, listen to new music. And rightly so, for unless music continues to draw from fresh wellsprings to renew itself it will stagnate and die. Then too, the concerts of the visiting orchestras have too long been drawn from the classics of the repertoire. It is fresh and more or less daring to offer Pittsburgh Mr. Copland's new work, and the deafening and obviously spontaneous applause and "bravos" that were heard at the conclusion of the Symphony must have confirmed Dr. Koussevitzky's good judgment.

Large Ovation Given

The very last pages of the Copland work were the kind that lead to large ovations. They brought the music to a terrific climactic crescendo conclusion and as such they were truly evocative. Previously however, much of the last movement had been confused and complicated. And it may as well be said here also that this last movement was far too long for the content.

The opening brass fanfare was rather typical of Mr. Copland's continual engrossment in the percussive which also appeared in the second movement where there was far too much sound and fury. With a profound and wise knowledge of the extensive qualities of the modern symphonic orchestra, it is possible for as honest and sincere a composer as Mr. Copland to build tremendous walls of brass and tympani and other percussion to terrifying sounds and this was the net result of the 2nd and 4th movements.

The opening section was rather stark. Here one heard the familiar devices which the composer had used to such good advantage in the far superior "Appalachian Spring." In the 3rd slow section, the conductor was on his firmest ground. He handled the string writing beautifully and if there were an unconscious reference here and there to Shostakovich, why not? He is a good composer, too.

Pavanne Pleased

After the Copland Symphony, and like so much cool fresh air after a sultry day, the Ravel Pavanne with its delicate stately theme and its quasi-modern harmonic structure that always looks back to the ancients, seemed a delightful few minutes. The Bostonians played it with so much grace, so much elegance and so much restraint that it at once became a high spot of the concert.

The concluding "Scheherazade" was an ideal work for the highly colored pallete of Dr. Koussevitzky and the Orchestra. If "Scheherazade" has a place at all in the modern serious repertoire of symphonic orchestras, performances of the kind heard last night will certainly help to keep it there. The many violin solos were eloquently played by Richard Burgin and a long list of other soloists were heard particularly among the winds and the solo cellist played beautifully and warmly.

The concert was heard by a large and highly enthusiastic and appreciative audience.

[47]

TOLEDO, OHIO
BLADE

DEC 6 - 1946

Boston Symphony Receives Warm Greeting At Peristyle

Audience Hails Richard Burgin's Players Who Present Annual Concert In Museum

By **ALINE JEAN TREANOR**
Blade Staff Writer

Christmas comes but once a year; likewise the Boston Symphony.

With all the festive dressing up, the filled Peristyle, and the warm reception given Richard Burgin and his men by Museum of Art members, it might have been a Christmas party, the guests coming laden with the tree; a bright, shining one, with tinsel, star dust, gifts of joy and excitement, memories evoked and premonitions stirred.

No Haydn "Toy" however, but, for opening the mature, urbane, No. 95 in C minor, written in London just after the "Surprise," and last night unusually reminiscent of it. Strings were in fine fettle despite fog outside. With a complement of winds that scaled the band to 18th Century instrumentation, they made a bold, crisp entrance and projected the highly reasoned work with appropriate logic, never restraining Haydn's exuberant personality from running circles around its orderly advance.

Prokokieff's Ballet

Shrills of flutes opened the cuttings from Prokofieff's ballet, "Chout," and strong winds prevailed. To hear this lusty buffoonery is to realize the giant Russian genius, the grotesquerie of the Russian sense of humor; to understand Mr. Molotov a little, even. Here the 100-piece band laid on tone color after tone color, plastered choir on choir, sustained almost unbearable intensity of tone from bassoon to high trumpet, in various and vigorous rhythms beaten out on drums, cymbals, xylophones, tambourines, and probably vodka bottles.

Intermission was scarcely long enough to compose an audience for the marble forms and aristocratic ornaments of Ravel's tribute to the early 18th Century, "The Tomb of Couperin." Here the winds blew cold, the harps rustled mournfully. Mr. Burgin shared bows with his oboe soloist.

Auxiliary Suggested

If, as seems imminent, Toledo is to have a Society for Silencing Music Transcribed and Arranged, this reviewer suggests an auxiliary for suppression of clumsy translations and prosy descriptions that pass for program notes.

Strauss' "Death and Transfiguration" has to do with the passions of a man's heart and the exaltation of his soul. Possibly that is why still it is heard after 57 years. It is tone poetry and has a right to be heard by every individual for what it has to say to him. Last night a "paraphrase" of the second-rate poem that inspired it started it off at a disadvantage. Let no one less than a Browning explain Strauss on the great adventure.

Is a lament in order that Mr. Koussevitzky was absent? This is three times he has by-passed Toledo. No, this reviewer had her symphonic baptism at his hands, and yet was glad to hear the gospel according to Burgin. New times, new conductors. Shortly ago —20 years—the cry was "Koussevitzky will never be another Muck." So what? Music has myriad forms and faces. For revitalizing it needs many interpretations. Mr. Burgin's was worth its hearing.

CHICAGO, ILL.
TRIBUNE

DEC 7 - 1946

ON THE AISLE

Koussevitzky Introduces Copland's Brilliant Third Symphony in Memorable Concert

By Claudia Cassidy

Concert by the Boston Symphony orchestra, Serge Koussevitzky, conductor. Presented in Orchestra hall Friday evening, Dec. 6, 1946. The program:

Prelude to "Khovantschina" .... Moussorgsky
Symphony No. 3.................Copland
Symphony No. 1, C. minor.......Brahms

Good music is like good bread, and you don't know how much better it is than cake until you try to live without it. But great music is rather like eating your bread and having your cake, too, as the Boston orchestra proves on what has happily come to be its annual visit to Orchestra hall. Its director, Serge Koussevitzky, stands quietly yet imperiously at the pinnacle of his fame a magnificent maker of music. And it must disconcert those pessimists who are convinced that anything as supreme as the Boston orchestra is courting decadence and collapse to hear with what fiery young splendor it rises to the challenge of a complex and vigorous new score.

This was true last season when Mr. Koussevitzky gave us a superb performance of Prokofieff's Fifth Symphony, and it was true last night when Copland's Third Symphony stirred a capacity audience to shouts of approval. For Mr. Koussevitzky has something more than enthusiasm and a great orchestra to offer contemporary music. He knows a good score when he sees it, and he takes the most exquisite pains to communicate that knowledge to his audience. And it must be, too, that he has the gift of inspiring music, for Copland's work, like "Peter Grimes," was commissioned by the Koussevitzky Foundation, which is twice blessed.

◆

If this Third Symphony is not Aaron Copland's finest work, and it seemed to me to be so last night, it is at least his largest in scale and most complex in design. Into it have gone the individuality, the craftsmanship, and the "something to say" that make "Rodeo" and "Appalachian Spring" live happily in memory, and the bold clarity, the probing into music that make the piano sonata a challenge.

To attempt to do such a symphony justice in a brief review after one hearing, however revealing, is rather like pole vaulting with too short a pole. But it is at once remarkable for its design, its intricate use of material, and what seemed to me rather like his own musical finger prints from "Rodeo," in the sense of haunting memories from that lovely score which open vistas in the deep distance and are uniquely American. This is not a copy, but it is the same man thinking aloud, and worth hearing.

◆

The three themes of the opening movement are the intimations of a powerful and sinewy structure. The scherzo, so brilliant the audience burst into unaccustomed applause, is rather like the wild horses of that "Rodeo" curtain, gallant and untamed, yet never out of its own control. The third movement opens almost imperceptibly as the high violins remember the trombones of that earlier third theme, and interest, already fully captured, grows more and more intense as the brass and percussion play a brilliant interlude, the higher woodwinds bewitch the ears, and slowly the whole structure rises to a massive but never topheavy climax.

◆

As I seem to have neither time nor space left for the rest of the concert, perhaps it is enough to say that the prelude to Moussorgsky's "Khovantschina" was perfection in its handling of Russian timbres and moods, fading away so quietly you felt nostalgic about it before it had vanished, and that Brahms' First Symphony was a glorious example of what such an orchestra can do with such music. I rather thought the climactic phrase a jubilant shout, but my companion insisted it was a 21 gun salute. Either way, it was a fine way to sign off such a concert.

The orchestra reappears in Orchestra hall tomorrow afternoon.

* * *

WINONA, MINN.
REPUBLICAN HERALD

DEC 7 1946

Boston Symphony in Detroit on Tuesday

The Boston Symphony orchestra will be heard from Detroit's Masonic temple over Radio Station KWNO Tuesday at 8:30 p. m.

Dr. Serge Koussevitzky will conduct. His program is an all-Russian list, comprising the colorful prelude to Moussourgsky's opera, "Khovanstchina," and the familiar "Symphony No. 5" of Tchaikovsky.

The following week, December 17, the Boston Symphony orchestra will return to Cambridge, Mass., for another broadcast with Richard Burgin on the podium.

DEC 8 - 1946

THE MUSIC RACK

Detroit, Boston Symphonies Offer Major Concerts

BY J. DORSEY CALLAGHAN
Free Press Music Critic

TWO SYMPHONIC CONCERTS of major importance will be offered in Detroit this week.

The Boston Symphony Orchestra will open the series of orchestral concerts at Masonic Temple Auditorium Tuesday night, and the Detroit Symphony Orchestra will give its weekly pair of concerts at Music Hall.

The program arranged by Karl Krueger for Thursday and Friday nights will present two distinguished guests.

Zoltan Kodaly, the most celebrated living Hungarian composer, will conduct his famous "Peacock Variations," and George Haddad, young Canadian pianist, will play the solo lines in Manuel de Falla's "Nights in the Gardens of Spain."

Kodaly is noted for his research work in Hungarian folk music which resulted in an enormous collection of authentic tunes. The Variations were written for the Golden Jubilee of the Concertgebouw Orchestra and were first performed in Amsterdam in 1939.

Callaghan

Haddad was a highly successful guest artist with the Detroit Symphony Orchestra at the Pops Concerts last summer. He is widely known for his concert work in Canada and in the East.

The concert otherwise will consist of the Shostakovich Symphony No. 9, never before performed in Detroit, and the Prelude and Finale from Wagner's "Tristan and Isolde."

* * *

THE CHICAGO SUN, Saturday, December 7, 1946

Boston Symphony Excelled by None

By Felix Borowski.

AT Orchestra Hall last evening the Boston Symphony Orchestra, conducted by Serge Koussevitzky, gave the first of the two concerts which it is offering here this season. It proved again that as an organization there can be but few orchestras in the world to approach, and none to excel it.

The glow and richness of the string playing, the individual excellence of members of the wind choir — particularly the first flute, oboe and clarinet — the dynamic purity of the brass, even in the most fortissimo passages, are qualities that almost stand alone.

There was more interest in the concert than that of the playing, however. Dr. Koussevitzky did not bring his matchless orchestra only to demonstrate how great and good are things in Boston. He also imported Mr. Aaron Copland, to whom, it seems, is given the leadership of the little coterie of composers which the conductor apparently believes is the ultimate in American music-making.

Reception Vigorous

There also may have been in the conductor's mind the regrettable circumstance that Chicago, and, indeed, the Middle West, has been insufficiently exposed to the kind of progressive music which in general, Dr. Koussevitzky believes to be the best; and in particular to the music of Mr. Copland. To remedy this shortcoming he gave the first performance here of that composer's new Third Symphony.

It should be said at once that no musician could hope to have one of his creations more magnificently set forth than was this symphony by the Boston Orchestra. Nor was its reception by the listeners lacking in cordiality. The applause brought forth Dr. Koussevitzky several times to acknowledge it, and several times more to bring out Mr. Copland.

Now that the handclapping has ceased, and the gala ovation is echoing only in history, it remains to ask whether the new score is likely to cause all other American symphonies to be forgotten. We believe that it will not.

The score is uncommonly clever. It is highly individual; for whether you care or do not care for Mr. Copland's brand of music, it is not to be gainsaid that the music is his own.

But there are qualities other than mere originality. Mr. Copland lacks the one that clothes all immortal music. He lacks a sense of true beauty, and—judging by this symphony — the occasional interplay of tranquillity to bring into relief the prevailing spirit of excitement.

Outlook for Composers

The composer has met successfully many of the difficult problems of symphonic creation, but he made no rendezvous with charm. He provided passages of great power in every movement, imposing climaxes — too many, perhaps — and in the second movement ingenuities of rhythmical complexity. But loveliness stood without.

Most composers find an outlet for emotional fervidity in their slow movements, but there is no trace of such a thing in the section which Mr. Copland labeled Andantino. What he seems to need in order to produce such a quality is not the medium of absolute music, but the ballet, where scenery, action, and actors or dancers performing it give him the required stimulus.

It is possible that "Rodeo" and "Appalachian Spring" still will be giving joy to multitudes when the Third Symphony is left solitary in the tomb of forgotten things.

Only two other works were on the program. Dr. Koussevitzky opened the concert with Moussorgsky's prelude to the first act of "Khovanstchina," as orchestrated by Rimsky-Korsakoff. This was beautifully set forth, and the delicacy with which the piece faded into silence made a dramatic effect wonderful to hear.

Brahms' C Minor Symphony at the end was a phenomenal example of sheer orchestral virtuosity. While it might be possible to take exception to the conductor's rapid tempi for the two last movements — which neutralized some of the nobility of the score — nothing but admiration could have been evoked by the tone, balance and indeed the inspiration of the whole.

CHICAGO, ILL.
TIMES
DEC 8 - 1946

Cheers and bravos for Copland opus

By REMI GASSMANN

THANKS to **Serge Koussevitzky** and his **Boston Symphony** orchestra, Chicago heard **Aaron Copland's Third Symphony** just two months after the ink was dry on the manuscript—which is a shorter time than it usually takes to fly the latest **Shostakovitch** from Moscow and have it performed by the **Chicago Symphony!**

But it was not only in this respect that Copland's new work set a local precedent for American music: it was also received with what sounded to me like unrestrained enthusiasm on the part of a Chicago audience, and it was fortunate that the composer was present, to bow from the stage and to receive such an ovation in person.

Certainly cheers and bravos are unfamiliar sounds at Orchestra hall when any new music is played. Even hearty applause is a rare exception and, to my knowledge, has never been made for the first performance of a new symphony by an American composer.

Now, if I follow such public approval by saying that I consider the Copland Third Symphony to be a good American symphony, I would feel that I was understating the case.

COPLAND has not only written a good American symphony; he has written a good symphony. And that, indeed, is a more important accomplishment, though in the same breath I am happy to add the fact that it happens to be by an American.

In it, he has succeeded in bringing his creative development to the mature strength of a full-fledged symphonic style, capable of a truly sustained expressive power. Without this quality, no work of real symphonic dimensions can possibly be considered successful, regardless of the interest that may be maintanied through thematic invention, flashes of brilliant instrumentation, or even the entire craftsmanship of individual movements.

At the same time, Copland has retained the essence of his decidedly individual musical thought, as expressed in many earlier works —from the jazzy **Piano Concerto** of the 20's to **"Appalachian Spring,"** last year's Pulitzer Prize winner. There has been no change of style; merely extension of it. This essence has now been put to the great final test of extended symphonic development and has demonstrated its basic vitality.

The work is at once Copland's most significant achievement to date and an important milestone in the history of American symphonic literature. Whether it will endure as a work of the standard repertory, time alone can tell. But this much is certain: it deserved the loving care and attention devoted to it by Koussevitzky and the Bostonians, the place of honor it occupied on their program and in our season, and the applause it immediately won for its composer.

Anron Copland

. . . an American triumph

NEW YORK, N. Y.
HERALD TRIBUNE
DEC 8 - 1946

MUSIC ON THE RADIO

By B. H. Haggin

MILLIONS of radio listeners have been getting their ideas of Verdi and his operas from performances in what Milton Cross has assured them was the greatest opera house in the world—performances in which even a competent conductor has devoted his competence mostly to creating an approximation of continuity around the traditional distortions of phrases by singers competing with each other for applause. And so it is a good thing for these listeners to hear at least once, at Toscanini's N. B. C. broadcast last Sunday and today, what "La Traviata" sounds like when it is performed with correctness and refinement of style and with discipline which makes every note that is sung part of the plastically continuous progression.

The Boston Symphony was already playing Prokofieff's suite from "Chout" when I turned on the radio (ABC, Nov. 26)—which movement I did not know. Nor—interestingly enough, was I able to tell, as I continued to listen, whether I was hearing "The Clown Dresses as a Young Girl" or "Arrival of the Merchant" or "The Young Girl Is Transformed Into a Goat." But most of what I heard I enjoyed, for it was music of the same period as the superb "Scythian" Suite. And the playing of the Boston Symphony, even under another conductor than Koussevitsky (Burgin), was something to marvel at.

As for Lopatnikoff's Second Piano Concerto, performed by the composer with the C. B. S. Symphony under Berezowsky (CBS's "Invitation to Music," Nov. 26), its "modern" style was for me like an impenetrable code that concealed the meaning that was being communicated.

Having managed at last to hear WNYC's "Behind the Scenes in Music" (Wednesdays at 6), I strongly recommend it to every one. It is supposedly forty-five minutes of a real rehearsal of the National Orchestral Association's training orchestra by Leon Barzin; and if—as I suspect from the way it sounded—it is a rehearsal that has been rehearsed in advance, this merely enables Mr. Barzin to choose which few details to work out with the orchestra for the radio audience's benefit, and so to assure that audience the best combination of occasional instruction in a context of pleasurable listening.

The instruction has this important merit—that it provides the actual sound, which alone can give meaning to the word (think of the endless talk about music—including even description of themes and details of construction—that is not correlated with the sound of what it refers to by the speaker, and is therefore not correlated with that sound in the mind of the listener). And it has the initial merit of presenting genuine and valuable ideas (think of the rubbish one has to take with the music on the air).

Thus, Mr. Barzin stopped the orchestra and soloist after a passage in the development section of the first movement of Grieg's Piano Concerto in order first to take the passage apart—to teach the strings (if I remember correctly) to keep their accompanying triplets absolutely even while the flute played the melody with elasticity, and to point out to the soloist that in this passage she had "very little to say" with her passage work—and then to put the corrected parts together again into a subtly inflected flute melody over even accompanying triplets and delicate piano passage work. Later he stopped in the recapitulation to ask the soloist first to listen to the distortion of the shape of the obbligato horn melody caused by her excessive acceleration of the piano part, then to listen to the horn melody played with its shape undistorted, and then to gear her piano part with this playing of the horn melody. Some of the radio listeners who were made aware of the plastic continuity that Mr. Barzin created in the flow of sound in time at this point may have been able to appreciate the similar continuity throughout the movement when he played it through after rehearsing it. And they may have been able to enjoy the manifestations of his plastic sense in the fine performances of the two other pieces with which he opened and closed the program.

That plastic sense is part of the outstanding musical equipment which, with Mr. Barzin's equal technical equipment as a conductor, I have admired during the many years that he has conducted only a training orchestra or the absurd little groups provided by WQXR, while our important orchestras have been kicked around from one to another of his inferiors. WNYC's "Behind the Scenes in Music" offers one of the sadly inadequate opportunities for hearing the performances that have given me the pleasure I have not had from the performances of men like Rodzinski, Ormandy, Mitropoulos and Szell, or from brilliant virtuosos and tasteless musicians like Stokowski, or even Koussevitsky.

Another thing this broadcast did was to demonstrate how much better WNYC was able to transmit the sound of the piano from Carnegie Hall than from the Frick Collection.

Here is my selection of some things you may want to hear:

Today—P. M.: Berlioz's "Corsair" overture; Francaix's Concertino, WQXR, 1:05, Haydn's Trio in F sharp minor, WQXR, 2:05; Landowska recital at the Frick Collection, WNYC, 3; Toscanini's performance of the second half of Verdi's "La Traviata," N. B. C., 5; a Purcell suite, WQXR, 9:05; a Marcello sonata, a Handel suite for harpsichord, WQXR, 10:05; Mozart's Horn Concertino (K. 495); WQXR, 11.07.

Monday—P. M.: Handel's Concerto Grosso No. 5, Haydn's Cello Concerto (Feuermann, Faure's "Pelleas et Melisande," WNYC, 7; songs sung by Gerhard Huesch, WQXR, 9:45; Mozart's Piano Concerto in F (K. 459), WQXR, 11:15.

Tuesday—P. M.: Mozart's Symphony in A (K.201), WQXR, 8:05; Mozart's Symphony in B flat (K. 319), WQXR, 11:07.

Wednesday—P. M.: Rehearsal of National Orchestral Association, WNYC, 6; Berlioz program, WNYC, 7; music by Scarlatti and Beethoven, performed by string orchestra under Barzin, WQXR, 7:30; Bruckner's Mass in E minor, WNYC, 9; Bach's Concerto in F minor, Mozart's Rondo in D, performed by Hilde Somer and C. B. S. Symphony under Herrmann, C. B. S., 11:30.

Thursday—P. M.: Mozart's "Haffner" Symphony, the Chabrier music of Balanchine's "Cotillon," WNYC, 7; Mozart's Overture to "The Seraglio," Beethoven's Piano Concerto No. 4 (Schnabel), Royal Hunt and Storm from Berlioz's "The Trojans," WQXR, 8:05.

Friday—P. M.: K. P. E. Bach's Concerto in D, Delius's Violin Concerto, Griffes's "Pleasure Dome of Kubla Kahn," WQXR, 8:05; Weber's "Der Freischuetz" at the Juilliard School, WNYC, 8:30.

Saturday—A. M.: Tchaikovsky's Piano Concerto No. 2 in G major, WQXR, 8:05; Young People's Concert by the New York Philharmonic-Symphony under Ganz, WQXR, 11:05. P. M.: Vaughan Williams's Fantasia on the theme of Tallis, Mozart's D major Violin Concerto (K. 218), WQXR, 1:05; "Der Rosenkavalier" at the Metropolitan, A. B. C., 2; Haydn's Symphony No. 100, Mozart's Piano Concerto in C minor (K.491), WQXR, 8:05; Schubert's Violin Sonata in A, Mozart's Clarinet Quintet, WQXR, 11:07. Also Russian program by Cincinnati Symphony under Goossens, with Kapell as soloist, in Prokofieff's Piano Concerto No. 3, WINS, 8:30, and Bloch's "Sacred Service," from the Central Synagogue, WQXR, 9:05.

RICHMOND, VA.
TIMES DISPATCH
DEC 8 - 1946

Formation of a new publishing house—Allen, Towne and Heath, Inc.—devoted exclusively to the issuance of books "for the music lover," has been announced in New York.

In a formal announcement, David Ewen said:

"The missionary agencies of the radio, the phonograph, and the cinema have, in the past two decades, reached out to the man in the street. Often, much to his own surprise, he has discovered that he is actually a music lover. The fabulous sale of serious-music records, the increasing tendency on the part of our leading industrialists to subsidize programs of great music over the radio to promote good will for their products, the vogue of presenting great musicians and music on the screen, the sharp increase in the sale of music books—all this testifies that music is no longer the exclusive property of the ultra-sophisticated or the trained musician. Music is playing an increasingly vital role in the life of the average citizen.

It is only natural, and in keeping with the emergence of America as one of the foremost musical countries in the world, that a publishing house should now be established devoted entirely to books on music for the layman.

"While we plan to cultivate one field alone, that of music, we believe that the soil is rich enough to yield many different crops. Our lists will embrace a wide range of books on popular music as well as serious: biographies, histories, and reference books; anthologies of all kinds; juvenile literature; even fiction, when good musical fiction is available.

"The one guiding principle in our editorial policy wil be to provide sound, authoritative, nontechnical books in all branches of music—books which will not only be informative, but entertaining as well. For we are convinced that authority and scolarship are not incompatible with readability and cultured entertainment."

As its first publication, Allen Towne and Heath is offering "Kuowssevitzky," a biography of the celebrated conductor written by Moses Smith, music critic of the Boston American and the Boston Transcript. It will be published January 20.

The company will follow "Koussevitzky" with the republication of Mr. Ewen's "Music Comes to America." The book was published originally several years ago but now is out of print. The coming edition has been "so completly revised, extended and brought up-to-date with new material that it is virtually a new publication."

Keeping its pledge that it will not be exclusively "high-brow," the company will issue in mid-March "Horn of Plenty: The Story of Louis Armstrong." The biography of the great jazz trumpet player, written by Robert Goffin, jazz-writer for Esquire, is called "virtually the story of jazz itself.

Not to be outdone, Henry Holt and Company is continuing its series of musical biographies with the publication of "Mozart." Written by Dr. Ann Lingg, a musicologist in her own right, the book is called by the publisher's advance agent "a warm and detailed presentation of this greatest of eighteenth century master."

"Counter points" has cast a reflective eye on the business of naming books and comes up with the pronouncement that "we heartily concur with a writer who recently bemoaned the tendency of people who select titles for books, to choose abstract phrases or excerpts from irrelevant quotations.

"Take a title, for instance, like 'Forever Tomorrow' which might have no connection with the book itself, and there are dozens of titles so similar there's bound to be confusion."

On the other hand, "Counter points" takes off its hat to the detective story writers who name their works in the manner of "The Case of the Stuttering Bishop" or "The Case of the Caretaker's Cat." When you see those titles, there's little doubt as to whether you've read the book.

Ambiguity, however, is not a modern trait, entirely. The publication has come up with some dandies from the seventeenth century. Among them are "Hooks and Eyes for Believers' Breeches" —a work on charity; another book on uplifting thoughts, "High-Heeled Shoes for Dwarfs in Holiness," and a spicy religious work entitled "Spiritual Mustard Pot to Make the Soul Sneeze With Devotion."

MILWAUKEE, WIS.
SENTINEL
DEC 8 - 1946

Modern City

(From Page 1)

tood at an all time peak of $50,-
operation of the public debt
ecame debt free, the only large
d make such a boast.
ccomplishment the 1948 Corp.

Aim to Impr
For Stat

The 1948 Corporation, whic yesterday threw its weight be hind a municipal modernizatio program financed by city bon issues, was organized in October.

made upon 6,400 last night in the far from celestial regions of the Milwaukee Auditorium.

The composers represented in Mr. Koussevitzky's program were Mendelssohn, Tschaikowsky and Richard Strauss, none of them in the first row with such demigods at Bach, Beethoven and Mozart.

The music he played was neither heroic nor godlike. Mendelssohn's "Italian" Symphony is

the slightest phrase a gleaming ornament.

The Fourth Symphony, somewhat violent in other hands, was a shining angel of light. The andantino was nothing short of miraculous with its gentle song, its comforting voices, its delicate bubbles of tone welling up from the clarinets.

Far from being a rogue, Till

CHICAGO, ILL.
TIMES
DEC 8 - 1946

Cheers and bravos for Copland opus

By REMI GASSMANN

THANKS to **Serge Koussevitzky** and his **Boston Symphony** orchestra, Chicago heard **Aaron Copland's Third Symphony** just two months after the ink was dry on the manuscript—which is a shorter time than it usually takes to fly the latest **Shostakovitch** from Moscow and have it performed by the **Chicago Symphony**!

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COPLAND has not only written a good American symphony; he has written a good symphony. And that, indeed, is a more important accomplishment, though in the same breath I am happy to add the fact that it happens to be by an American.

In it, he has succeeded in bringing his creative development to the mature strength of a full-fledged symphonic style, capable of a truly sustained expressive power. Without this quality, no work of real symphonic dimensions can possibly be considered successful, regardless of the interest that may be maintanied through thematic invention, flashes of brilliant instrumentation, or even the entire craftsmanship of individual movements.

At the same time, Copland has retained the essence of his decidedly individual musical thought, as expressed in many earlier works—from the jazzy **Piano Concerto** of the 20's to **"Appalachian Spring,"** last year's Pulitzer Prize winner. There has been no change of style; merely extension of it. This essence has now been put to the great final test of extended symphonic development and has demonstrated its basic vitality.

Anron Copland
. . . an American triumph

The work is at once Copland's most significant achievement to date and an important milestone in the history of American symphonic literature. Whether it will endure as a work of the standard repertory, time alone can tell. But this much is certain: it deserved the loving care and attention devoted to it by Koussevitzky and the Bostonians, the place of honor it occupied on their program and in our season, and the applause it immediately won for its composer.

NEW YORK, N.Y.
HERALD TRIBUNE
DEC 8 - 1946

MUSIC ON THE RADIO

By B. H. Haggin

MILLIONS of radio listeners have been getting their ideas of Verdi and his operas from performances in what Milton Cross has assured them was the greatest opera house in the world—performances in which even a competent conductor has devoted his competence mostly to creating an approximation of continuity around the traditional distortions of phrases by singers competing with each other for applause. And so it is a good thing for these listeners to hear at least once, at Toscanini's N. B. C. broadcast last Sunday and today, what "La Traviata" sounds like when it is performed with correctness and refinement of style and with discipline which makes every note that is sung part of the plastically continuous progression.

◆

The Boston Symphony was already playing Prokofieff's suite from "Chout" when I turned on the radio (ABC, Nov. 26)—which movement I did not know. Nor—interestingly enough, was I able to tell, as I continued to listen, whether I was hearing "The Clown Dresses as a Young Girl" or "Arrival of the Merchant" or "The Young Girl Is Transformed Into a Goat." But most of what I heard I enjoyed, for it was music of the same period as the superb "Scythian" Suite. And the playing of the Boston Symphony, even under another conductor than Koussevitsky (Burgin), was something to marvel at.

As for Lopatnikoff's Second Piano Concerto, performed by the composer with the C. B. S. Symphony under Berezowsky (CBS's "Invitation to Music," Nov. 26), its "modern" style was for me like an impenetrable code that concealed the meaning that was being communicated.

Having managed at last to hear WNYC's "Behind the Scenes in Music" (Wednesdays at 6), I strongly recommend it to every one. It is supposedly forty-five minutes of a real rehearsal of the National Orchestral Association's training orchestra by Leon Barzin; and if—as I suspect from the way it sounded—it is a rehearsal that has been rehearsed in advance, this merely enables Mr. Barzin to choose which few details to work out with the orchestra for the radio audience's benefit, and so to assure that audience the best combination of occasional instruction in a context of pleasurable listening.

The instruction has this important merit—that it provides the actual sound, which alone can give meaning to the word (think of the endless talk about music—including even description of themes and details of construction—that is not correlated with the sound of what it refers to by the speaker, and is therefore not correlated with that sound in the mind of the listener). And it has the initial merit of presenting genuine and valuable ideas (think of the rubbish one has to take with the music on the air).

Thus, Mr. Barzin stopped the orchestra and soloist after a passage in the development section of the first movement of Grieg's Piano Concerto in order first to take the passage apart—to teach the strings (if I remember correctly) to keep their accompanying triplets absolutely even while the flute played the melody with elasticity, and to point out to the soloist that in this passage she had "very little to say" with her passage work—and then to put the corrected parts together again into a subtly inflected flute melody over even accompanying triplets and delicate piano passage work. Later he stopped in the recapitulation to ask the soloist first to listen to the distortion of the shape of the obbligato horn melody caused by her excessive acceleration of the piano part, then to listen to the horn melody played with its shape undistorted, and then to gear her piano part with this playing of the horn melody. Some of the radio listeners who were made aware of the plastic continuity that Mr. Barzin created in the flow of sound in time at this point may have been able to appreciate the similar continuity throughout the movement when he played it through after rehearsing it. And they may have been able to enjoy the manifestations of his plastic sense in the fine performances of the two other pieces with which he opened and closed the program.

That plastic sense is part of the outstanding musical equipment which, with Mr. Barzin's equal technical equipment as a conductor, I have admired during the many years that he has conducted only a training orchestra or the absurd little groups provided by WQXR, while our important orchestras have been kicked around from one to another of his inferiors. WNYC's "Behind the Scenes in Music" offers one of the sadly inadequate opportunities for hearing the performances that have given me the pleasure I have not had from the performances of men like Rodzinski, Ormandy, Mitropoulos and Szell, or from brilliant virtuosos and tasteless musicians like Stokowski, or even Koussevitsky.

Another thing this broadcast did was to demonstrate how much better WNYC was able to transmit the sound of the piano from Carnegie Hall than from the Frick Collection.

Here is my selection of some things you may want to hear:

Today—P. M.: Berlioz's "Corsair" overture; Francaix's Concertino, WQXR, 1:05, Haydn's Trio in F sharp minor, WQXR, 2:05; Landowska recital at the Frick Collection, WNYC, 3; Toscanini's performance of the second half of Verdi's "La Traviata," N. B. C., 5; a Purcell suite, WQXR, 9:05; a Marcello sonata, a Handel suite for harpsichord, WQXR, 10:05; Mozart's Horn Concertino (K. 495); WQXR, 11.07.

Monday—P. M.: Handel's Concerto Grosso No. 5, Haydn's Cello Concerto (Feuermann, Faure's "Pelleas et Melisande," WNYC, 7; songs sung by Gerhard Huesch, WQXR, 9:45; Mozart's Piano Concerto in F (K. 459), WQXR, 11:15.

Tuesday—P. M.: Mozart's Symphony in A (K.201), WQXR, 8:05; Mozart's Symphony in B flat (K. 319), WQXR, 11:07.

Wednesday—P. M.: Rehearsal of National Orchestral Association, WNYC, 6; Berlioz program, WNYC, 7; music by Scarlatti and Beethoven, performed by string orchestra under Barzin, WQXR, 7:30; Bruckner's Mass in E minor, WNYC, 9; Bach's Concerto in F minor, Mozart's Rondo in D, performed by Hilde Somer and C. B. S. Symphony under Herrmann, C. B. S., 11:30.

Thursday—P. M.: Mozart's "Haffner" Symphony, the Chabrier music of Balanchine's "Cotillon," WNYC, 7; Mozart's Overture to "The Seraglio," Beethoven's Piano Concerto No. 4 (Schnabel), Royal Hunt and Storm from Berlioz's "The Trojans," WQXR, 8:05.

Friday—P. M.: K. P. E. Bach's Concerto in D, Delius's Violin Concerto, Griffes's "Pleasure Dome of Kubla Kahn," WQXR, 8:05; Weber's "Der Freischuetz" at the Juilliard School, WNYC, 8:30.

Saturday—A. M.: Tchaikovsky's Piano Concerto No. 2 in G major, WQXR, 8:05; Young People's Concert by the New York Philharmonic-Symphony under Ganz, WQXR, 11:05. P. M.: Vaughan Williams's Fantasia on the theme of Tallis, Mozart's D major Violin Concerto (K. 218), WQXR, 1:05; "Der Rosenkavalier" at the Metropolitan, A. B. C., 2; Haydn's Symphony No. 100, Mozart's Piano Concerto in C minor (K.491), WQXR, 8:05; Schubert's Violin Sonata in A, Mozart's Clarinet Quintet, WQXR, 11:07. Also Russian program by Cincinnati Symphony under Goossens, with Kapell as soloist, in Prokofieff's Piano Concerto No. 3, WINS, 8:30, and Bloch's "Sacred Service," from the Central Synagogue, WQXR, 9:05.

RICHMOND, VA.
TIMES DISPATCH
DEC 8 - 1946

Formation of a new publishing house—Allen, Towne and Heath, Inc.—devoted exclusively to the issuance of books "for the music lover," has been announced in New York.

In a formal announcement, David Ewen said:

"The missionary agencies of the radio, the phonograph, and the cinema have, in the past two decades, reached out to the man in the street. Often, much to his own surprise, he has discovered that he is actually a music lover. The fabulous sale of serious-music records, the increasing tendency on the part of our leading industrialists to subsidize programs of great music over the radio to promote good will for their products, the vogue of presenting great musicians and music on the screen, the sharp increase in the sale of music books—all this testifies that music is no longer the exclusive property of the ultra-sophisticated or the trained musician. Music is playing an increasingly vital role in the life of the average citizen.

It is only natural, and in keeping with the emergence of America as one of the foremost musical countries in the world, that a publishing house should now be established devoted entirely to books on music for the layman.

"While we plan to cultivate one field alone, that of music, we believe that the soil is rich enough to yield many different crops. Our lists will embrace a wide range of books on popular music as well as serious: biographies, histories, and reference books; anthologies of all kinds; juvenile literature; even fiction, when good musical fiction is available.

"The one guiding principle in our editorial policy will be to provide sound, authoritative, nontechnical books in all branches of music—books which will not only be informative, but entertaining as well. For we are convinced that authority and scolarship are not incompatible with readability and cultured entertainment."

As its first publication, Allen Towne and Heath is offering "Kuowssevitzky," a biography of the celebrated conductor written by Moses Smith, music critic of the Boston American and the Boston Transcript. It will be published January 20.

The company will follow "Koussevitzky" with the republication of Mr. Ewen's "Music Comes to America." The book was published originally several years ago but now is out of print. The coming edition has been "so completly revised, extended and brought up-to-date with new material that it is virtually a new publication."

Keeping its pledge that it will not be exclusively "high-brow," the company will issue in mid-March "Horn of Plenty: The Story of Louis Armstrong." The biography of the great jazz trumpet player, written by Robert Goffin, jazz-writer for Esquire, is called "virtually the story of jazz itself.

Not to be outdone, Henry Holt and Company is continuing its series of musical biographies with the publication of "Mozart." Written by Dr. Ann Lingg, a musicologist in her own right, the book is called by the publisher's advance agent "a warm and detailed presentation of this greatest of eighteenth century master."

"Counter points" has cast a reflective eye on the business of naming books and comes up with the pronouncement that "we heartily concur with a writer who recently bemoaned the tendency of people who select titles for books, to choose abstract phrases or excerpts from irrelevant quotations.

"Take a title, for instance, like 'Forever Tomorrow' which might have no connection with the book itself, and there are dozens of titles so similar there's bound to be confusion."

On the other hand, "Counter points" takes off its hat to the detective story writers who name their works in the manner of "The Case of the Stuttering Bishop" or "The Case of the Caretaker's Cat." When you see those titles, there's little doubt as to whether you've read the book.

Ambiguity, however, is not a modern trait, entirely. The publication has come up with some dandies from the seventeenth century. Among them are "Hooks and Eyes for Believers' Breeches"—a work on charity; another book on uplifting thoughts, "High-Heeled Shoes for Dwarfs in Holiness," and a spicy religious work entitled "Spiritual Mustard Pot to Make the Soul Sneeze With Devotion."

MILWAUKEE, WIS.
SENTINEL
DEC 8 - 1946

Boston Orchestra Impresses 6,400 at Auditorium

By EDWARD P. HALLINE

A bemused listener reverently said:

"It sounded as if it had been rehearsed by God."

That inspired hyperbole should convey something of the impression which Serge Koussevitzky's Boston Symphony Orchestra made upon 6,400 last night in the far from celestial regions of the Milwaukee Auditorium.

The composers represented in Mr. Koussevitzky's program were Mendelssohn, Tschaikowsky and Richard Strauss, none of them in the first row with such demigods at Bach, Beethoven and Mozart.

The music he played was neither heroic nor godlike. Mendelssohn's "Italian" Symphony is melodious and charming. Strauss' "Till Eulenspiegel" is a raucously witty tale of a mythical medieval scoundrel. Tschaikowsky's Fourth Symphony tells of a high powered dream world and the escape therefrom.

Mr. Koussevitzky bathed them all in splendor, mellowed whatever travails they had and made the slightest phrase a gleaming ornament.

The Fourth Symphony, somewhat violent in other hands, was a shining angel of light. The andantino was nothing short of miraculous with its gentle song, its comforting voices, its delicate bubbles of tone welling up from the clarinets.

Far from being a rogue, Till Eulenspiegel was just a mischievous child in Mr. Koussevitzky's version. This tenderized Till was not very dramatic, but the Bostonians certainly made it persuasive.

The most eloquent performance of all was the "Italian" Symphony. It was graceful, flowing music. Mr. Koussevitzky made it as no tour of Italy, but a glimpse of spacious skies, rosy dawns and cool forests alive with the supernatural little folk of "A Midsummer Night's Dream." The salterello was not for Italians, but for elves.

CHICAGO, ILL.
SUN
DEC 8-1946

Boston Symphony Excelled by None

Reprinted from Yesterday's Late Editions.

By Felix Borowski.

AT Orchestra Hall last evening the Boston Symphony Orchestra, conducted by Serge Koussevitzky, gave the first of the two concerts which it is offering here this season. It proved again that as an organization there can be but few orchestras in the world to approach, and none to excel.

The gloss and richness of the string playing, the individual excellence of members of the wind choir — particularly the first flute, oboe and clarinet — the dynamic force of the brass, even in the most fortissimo passages, are qualities that almost stand alone.

There was more interest in the concert than that of the playing, however. Dr. Koussevitzky did not bring his matchless orchestra only to demonstrate how great and good are things in Boston. He also imported Mr. Aaron Copland.

Reception Vigorous

There may have been in the conductor's mind the regrettable circumstance that Chicago, and, indeed, the Middle West, has been insufficiently exposed to the kind of progressive music which in general, Dr. Koussevitzky believes to be the best; and in particular to the music of Mr. Copland. To remedy this shortcoming he gave the first performance here of that composer's new Third Symphony.

It should be said at once that no musician could hope to have one of his creations more magnificently set forth than was this symphony by the Boston Orchestra. Nor was its reception by the listeners lacking in cordiality. The applause brought forth Dr. Koussevitzky several times to acknowledge it, and several times more to bring out Mr. Copland.

Now that the handclapping has ceased, and the gala ovation is echoing only in history, it remains to ask whether the new score is likely to cause all other American symphonies to be forgotten. We believe that it will not.

The score is uncommonly clever. It is highly individual; for whether you care or do not care for Mr. Copland's brand of music, it is not to be gainsaid that the music is his own.

But there are qualities other than mere originality. Mr. Copland lacks the one that clothes all immortal music. He lacks a sense of true beauty, and— judging by this symphony — the occasional interplay of tranquillity to bring into relief the prevailing spirit of excitement.

Outlet for Composers

The composer has met successfully many of the difficult problems of symphonic creation, but he made no rendezvous with charm. He provided passages of great power in every movement imposing climaxes — too many, perhaps — and in the second movement ingenuities of rhythmical complexity. But loveliness stood without.

Most composers find an outlet for emotional fervidity in their slow movements, but there is no trace of such a thing in the section which Mr. Copland labeled Andantino. What he seems to need in order to produce such a quality is not the medium of absolute music, but the ballet, where scenery, action, and actors or dancers performing it give him the required stimulus.

Only two other works were on the program. Dr. Koussevitzky opened the concert with Moussorgsky's prelude to the first act of "Khovanstchina," as orchestrated by Rimsky-Korsakoff. This was beautifully set forth, and the delicacy with which the piece faded into silence made a dramatic effect wonderful to hear.

Brahms' C Minor Symphony at the end was a phenomenal example of sheer orchestral virtuosity. While it might be possible to take exception to the conductor's rapid tempi for the two last movements — which neutralized some of the nobility of the score — nothing but admiration could have been evoked by the tone, balance and indeed the inspiration of the whole.

DETROIT, MICH.
NEWS
DEC 9-1946

The Bassoonist Is a Lady

ONE woman—and a hundred and some escorts! That's the way it is with Anne de Guichard.

She's a bassoonist, and the only woman member of the Boston Symphony Orchestra. Sharp observers may have difficulty locating her in the midst of the sea of male countenances at Masonic Temple, where the symphony is playing Tuesday night. But she'll be there, and has been with the company since their 1944 season of Pop Concerts.

★ ★ ★

WHY A BASSOON? Miss de Guichard explains her choice of that instrument in this way: "I began with the violin. One night while I was playing with eighteen other violinists I thought it would be much nicer to have a part to play that I could hear myself. So I elected the bassoon . . .

And that answers the question which must have popped into the thoughts of many a concert-goer: How can one musician possibly hear himself play with drums to the left of him, bass fiddles to the right and all around, noise, noise, noise?

★ ★ ★

MISS DE GUICHARD can play the saxaphone, too—and in case of another player's absence, she is able to play brilliantly on the clarinet.

The fact is that when she played a very tricky part for saxaphone with Mitropoulos as guest conductor he stopped the rehearsal to comment on the beauty of tone she drew from the often not-so-symphonic-sounding invention of Mr. Sax.

Starting as a substitute bassoonist, Miss de Guichard distinguished herself as of definitely more than substitute value. The next year she became a full-fledged member of the Boston Symphony Orchestra during its winter season under Serge Koussevitzky.

Anne de Guichard

CHICAGO, ILL.
NEWS
DEC 9-1946

RIVAL SYMPHONIES

Koussevitsky as Svengali

BY C. J. BULLIET.

While Serge Koussevitsky was conducting the Boston Symphony Orchestra at Orchestra Hall yesterday afternoon, a pupil of his, tall, slender Thor Johnson was on the podium at the Opera House for the Cincinnati Symphony.

Eugene Goossens, Cincinnati conductor, is ill with pneumonia.

Mr Johnson made a good initial impression, without being either another Goossens or another Koussevitsky

He was at a disadvantage in having been called upon so suddenly to take charge

He had to omit Copland's "Appalachian Spring" suite, for example, because of insufficient time to rehearse it with the Cincinnatians

* * *

KOUSSEVITSKY yesterday afternoon and Friday night was again the great actor as well as conductor

I heard his Mendelssohn "Italian" Symphony at the matinee before rushing over to the Opera House to see what Mr. Johnson was up to.

Koussevitsky is a Svengali

He makes you feel that his Boston Symphony lives and breathes under his baton and that without him it would be lost in an aimless confusion.

David Belasco was that way as a stage director.

Koussevitsky is a challenging perfectionist like Belasco and like Bouguereau, the painter of smooth nudes who dominated the old Paris salon.

It took an Eugene O'Neill to break the spell of Belasco, a Cezanne to outmode Bouguereau.

* * *

AARON COPLAND'S new Symphony No. 3, played Friday night by Koussevitsky, was the overwhelming feature of the symphonic weekend.

Mr. Copland was present and took bow after bow as the audience wildly applauded.

His symphony, in all its movements, scarcely relieved even by the andantino, proceeds along a strenuous way, crash after crash. You can always arouse an audience by piling up crashes.

Copland's new opus struck me as monotony at high tension, covering up with noise a poverty of significant invention.

CHICAGO, ILL.
TRIBUNE
DEC 9-1946

ON THE AISLE

By Claudia Cassidy

Koussevitzky's Farewell Makes Boston Orchestra Sing and Its Excited Audience Shout

Concert by the Boston Symphony orchestra, Serge Koussevitzky, conductor. Presented in Orchestra hall Sunday afternoon, Dec. 8, 1946. The program:

Symphony No. 4, in A major, "Italian" ....Mendelssohn
"La Mer"......................Debussy
Symphony No. 4, in F minor.............. ....Tschaikowsky

Thank you, I've had my Christmas present—the two concerts by the Boston orchestra, presented by Allied Arts in Orchestra hall. And it isn't any easier to review the second than the first, because if you heard it you need no words, and if you missed it you wouldn't believe me. For it may be that this amazing orchestra plays consistently at the peak of its form, as it must have played yesterday, and it may be that Serge Koussevitzky constantly conducts like a man inspired. But it is not often, to my sorrow, that I am around when such things happen, so that I sit on the edge of my chair and suddenly realize I haven't been breathing.

When this happens, magicians have been at work, and this time Debussy's magnificently realized "La Mer" cast the spell. Not even mediocrity can utterly dim the splendor of this giant seascape, but it can blur and confuse the music, and frustrate the perceptive senses. A good performance is a delight, but a great performance—ah there you have another story.

◆

It may be that at some other fortunate time I heard this wonder work so played, but I doubt it. I would not have forgotten. For Koussevitzky saw it whole, which is to say in every exquisite detail, and the orchestra played it in a kind of tidal glory reflected from the ever-changing and changeless sea itself. To listen was to be bemused and bewitched—and held in magnetic attraction. In such a performance, to choose one choir above another is rather like saying you prefer the sea at dawn to the sea at dusk, or when it smiles rather than when it is lashed by storm, but even in an orchestra which seems to be composed solely of virtuosi, so that the harps, too, speak a more liquid language, the sudden ferocity of the cellos, which usually sing like baritone angels, was electrifying.

This orchestra is, above all, supremely alive, and so is its music. To precede and follow "La Mer," Mr. Koussevitzky had chosen the fourth symphonies of Mendelssohn and Tschiakowsky, but any one who anticipated standard performances of standard works had a surprise coming. The "Italian" burst upon us with a lyrical outpouring as fresh as spring, and the lambent tone of the andante was as near perfection as the scherzo with its almost unbelievable woodwinds.

◆

If you expected the Tschiakowsky to be a letdown, you reckoned without another imposing Russian. For Mr. Koussevitzky lavished upon it his most assiduous attention and loving care. He reminded you of beauties almost forgotten in the "Pop" concert melée, and when that andantino began to sing, you heard the Boston orchestra in all its glory. The pizzicato scherzo was a work of art, not a stunt, and the finale let off steam for orchestra and audience, bringing the one to a great climax, singing, the other to its feet, shouting.

Perhaps, as the conservatives tell us, we couldn't stand too much of this magnilcent music, but it would be wonderful to try.

CHICAGO, ILL.
JOURNAL OF COMMERCE

DEC 10 1946

Boston Symphony Orchestra Inspired, Cincinnati's Is Otherwise

By William Leonard

(Reprinted from yesterday's final edition.)

THE Boston Symphony Orchestra had all the better of it yesterday afternoon, in its conflict of schedule here with the Cincinnati Symphony Orchestra The Bostonians played an electrifying program before a capacity audience at Orchestra Hall. The Ohioans had few customers and not even their own conductor, at the Opera House.

Serge Koussevitzky, who on Friday evening had highlighted the ~~Boston orches~~tra's program with the first Chicago performance of a brand new symphony by Aaron Copland, adhered to well worn staples at yesterday's matinee.

Tschaikowsky's Symphony No. 4, most worn item of all, was traversed with such verve and warmth, such precision and balance, that it deeply stirred an audience which probably never expected to thrill to the old warhorse again. Debussy's "La Mer" had a tonal fabric that completely realized the scope and quality of the colorful seascape. Mendelssohn's "Italian" symphony was played while I was on the other side of the Loop, and I'm sorry I missed it.

I left the Cincinnatians with no regrets, for the Opera House is not acoustically kind to an orchestra on stage, and the program, first event in the Opera House Concert series, was uninspired. Eugene Goossens, who is leaving at the end of this season to become conductor of the Sydney Symphony Orchestra, was absent with pneumonia and Thor Johnson, who was a guest conductor of the Chicago Symphony in March, 1945, took over the baton.

He substituted Tschaikowsky's 'Romeo and Juliet" overture for Copland's "Appalachian Spring" and conducted Brahms' "Academic Festival" overture, Elgar's "Enigma" variations and Dvorak's Symphony No. 4 with animation but poor results.

EUGENE LIST will play Orchestra Hall Friday in the Allied Arts Piano Series.

The fault may have been largely that of the setting, but there was little about the Cincinnati orchestra's performance to compare with that being turned out across town by the men from Boston.

* * *

"A FLAG IS BORN," Ben Hecht's pageant to aid the American League for a Free Palestine, will open Christmas night at the Studebaker.

"The Student Prince," in its eleventh (or is it twelfth?) Chicago engagement, will follow "State of the Union" at the Blackstone, opening Jan. 13.

Horsemen and Horseplay

The Original Don Cossack Chorus has lost none of its magnetism, it demonstrated Saturday evening at Orchestra Hall, where the Russian singers met with such genuine audience enthusiasm they still were begging off 15 minutes and several encores after their concert had ended.

The reason for their appeal isn't too hard to uncover. The chorus knows what the customers expect and does nothing to disappoint them. The same fine soloists, the same sturdy bass section, the same puckish falsettos, and, of course, the same precision diminutive Serge Jaroff always has demanded still are there in abundance.

But where some performers might let it go at that, the cossacks take no such chances. Also present are the rousing shouts, the thundering fortissimi, the shrill whistles, the hearty guffaws and the clip-clopping of horses' hoofs that punctuate their more picturesque offerings.

In fact, horseplay definitely got the nod in their latest program, thereby furnishing food for thought. Certainly time is begining to encroach on the chorus (whose average age now must be over 45), and some of the edge has gone out of its voices. But zest and humor go on forever, and the cossacks, if Saturday's concert is any criterion, seem likely to do the same.

—C. P.

NEW YORK, N.Y.
HERALD TRIBUNE

DEC 10 1946

DominionFund Discloses Site Of New College

School Headed by Dr. Barr To Be on Old Dan Hanna Estate at Stockbridge

Special to the Herald Tribune

PITTSFIELD, Mass., Dec. 9.—The new liberal arts college to be headed by Dr. Stringfellow Barr, now president of St. John's College, Annapolis, Md., and endowed with $4,500,000 by the Old Dominion Foundation, is to be established on the old 700-acre Dan R. Hanna estate at Stockbridge.

The details of the project were made public here today by Scott Buchanan, dean of St. John's College, who is to be dean of the new institution.

The Hanna farm is a mile and a half from Tanglewood, the site of the annual Berkshire music festivals. The property ~~is on the~~ west shore of the Stockbridge Bowl, the modern name of Mahkeemac Lake, along which it has a frontage of three-fourths of a mile. There are eighteen buildings on the estate, including a thirty-room house that was built in 1892.

Mr. Buchanan, who has been who has been making his home in near-by Richmond, said that it is planned at first to use the present buildings, but that when conditions are favorable an extensive new building program will be begun.

The college, he added, will be conducted closely along the lines of the St. John's "100 great books" program, with its four-year classical curriculum and related laboratory work, mathematics and foreign languages. It will be nondenominational, solely for men, and will have a seminar and summer school for adult education.

A considerable number of the faculty has already been chosen, it was said, and the college expects to have its charter in time to open in September, 1947. The school will be prepared to accommodate a maximum enrollment of 300, said Mr. Buchanan.

The Old Dominion Foundation is a charitable corporation founded in 1941 by Paul Mellon, son of the late Andrew W. Mellon, former Secretary of the Treasury.

The college was organized under the name of Liberal Arts, Inc., although its name has not yet been made public. The incorporators are listed as Stringfellow Barr, Scott Buchanan, Mark Van Doran, author and professor of English at Columbia University; Mortimer J. Adler, professor of philosophy at the University of Chicago, and three local persons necessary for legal purposes.

Michigan Daily

MUSIC

Tue Dec 10, 1946

Boston Symphony Orchestra, Richard Burgin conducting; Program: Haydn: Symphony in C minor, No. 95; Prokofieff: Suite from the Ballet, "Chout," ("Buffoon"), Op. 21; Sibelius: Symphony No. 1 in E minor, Op. 39.

THE BOSTON SYMPHONY returned to Hill Auditorium last night and the combination of this great orchestra with a first rate program made for an overwhelming musical experience.

The orchestra was without its regular conductor, Serge Koussevitzky, but years of working together have so fused the talents of this fine group that it doesn't seem to make much difference whether Dr. Koussevitzky directs personally or not. If possible, the orchestra was better than ever last night under Mr. Burgin.

What made for a particularly happy evening was the choice of an exceptionally well integrated program. Dr. Koussevitzky has always showed taste in his selection of new or relatively new music and when he uses a standard concert piece it has guts to it.

Of immediate interest was the performance of the Prokofieff "Choud" ballet suite. There may be a tendency to compare this music to Stravinsky—and certainly the opening passages are reminiscent of Petrouchka—but to say any more than that is unfair to the music. It is well able to stand on its own feet and once into the music proper it shows unmistakable traces of the crystallization that we associate with the composer's later music. The last half of it, beginning with "The Arrival of the Merchant" and "The Dance of Servility," develops into an arresting and exciting work. I, for one, didn't bother to associate the program with the music, but program or no, I'd like to hear it again.

The Sibelius symphony was played, making full utilization of the rich orchestration and with an earnestness and sincerity that gave it renewed stature. Mr. Burgin and the Orchestra performed in a way that I have come to associate with the Boston orchestra—they played as if they liked it.

—Harry Levine

TUESDAY, DEC. 10, 1946

Boston Symphony Plays Brilliantly Under Burgin

By Edmund Haines

The climax of the Boston Symphony concert last night in Hill auditorium was the performance of the Sibelius First Symphony. Despite the fact the permanent conductor, Dr. Serge Koussevitsky, was unable to appear, the orchestra was in its usual brilliant form. Under Richard Burgin, the assistant conductor, nothing of the perfection of phrasing, quality of ensemble, was lost.

The first half of the program was composed of the early Prokofieff ballet, "Chout," and a Haydn Symphony. It was interesting to hear a revival of the Prokofieff—to compare the devices in this work by a master of 21 years of age (the piece was composed in 1916) with his later pieces, such as Nevsky and the Fifth Symphony.

Potentially, all of Prokofieff's genius is in "Chout." The handling of the instrumentation is effective, and the thematic materials are personal. The orchestra and the conductor of the evening understood the brilliance of the music, and gave the audience an unforgettable performance.

The Boston has been for several decades now the envy of all other groups of its type in its excellence in 18th century music. To do Haydn and Mozart, to walk the fine line of technique balanced against musicianship, is the test of any musical organization.

The Haydn was carried off in precisely the perfect fashion one expects. The Symphony was the 95th work in the Haydn catalog, and is one of the most economical of his works. The piece is spare and lean, and the orchestra entered into the mood of the music. The balance between fat and bare phrases was exceptionally well calculated.

Naturally one wished for the permanent conductor. Dr. Kousevitsky has spent a half generation building the orchestra to its present nonpareil status, and the orchestra without him seems nearly like a body without its arms.

Burgin Praised

But Koussevitsky has trained so well that the orchestra responds to any conductor. And Mr. Burgin is a fine conductor to whom the orchestra for the most part did respond sensitively.

The absence of Dr. Koussevitsky served to remind one that the Boston is a cultural problem in America—a major problem, in much the same way the Chicago Symphony was several years ago. Upon Mr. Stock's retirement and demise, the Chicago was faced with the same impasse which may confront the Boston at any time.

Not to see Koussevitsky on the podium only served as a similar reminder, then. One wonders whether the orchestra will eventually have a future without him. It is no time to bid farewell to the maestro, for he stands at the apothetical point of his career right now; but one wishes him to see the Boston through what it is hoped will be better days to come.

NEW YORK TIMES

DEC 10 1946

New Liberal Arts College Buys 700 Acres at Pittsfield, Mass.

Institution, Not Yet Named, Gets Site West of Stockbridge Bowl—Project Was Endowed by Paul W. Mellon

Special to THE NEW YORK TIMES.

PITTSFIELD Mass., Dec. 9—With the aid of an endowment of $4,500,000, the gift of Paul W. Mellon, son of the late Andrew W. Mellon, former Secretary of the Treasury, and Mrs. Paul Mellon, a new Liberal Arts College will be established on the old Dan R. Hanna estate on the west shore of Stockbridge Bowl, it was disclosed here today.

The new institution will see the flowering of the idea of liberal education through the reading and discussion, in seminars, of 100 "best books of ancient and modern thought" from Homer to the present day, introduced in 1937 by Dr. Stringfellow Barr at St. John's College at Annapolis. Dr. Barr is to quit the presidency of St. John's at the end of the year to head the new institution.

With him will go Scott Buchanan, his dean and former associate at the University of Virginia. Mr. Buchanan is on leave from St. John's until June 30, 1947. It is understood that John S. Kieffer of Hagerstown, professor at St. John's since 1929, will be named acting president. Although there will be some connection between the two schools because of the identities of the individuals and the "common purpose" involved, the exact status has not yet been determined.

Chosen for the site of the new school by the Mellons through their Old Dominion Foundation are 700 acres of historic background fronting for nearly a mile on Stockbridge Lake, called by the Indians Lake Mahkeenac The grounds are about a mile and a half from Tanglewood, home of the Berkshire Music Festival. On the site, in fact, was given the first festival in 1934. About eighteen buildings already are on the property. These include an inn and dormitories where the late John E. Parsons, New York lawyer, maintained for a number of years, his Home for Fresh Air Children.

The principal building on the Hanna estate is a thirty-room house, the main part of which was designed by Leonard Forbes Beckwith, a Boston architect. The property, representing an investment of $500,000, was, in 1916, the wedding gift of Dan Hanna, son of Senator Mark A. Hanna of Ohio, to his fourth wife, Molly Covington (Worden) Hanna of Deal, N. J. The property was bought, in 1904, by Samuel Hill of Seattle, son-in-law of James J. Hill, "the empire builder" who organized the Great Northern Railroad.

Last October the property was sold for $50,000 to a real estate firm. And now an agreement for purchase of the property has been signed with the incorporators of the new college.

In addition to Dr. Barr and Mr. Buchanan the incorporators are Mark Van Doren of Columbia University, Mortimer J. Adler, Professor of the Philosophy of Law at the University of Chicago; Charles R. Alberti, State District Attorney in the western district of Massachusetts, and Francis J. Quirico, a lawyer, of Pittsfield.

Under the law of Massachusetts, the college may not get a charter until it has been in operation for some months. It can then apply to the Board of Collegiate Authority which, after a satisfactory inspection, makes the grant.

Mr. Buchanan said he expected the new institution would be open by September, 1947. He felt that the present buildings are sufficient to answer its purpose for the opening and the number of students attending in the first year or two. As soon as conditions permit, an extensive new building program will be inaugurated.

A nondenominational institution for men, the new school will have a maximum enrollment of about 300 students and a faculty of thirty. A name has not yet been selected but the corporation is called "Liberal Arts, Inc."

Historic St. John's (it was established as an extension of King William's School in 1696 and chartered in 1784) will continue as now, with the same curriculum started by Dr. Barr in 1937 when he made his "book course" the entire college curriculum and eliminated elective courses and departments. The small college remains intact after a skirmish last year with its neighbor, the United States Naval Academy, which sought to annex its adjoining campus in an expansion program to take care of its 6,000 post-war cadets where only 2,500 had attended in pre-war days. Both Senate and House Naval Affairs Committee decided against the Academy's project.

Dr. Barr is leaving St. John's with the "hearty good wishes" of the board of trustees. He is a former professor of history at the University of Virginia where he edited the Virginia Quarterly Review. With Dean Buchanan, a graduate of Amherst, he served on the Committee of Liberal Arts of the University of Chicago.

[51]

PITTSFIELD, MASS.
BERKSHIRE EAGLE

DEC 10 1946

Editorials

The Berkshires Contemplate The Birth of a New College

Nothing could fit more logically or happily into the pattern for the future of the Berkshires than the founding of a new liberal arts college within our borders.

We have begun to recognize a tendency toward smugness as we contemplate our development as a cultural center. The growing stature of the Berkshire Music Center and the Berkshire Festival; the stability of the Berkshire Playhouse and Ted Shawn's school of the dance; the arrival of such new groups as the Rollins Theatre School; the expanding list of private schools occupying former estates; all these combine to nurture a conviction that we are a haven for the finer things of life.

This is a natural and quite human reaction, provincial at best, but fairly harmless. It can become dangerous only if we begin to take ourselves more seriously than is healthy.

With this in mind, we welcome the news that we are to have a new liberal arts college. We welcome it not because we consider it a compliment to the Berkshires, but because its founders are dedicating their lives to an idea which is unquestionably important to American education as a whole and may be the start of the educational revolution so many reputable educators feel is long overdue.

The program, based on approximately 100 of the world's great books, was started by Stringfellow Barr and Scott Buchanan at historic St. John's College nine years ago. Probably no educational theory advanced in recent years has been the target for so much abuse, nor has been so warmly defended. That it has survived such radical insults to the conventional approach to "higher" education as the abandonment of intercollegiate athletics and social fraternities is of considerable significance. It has a tough core.

The program is to find a second home in the Berkshires. The founders have a profound faith in what they are doing; they also have $4,500,000. The world being what it is, solvency can be cruelly important to the survival of an idea. The fact that Paul Mellon gave the new college a large sum of money, however, while of great interest no doubt to possible creditors and to those who view a large bank account as a guarantee of stability, is of particular interest because of its meaning. It means, in this case, that Mr. Mellon, a former student at St. John's, was won over by an idea to the extent that he wanted to see it survive. To some people, his endorsement would carry more weight than the obviously less expensive support of a philosopher's magazine article. This fact may have melancholy overtones, but it is a factor in survival.

We think the new college will like it here. We are, by nature, a conservative community, but we're learning. Adult education is a major objective of the St. John's program; thus the effect of the new college will be felt throughout the area. This, too, we welcome.

It is exciting to think that we are privileged to observe as important and rare an event as the founding of a college. That its birth and growth are henceforth inextricably woven into our own lives is a solemn thought. For the college, and for ourselves, we wish a joint success.

DETROIT, MICH.
NEWS

DEC 11 1946

Boston Symphony

An audience which filled Masonic Auditorium from pit to gallery, stood up and cheered Serge Koussevitzky and the Boston Symphony Orchestra Tuesday evening. It was one of the most responsive audiences known to a city not overly demonstrative.

Shouts of "Bravo" and "speech" rose above the din as Koussevitzky returned to take bow after bow. The audience greeted Mendelssohn's Italian Symphony, which opened the program, with marked enthusiasm but the great burst of applause followed the final movement of Tchaikovsky's famed "Fifth Symphony."

* * *

THE AUDIENCE was as varied as it was huge. The usual symphony patrons in gowns of silk and lace under wraps of mink and sable, with escorts in evening attire, mingled with those dressed in the extreme of informality.

Some went especially to hear Mendelssohn or Moussorgsky or Strauss but all were there because of the desire to hear great music played under the baton of a great conductor.

Just a few of those noted in the audience were Mr. and Mrs. Warren S. Booth, Mrs. Julius Haass, who came with her son-in-law and daughter, Mr. and Mrs. Trent McMath, Mrs. Russell A. Alger, Mrs. Jerome H. Remick, Mrs. A. Ingersoll Lewis, also were noted.

* * *

WILMINGTON, N. C.
NEWS

DEC 11 1946

Boston Symphony Will Have New Sponsor In '47

BY C. E. BUTTERFIELD

NEW YORK, Dec. 11. — (AP) — The Boston symphony orchestra, which, since the conclusion of its first sponsored series of ABC last season, has been going on as a network feature, is to have a new sponsor (John Hancock Insurance) in 1947.

Broadcasts under the contract start January 21 and continues through the winter and spring. The only schedule change will be a shift to 3:30 p. m. an hour earlier than at present.

DETROIT, MICH.
TIMES

DEC 11 1946

Boston Symphony's Magic Draws 5,000 to Concert

By HARVEY TAYLOR

More than 5,000 Detroiters crowded into Masonic Auditorium last night to hear Serge Koussevitzky conduct the great Boston Symphony Orchestra in their first concert here in a decade.

After it was over most of the audience stood up at their seats to give their applause—in an eloquent testimony to what one brilliant mind can do with a symphony if he has it under his control for a quarter of a century or more.

They played the Mendelssohn "Italian" symphony, Richard Strauss' "Till Eulenspiegel," Moussorgsky's "Khovantchina" prelude, and Tchaikovsky's fifth symphony.

ONE MAN RESPONSIBLE

But what they played is comparatively irrelevant because any report of a Koussevitzky concert must develop a description of the fabulous technique by which the 72-year-old veteran shapes the music his men play.

As Toscanini, Dr. Koussevitzky is completely iminhibited on the stage. He doesn't care how he gets the music he wants as long as he gets it. This philosophy, as he applies it, results in an unbelievable expenditure of nervous energy.

Although he must have played the Tchaikovsky several hundred times, he conducted it last night as if he were exposing its music to his orchestra for the first time.

In his slavish determination to extract everything from the music, he works his face into rude approximations of what he thinks the mood of the music should be. Or he assumes a stance of exaggerated dignity to usher in a noble theme.

But whereas Toscanini sings the entries in a frenzied, cracked voice, Koussevitzky soundlessly shapes them with his lips, only rarely allowing himself to sing.

BUT IT PAYS OFF

Thus, last night's audience was given a brilliant, practical exposition of the cause and effect law. Every gesture had its immediate and readily heard effect in the orchestra's choirs.

Even a musical novice could have followed the puckish "Till Eulenspiegel" as he coursed through Strauss' complex orchestration.

The orchestra's smooth strings and pure brass responded with uncanny sensitivity in the neo-classic Mendelssohn, but it was not until the finale of the Tchaikovsky that the precise music-making machine was heard in its full power.

And when they'd heard it, many of the audience understood why, under Koussevitzky, the Boston Symphony has come to be considered by a great many people the greatest orchestra in the world.

DETROIT, MICH.
TIMES

DEC 11 1946

5,000 Detroiters Acclaim Koussevitsky at Concert

By FRANCES D'HONDT

SERGE KOUSSEVITZKY, conductor of the Boston Symphony Orchestra, today can be assured that all talk about Detroiters being unresponsive as an audience is just so much bosh.

Last night more than 5,000 music lovers voiced their appreciation of his superb performance at conducting the world-renowned orchestra with repeated and hearty applause.

Upholding the tradition of lending brilliance and beauty to the arts were the David B. Moreings. Mr. Moreing, in formal garb, made a distinguished picture as he helped his wife, whose long black dress with jet top contrasted with rich ermine, from their limousine.

After dining at the Detroit Club, the Edwin T. Barbours arrived with the William T. Barbours and Mrs. Benjamin Warren.

At the intermission Mrs. John B. Ford was seen chatting with Miss Christine Symington and Mrs. Henry T. Bodman.

One couldn't miss the ready smile of Mrs. Daniel Goodenough who, with her husband, sat with the John Hutchinsons.

Seated in their season box were Mr. and Mrs. Frederick S. Ford with the Charles B. Johnsons, and Mrs. Frank W. Goldie. Mrs. Goldie was handsome in a beige sequined dress. Mrs. Johnson wore a black crepe dress with appliqued French blue, and Mrs. Ford wore a black dress with a vari-colored sequined top and black broadtail coat.

Dr. and Mrs. Alfred H. Whittaker were in their front box. Mrs. Whittaker, a musician of merit, broke into an appreciative smile when Mr. Koussevitzky, during a particularly sportive melody played by the violins in the Strauss "Till Eulenspiegel," graciously welcomed in the woodwinds.

Another pair of music lovers, Mr. and Mrs. James Merriam Barnes, went backstage to greet their Boston friends. Mrs. Barnes, as Florence Maiullo, when a little girl knew the redoubtable conductor, and her husband studied under the direction of the Boston first cellist while attending Harvard.

Seated with Mr. and Mrs. Richard Forsyth were Jack Newberry, Mrs. Henry B. Joy and Mrs. Allan Shelden.

DETROIT, MICH.
NEWS

DEC 11 1946

Bostonians Bring Crowd to Salute

By RUSSELL McLAUCHLIN

Thousands of Detroiters, filling the Masonic Auditorium to its uttermost cranny, heard the Boston Symphony Orchestra perform the most magnificent music which this town has heard in many a long day.

The public, according to a durable axiom, is never wrong. So its mass-wisdom prompted a throng of 5,000 to cram itself inside the big hall, Tuesday evening, to listen to this comparable organization and watch Serge Koussevitzky conduct. Everybody stood at salute, when the program was over, and went home with, probably, a new set of standards.

Actually, the program, in its bare composition, was pretty old-hat; Mendelssohn's "Italian" Symphony, Strauss' "Til Eulenspiegel," Moussorgsky's "Khovanstchina" Prelude and Tschaikovsky's Fifth Symphony; nothing much in that to tell the grandchildren about, with every piece long ago elected to the chestnut category.

* * *

BUT THE VERY fact of the familiarity made the deeds of Koussevitzky and the orchestra more remarkable. Nobody listened for surprises in this music, but he heard hundreds. Koussevitzky took phrases, tattered and torn with long custom, and made them new adventures, full of excitement. Take, for example, his dynamics. Where the score indicates a pianissimo, this man makes it a vanishing wraith of sound. Where full voice is required, he piles tones a-top one another until the ear-drums crack—but, whatever the volume it is suave and smooth as oil and unfalteringly eloquent.

It is, in short, a fulfillment of the ancient dream; that a symphony orchestra seems to be an instrument—the largest and most complex of instruments, but still a single mechanism on which a great virtuoso proposes to perform. And that is, of course, because the Boston Symphony has for decades had no financial worries, has maintained a stable personnel and has had Koussevitzky for the past 22 years.

* * *

IN MUSIC, as in everything else, nothing is important but the result and it is foolish to covet the set of singular advantages which the Boston Symphony e joys. One may, to be sure, en Boston for hearing them all t time. But it is sensible to thankful for an occasional ev ning like Tuesday's.

Probably the chief virtuosit which Koussevitzky displayed i this program was the "Khovanstchina" Prelude, in which one heard colorations that really seemed foreign to the orchestral ensemble and, finally, a diminu endo which, if it weren't th veritable Lost Chord, certain trembled away into silence, as it were loath to cease.

CINCINNATI, OHIO
TIMES-STAR

DEC 11 1946

The Boston Symphony Orchestra, which has been on the air this season without a sponsor, will have one starting Jan. 21, to continue through the winter and spring.

DETROIT, MICH.
FREE PRESS

DEC 1 1 1946

MUSIC

Audience Acclaims Symphony

BY J. DORSEY CALLAGHAN
Free Press Music Critic

Detroiters who were fortunate enough to get tickets in a standing-room-only house, turned out at Masonic Temple Auditorium to give a thundering welcome to the greatest symphony orchestra in the world.

For there is no arguing that among the great musical organizations the Boston Symphony Orchestra stands head and shoulders above all others.

* * *

FROM SUCH magnificence of reputation, one should expect magnificent things. Anything less than perfection would be bitterly disappointing.

Even with these advance expectations, it is to be doubted if the audience was entirely prepared for the sheer, breath-taking beauty and excitement of performance that pervaded the evening.

The indescribable distinction that the orchestra brings to every composition was evident from the moment that Serge Koussevitzky raised his baton to begin the Mendelssohn Italian Symphony until the last, full-throated statement of the Tschaikowsky Fifth was uttered.

* * *

THE GREAT masses of strings were tremendously impressive in the body of tone they produced, as well as in the unfailing discipline they dispayed.

Koussevitzky, with economy of gesture and utter surety as to the efects he desired, molded the mighty orchestra to his will, so that the music emerged as the production of one genius, expressing the thoughts of the composer.

An instance of the amazing art of the conductor was revealed in the performance of the prelude to Moussorgsky's "Khovantchina." It is a work that has been a tested standby of radio and concert programs, used extensively as a time filler.

* * *

YET, AS PERFORMED by the Boston orchestra, it became the loveliest of tone paintings, charming and expressive to the veriest breath of sound.

Richard Strauss' "Till Eulenspiegal," revealed another facet of Koussevitzky's musicianship. The engaging impudence of the topical themes was never better expressed. The whole composition became a story told in the best tradition.

The Tschaikowsky symphony ended the evening. The audience almost shattered the roof with its applause. The concert was the first in a series of four appearances by major orchestras.

DETROIT, MICH.
NEWS

DEC 1 2 1946

BACKSTAGE NOTE: Serge Koussevitzky ruined three white shirts during his concert here . . . soaked 'em with perspiration during his amazing antics on the podium . . . the ripped 'em out at the arms . . . ONLY ONE thing missing in that Lafayette production of "Burlesque" . . . Bert Lahr ought to gladden the audience with an after-piece . . . his terrific rendition of the cowardly lion bit from "The Wizard of Oz."

Happy Marriage

The announcement that the John Hancock Life Insurance Company will sponsor the Boston Symphony Orchestra on the air brings together two old New England institutions. It has the additional merit of wiping out the orchestra's deficit for the current year. Congratulations are in order.

Dec 11

DEC 1 2 1946
Portland Me

Current Comment

Butter's Vulnerability
St. Louis Star Times

The war years have contributed to popular support of the margarine industry in its battle with butter. Many housewives turned to margarine for the first time during the butter shortage; and that they found it a desirable substitute is conceded even by the Milwaukee Journal, published in a state where any mention of the stuff is considered little short of heresy.

Now the margarine manufacturers have decided to attack the federal law which taxes colored margarine 10 cents a pound, and to get whatever concessions they can in the 25 states which have discouraged sale of their product with special taxes, licenses and prohibitions against its use in state institutions.

Statutory handicaps imposed on margarine are wrong in prinicple, barring those which fix standards of purity and food value. They stand up only because law-makers have not been able to resist the powerful farm and creamery lobbies. But if ever there was a time when public sentiment could be mobilized against such special legislation, it is now when butter costs around 90 cents a pound in St. Louis—and more in some places. The dairy industry had better be looking to its defenses—to a lowering of prices, that is.

Still Happier Marriage
Boston Herald

Owing to misinformation received on Tuesday regarding the arrangements uniting the Boston Symphony Orchestra and the John Hancock Mutual Life Insurance on the air waves, this paper stated that the contract wiped out the orchestra's deficit for the current season. We are now informed that there remains a deficit of about $46,000. In explanation of the failure of the radio contract to end the deficit, it is stated that part of the proceeds from the insurance company will be used to increase the remuneration of Conductor Koussevitzky and his players. We say, then, that this marriage of two old New England institutions is an even happier one in adding to the reward of these outstanding musisians. It ought to be easy to make up the remaining deficit. Let's go, Boston!

WORCESTER, MASS.
GAZETTE

DEC 1 2 1946

Crashes 'Man's World' as First Hub Symphony Woman Pianist

WATERTOWN, Dec. 12 (UP)—A petite brunette, who next Tuesday will become the first woman ever to play as a pianist for the Boston Symphony Orchestra in its 66-year history, said today she was "thrilled to be given the chance in a man's world."

"You know how people always say that the musical world belongs to men," Miss Luise Vosgerchian, 22, of Watertown said in an interview. "Well, I'm proud to have this chance—as a woman—to play with the greatest orchestra in the world."

Invited by Associate Conductor Richard Burgin to play with the orchestra at three concerts next week, Miss Vosgerchian will fill the coveted but more conventional role of guest soloist Friday afternoon and Saturday evening at Boston Symphony Hall.

On Tuesday evening at Harvard's Sanders Theater in Cambridge, however, Miss Vosgerchian will establish a precedent by substituting for Lukas Foss, the orchestra's official pianist, in their rendition of Igor Stravinsky's Symphony in three movements written in 1945.

Miss Vosgerchian, who started studying piano when she was seven years old, said she has been practicing all day every day since Burgin's invitation last Thursday. She said an opportunity to appear with the Boston Symphony was "the dream of every young pianist and absolutely the mostt hrilling thing that's ever happened to me."

In 1941, Miss Vosgerchian won a prize awarded by the New York Philharmonic Symphony for an original composition, "Window Shopping," an orchestral sketch with piano which she performed with that group. She will give a recital at Town Hall in New York Feb. 16.

NEW YORK, N. Y.
JOURNAL OF COMMERCE

DEC 1 2 1946

John Hancock Mutual Life Makes Its Bow in Radio

The John Hancock Mutual Life Insurance Co. is sponsoring a series of concerts of the Boston Symphony Orchestra over a coast-to-coast network of the American Broadcasting Co. The first concert in the series will be broadcast from Symphony Hall in Boston on Jan. 21. This program will continue every Tuesday evening at 8:30 (EST) through the winter and spring.

WALTHAM, MASS.
NEWS TRIBUNE

DEC 1 2 1946

Watertown Pianist First Woman Symphony Player

WATERTOWN, Dec. 12 (UP)—A petite 22-year-old brunette, who next Tuesday will become the first woman ever to play as a pianist for the Boston Symphony Orchestra in its 66-year history, said today she was "thrilled to be given the chance in a man's world."

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Miss Vosgerchian lives at 74 West Boylston street, Watertown.

OIL CITY, PA.
BLIZZARD

DEC 1 2 1946

STATUES ORGANIZED BUT WORK ALL HOURS

Boston—(AP)—Even the statues can "hear perfectly" in Boston's 46-year-old Symphony Hall, first auditorium in the world to be built in known conformity to acoustical

laws. The Boston Symphony Orchestra dedicating a plaque to the designer, the late acoustical architect, Wallace C. Sabine, was told by his widow, that the 16 classical plaster statues surrounding the second balcony had a practical purpose.

"They break up the sound waves and prevent undue reverberation," she said.

QUINCY, MASS.
PATRIOT LEDGER

DEC 1 2 1946

Chance To Play With Hub Symphony Thrills Petite Watertown Girl

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DEC 1 2 1946

Petite Brunette Thrilled At Chance With Orchestra

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CHICAGO, ILL.
TRIBUNE

DEC 12 1946

ON THE AISLE

A Mixup in Maestros Pays Conversational Dividends as Old Friends Meet

By Claudia Cassidy

The voice on the telephone last Friday was familiar and welcome. "How are you, Maestro?" I asked, settling back to enjoy a chat with my cherished friend, Giorgio Polacco. And we exchanged greetings and made an engagement for luncheon. Then the Maestro asked, "How is your musical season getting along?" and I thought it odd that he should, as we had discussed it only a few nights before, but I admitted that it could be improved. Then he said, "Do you anticipate an improvement?" and I said, "I certainly do, when the Boston orchestra plays tonight." A warm chuckle at the other end of the line pulled me up short. It was distinctly a Russian chuckle, without a tinge of Italian. "Wait a minute," I said, "Which Maestro is this?" "Which one did you think?" said the voice, enjoying my discomfiture. "Maestro Koussevitzky," I confessed, "I may as well admit it. I thought you were Maestro Polacco."

But it turned out to be a happy accident, for after the Sunday concert the two friends renewed old acquaintance, the one saying "Unsurpassable!" and "Sublime!" about Koussevitzky's glorious concert, the other recalling that no "Pelléas and Mélisande" had pleased him quite as much as Polacco's in the days when the Chicago Opera took its treasures to Boston. And the good talk glowed warm and friendly as your own fire on a winter night.

Koussevitzky told us about his life in Russia, and about the Russian habit of honoring its generals beyond their artistic capacities by placing them in responsible musical posts, recalling the one general indignant that the czar's orchestra should tolerate second violins when it could afford to hire a full contingent of firsts, and the other who watched the percussion players thru their long waits and demanded to know why those idle fellows didn't earn their pay.

Koussevitzky himself was a director—I refrain from saying director general—of music under the Kerensky regime, but survived the bolsheviks, perhaps because of the family reputation as radicals, perhaps because of his years of taking his concerts to the Russian people. Only his property was forfeit to the state, and while he may speak with mild regret of a beloved painting, the irreparable loss was his music library, ranging from Palestrina to 1914.

When he came to Boston to take over the orchestra, Koussevitzky fired 53 players in three years, then started to build. It took him seven years, but once that orchestra was created it was a little like the Chicago Symphony under Thomas and Stock. You had to quit or pass your prime as a player in order to leave it.

But even creating and sustaining the world renowed Boston orchestra was not enough for this man. Always ready to help young musicians, he has given their work heartening encouragement, sometimes because, as he says, "If there are 20 bars worth encouraging, you must help." And his Tanglewood school and festival are dear to his heart because he hopes that in some who will come there to be helped lies a share in the future of music. He spoke of one boy, whose application was the first to arrive when the post-war reopening was announced. The boy wants to be a conductor, and the man who is working with him says he doesn't learn by the month or the week or the day, but "every five minutes."

He and Polacco both hoped that boy would use a baton, agreeing that no manipulation of hands, however eloquent, captures the baton's technique. But just to show you what kind of man Koussevitzky is, and why he is idolized by so many young musicians, do you suppose he broke his baton in disgust because some of his favorites declined to use it? No, he just spent hours working with his hands to discover how best in manual terms to impart the baton's dexterity to these gifted youngsters who spurn it.

SALEM, MASS.
NEWS

DEC 13 1946

Reviews On New Books

By W. G. ROGERS

SERGE KOUSSELVITZKI: THE BOSTON SYMPHONY AND THE NEW AMERICAN MUSIC, BY HUGO LEICHTENTRITT (HARVARD) THE LIFE AND WORKS OF BEETHOVEN, BY JOHN BURKE (Mowern Library)

It's Boston's turn today in the book column as it is so very often Boston's turn in a music column; the Bay State's illustrious conductor is the subject of one volume, and his orchestra's historian is the author of the other.

From 1924, when Russian-born Koussevitzky assumed his present post, to 1944, according to Leichtentritt's count, the Boston Symphony played for its fortunate audiences 66 new American compositions for the first time, and in all 162 American works. Though these figures are of course very small compared to the total number programmed, they probably break all records set by other orchestras, and that is eternally to Koussevitzy's credit.

Of these compositions, 12 were by E. B. Hill, 11 by Aaron Copland, nine by Ernest Bloch, nine by Walter Piston, and so on. Whether by older men like Hill and Hadley, or by their juniors such as Copland, Schuman, Bernstein and Barber, the compositions are briefly analyzed and assigned their places in our general musical scent. Among other judgments unlikely to start any argument are the high rank given to Martinu's First Symphony, Piston's Second and Harris' Third, and the primacy accorded Copland's "Appalachian Spring" among his other works.

The author speaks with some reservations, however, about Copland and Bernstein, and dismisses Antheil, Varese and Ives somewhat brusquely. His chapter on "Artis Koussevitzky," as conductor, is not too helpful. In general he tends to assume that American music and Boston music are synonymous. Chicago, Philadelphia and New York are apt sourly to wish he had got around a little more . . . but the fact is, if you live in Boston, you don't need to.

Burk's book, first published in 1943, is divided about evenly between biography and a catalogued description of the 135 numbered works plus some others.

This Clipping From
UNION CITY, N. J.
HUDSON DISPATCH

DEC 13 1946

Books

By W. G. ROGERS

SERGE KOUSSEVITZKY: THE BOSTON SYM[illegible] THE NEW AMERICAN MUSIC, by Hugo Leichtentritt (Harvard; $3); THE LIFE AND WORKS OF BEETHOVEN, by John N. Burk (Modern Library; $1.10.)

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This Clipping From
LAWRENCE, MASS.
EAGLE

DEC 13 1946

Literary Guidepost

By W. G. ROGERS

SERGE KOUSSEVITZKY: THE BOSTON SYMPHONY AND THE NEW AMERICAN MUSIC by Hugo Leichtentritt (Harvard; $3); THE LIFE AND WORKS OF BEETHOVEN, by John N. Burk (Modern Library; $1.10).

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AUGUSTA, ME.
KENNEBEC JOURNAL

DEC 13 1946

Literary Guidepost

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DEC 13 1946

AROUND THE DIAL

'Home Edition' Changes Format

Boston Symphony Gains Insurance Sponsorship

By BEE OFFINEER, Radio Editor

"HOME EDITION," heard Monday through Friday at 11:30 a. m. over WAKR, is due for a change of format. A complete daily drama called "Hollywood Story" will air over the eastern half of the ABC network. Galen Drake will broadcast in the west only. "Hollywood Story" is based on the people who live and work in the film capital. New series debuts on Dec. 30.

The Boston Symphony orchestra has found itself a sponsor. Beginning on Jan. 21, 1947, it will air under the bankroll of an insurance company. The concerts, now broadcast at 9:30 p. m. on Tuesdays, will be switched to 8:30 effective with the January date.

A series of yuletide programs has been scheduled for 3:15 p. m. over WHKK and the Mutual network, beginning Monday. First of these is titled "America Goes Shopping," featuring interviews with shoppers in New York City, Omaha and Salt Lake City. Second broadcast, for Tuesday, is titled "Christmas With the U. S. Navy." Fleet Adm. Chester W. Nimitz is to be guest speaker.

* * *

Saturday Daytime

VARIETY, drama and music, both serious and popular, are on tap for the stay-at-home listeners tomorrow. Here's a brief review of some of the programs to be heard.

Station WAKR lists "Kent State Radio Workshop" at 11:30 a. m. with "Petit Jockie" as the drama. Written by Kenneth Goldstein, student, the play's cast includes Edith Tedford, Phil Hartman, Duane Budner, Joe McNaughton and Frank Fedorka ....Strauss' "Der Rosenkavalier," second of six operas selected by the radio listeners for this season's weekly broadcast from the Metropolitan, starts at 2 p. m. The cast follows:

"DER ROSENKAVALIER"

"Octavian"	Rise Stevens
"Princess"	Irene Jessner
"Sophie"	Eleanor Steber
"Majordomo"	Emery Darcy
"Valzacchi"	Alessio de Paolis
"Annina"	Herta Glaz
"Faninal"	Frederick Lechner
"Marianne"	Thelma Votipka
"Baron Ochs"	Emanuel List

Other principal roles sung by Maxine Stellman, Irene Jordan, Thelma Altman, Lillian Raymondi, Lodovico Oliviero, Anthony Marlowe, Gerhard Pechner, Leslie Chabay, Kurt Baum, Edward Caton, Lorenzo Alvary, Ludwig Burgstaller and Peggy Smithers.

MISS STEBER

ATTRACTIVE ELEANOR STEBER will sing the role of "Sophie" when "Der Rosenkavalier" is broadcast by the Metropolitan Opera on Saturday. Dial WAKR at 2 p. m.

DECEMBER 14, 1946

phony on Second Hearing

Piatigorsky as Soloist in Haydn Concerto

By Winthrop P. Tryon

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, concluded its western tour yesterday afternoon with a visit home, where it stays a while before a swing down in the New York direction. It returned to Symphony Hall for its ninth pair of concerts in the regular Boston series, bringing the Aaron Copland Symphony No. 3, which it has been exhibiting on the road. To vary matters in pleasant fashion, it called in Gregor Piatigorsky to illustrate his gifts in the Haydn Concerto in D major for Violoncello. As a reminder of days gone, it offered a couple of informal readings in Wagner—Prelude to "Lohengrin" and Prelude to "Meistersinger."

Possibly it would be proper to refer to the leading work on the program as the Koussevitzky-Copland Symphony, for the reason that the Koussevitzky Music Foundation commissioned it, and all Mr. Copland did was to write it. At any rate, here is how the case stands—Dr. Koussevitzky has made the Symphony No. 3 like something his very own. There can be no doubt whatever that he regards it as representing the highest hopes of the Foundation, and as therefore inviting the most serious attention of his audiences.

To judge how the Friday afternoon subscribers took the Symphony, hearing it now for the second time since its completion three months ago, the applause hardly amounted to an indication; for everybody was glad to welcome Dr. Koussevitzky back to the platform and happy to commend his brilliant handling of the players in this repeated Boston performance. But the public rarely receives an unaccustomed type of music with outward expression of enthusiasm. It feels surprise at the time, and it comes out with approval, if at all, a long while afterwards.

Whatever the event may be, there can no great harm result if someone right now gives No. 3 all possible praise, describing it as an effort right out in the international artistic front, and as an accomplishment that leaves men like Strauss and Ravel, to say nothing of Stravinsky and Prokofiev, trailing.

Up to now, composers have treated the modern orchestra as nothing but an enlarged and amplified classic ensemble. We had only to listen to Wagner yesterday to be convinced of that. Copland discovers in it an altogether new compound of sonorities, capable not only of proclaiming old verities with larger voice, but also of searching out thoughts hitherto hidden. His manner of making a melody struggle up through an overlay of discord is in for being much imitated, we may be sure. But he is there first and ahead of them all.

The No. 3, whatever the comment may amount to, could with reason be denominated the Symphony of the Fanfare. For the episode for brasses in the fourth movement, the finale, sounds like music composed to stay. The whole construction, though, has outline and proportion. It has progress. It has unity. It puts the United States, venturesome to say so or not, out of a following into a leading position in music.

Speaking of the soloist, Mr. Piatigorsky showed unwillingness to be acclaimed for his playing in the quaint Haydn Concerto. He knew that he and the reduced group of executants supporting him were there just for relief and contrast. But what a pleasure to hear his warm-voiced 'cello again, and what an old-fashioned joy the cadenza of the opening Allegro!

NEW YORK TIMES

DEC 15 1946

OUR MUSIC

The National Music Council has completed a comprehensive job of combing all the programs played last season by the twenty-four orchestras in this country who operate on a budget of $100,000 or more. Its seventh annual survey finds that these orchestras played 175 works by American-born composers, as against 142 the season before. The figure represented 9.2 per cent of all the 1,913 works performed.

The New York Philharmonic-Symphony played the largest number of the works by American-born—twenty. The Boston Orchestra was second with fourteen. Third was Cincinnati with thirteen. The Rochester Philharmonic played eight, but it topped the percentage list, for this represented 17.8 per cent of all the works it performed, where the New York Philharmonic's twenty formed only 15.4 per cent of its programs.

NEW YORK, N. Y.
HERALD TRIBUNE

DEC 15 1946

Mrs. Carlos de Heredia, Music Festival Founder

Trustee of Berkshire Concerts From Start in 1934

Special to the Herald Tribune

LENOX, Mass., Dec. 14.—Mrs. Georgie Bruce Cook de Heredia, eighty-one, one of the founders of the Berkshire Music Festival, died here yesterday at her summer home, Wheatleigh. Her home in New York is at 110 East Seventieth Street.

Mrs. de Heredia helped to found the Reconstruction Hospital, 395 Central Park West, New York, during the first world war. She was a charter member of the Colony Club of New York and had been a trustee of the Berkshire Festival since it was begun in 1934. She was an associate manager of the Lenox Library here and a member of the Lenox Club.

She was born in Bath, N. Y., the daughter of the late Henry H. Cook, a New York banker. She was married to Carlos M. de Heredia in 1891 and lived in Paris during most of her married life. Her husband died in 1918. Surviving are two nieces, Mrs. Robert G. McGregor, of New York, and Mrs. Herbert L. Gutterson, of Washington.

SAN FRANCISCO, CALIF.
COMMERCIAL NEWS

COMPANY SPONSORING SYMPHONY

The John Hancock Mutual Life is the latest large life insurance company to "take to the air" with a program of fine music. Starting January 21 the company sponsors a series of concerts by the Boston Symphony Orchestra over a coast to coast network of the American Broadcasting Company through 58 stations. This is the first venture of the company in this type of advertising although it is understood that the communications will be of high character and limited with more of an institutional tone than blatantly commercial. The program will be heard here at 5:30 p. m.

NEW YORK TIMES

DEC 15 1946

By ROSS PARMENTER

FEELING the composer is the "orphan in America's musical panorama," a group in Illinois has banded together to do something about what it calls "the professional destitution of the average creatively minded musician, particularly those who write in the smaller forms—the non-orchestral, vocal and choral idioms." Known as the Illinois Composers Guild, the group is planning monthly forums to which composers from all States may submit their works for performance and evaluation. The group hopes to present the best works submitted at a spring concert and to interest publishers in works it appraises. John Alden Carpenter and Leo Sowerby are among the five incorporators.

NEW WORK: The 82-year-old Richard Strauss has written a new work, called "Metamorphoses." Besides calling for ten violins, five violas, five 'celli and three bassos, it requires eighteen solo strings. The composer has offered the American première to Serge Koussevitzky, who has accepted it and will perform the work with the Boston Symphony Jan. 3.

FOR 'CELLO: Aram Khatchaturian, Armenian composer, has completed a 'cello concerto which has already received its première at the Moscow Conservatory. "The oriental flavor," writes the critic of the Moscow News, "is emphasized in the instrumentation, which is lavish and luxurious to the point of extravagance."

SOVIET OPERA: A new Soviet opera will be performed next month for the first time at the State Theatre of Opera and Ballet in Ashkhabad, Turkmenia. Known as "Kemine and Kazi," it is laid in the eighteenth century and tells the story of Kemine, Turkmenia's national poet. The composer is Veli Mukhadov, the son of a folk bard who sang songs and ballads accompanying himself on an instrument known as a dutar. Young Mukhadov showed unusual ability while at the Ashkhabad Music School. Rheinhold Gliere heard of him and saw that he was sent to the Moscow Conservatory in 1936. During the war the composer visited the front lines and composed patriotic songs. In addition to the opera he has also composed a ballet since the war. "Ak-Pamyk," which depicts the life and work of Turkmenian collective cotton farmers.

NEW REVIEW: As an adjunct to its activities in fostering the interchange of music and musicians between this country and Soviet Russia, the American-Soviet Music Society is now publishing a magazine devoted to news and feature articles dealing with contemporary musical activities in both the USA and the U.S.S.R. The periodical is known as the American-Soviet Music Review.

This Clipping From

NEW YORK TIMES

DEC 19 1946

CINCINNATI GETS JOHNSON

He Replaces Goossens as Leader of Orchestra for 1947-48

CINCINNATI, Dec. 18 (AP)—Thor Johnson, 34-year-old Wisconsin-born musician, today was appointed conductor of the Cincinnati symphony orchestra for the 1947-48 season.

Mr. Johnson, who was conductor of the first symphony orchestra in the Army during the recent war, succeeds Eugene Goossens, who recently announced his resignation to accept a position as conductor of the Sydney (Australia) symphony, effective in April.

The board described Mr. Johnson as a protégé of Sergei Koussevitsky, conductor of the Boston symphony orchestra. Recently he was orchestra conductor at the Juilliard School of Music in New York.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

DEC 19 1946

Fund Will Be Raised To Rebuild Queen's Hall

When the Boston Symphony Orchestra and Berkshire Symphonic Festival Inc. joined hands for British War Relief at Tanglewood in 1940, residents of the Berkshires had quite a share in raising the total of more than $23,000. Of this amount, $5000 was sent to Myra Hess, the well-known British pianist, to help her continue her daily concerts in Queen's Hall, London.

The check arrived in London just before Miss Hess was to announce, that for lack of funds, she was being forced to discontinue the concerts. In grateful tribute, Miss Hess sent Dr. Serge Koussevitzky of the Boston Orchestra a telegram of thanks.

Then in 1941, Queen's Hall was bombed out. Now through the interest of a number of Americans, notably Mrs. Guy P. Gannett of Portland, Me., president of the National Federation of Music Clubs, funds will be raised to rebuild the hall. It i salso the federation and Mrs. Gannett who are sponsoring the building of the replica of Hawthorne's little red house at Tanglewood. Excavations for this project are well under way.

According to an announcement by Mrs. Gannett the campaign for the rebuilding of the famous concert auditorium will be conducted in this country under the auspices of the Federation's International music relations committee under the cochairmanship of Olga Samaroff-Stokowski and Charles Cooke, both of New York. Myra Hess will head the campaign in Great Britain.

Mrs. Gannett said that while the federation will not assume the responsibility for raising the full quota in the United States, its international music relations state chairmen will head the drive in their various states, and seek contributions from influential and internationally minded persons of broad musical interest. Contributions may be sent to the International Music Relations Committee at 28 Beekman Place, New York 22.

NEW YORK, N. Y.
HERALD TRIBUNE

DEC 20 1946

Thor Johnson to Conduct Cincinnati Orchestra

CINCINNATI, Dec. 18 (AP).—Thor Johnson, thirty-four-year-old American-born musician, Wednesday was appointed conductor of the Cincinnati Symphony Orchestra for the 1947-'48 season.

Mr. Johnson, who was conductor of the First Symphony Orchestra in the United States Army during World War II, succeeds Eugene Goossens, who recently announced his resignation to accept a position as conductor of the Sydney, Australia, symphony, effective next April.

The board described Mr. Johnson as a native of Wisconsin and a protege of Serge Koussevitsky, conductor of the Boston Symphony Orchestra. He was educated in Winston-Salem, N. C.

Prior to his military service Mr. Johnson was conductor of the Ann Arbor (Michigan) May Festival and the Grand Rapids Symphony Orchestra.

He served as guest conductor of the New York Philharmonic Orchestra and recently was orchestra conductor at the Juilliard School of Music, New York.

PRINTERS INK WEEKLY
NEW YORK, N. Y.

DEC 20 1946

. . . The John Hancock Mutual Life Insurance Co. sponsors a series of concerts of the Boston symphony orchestra over ABC starting Jan. 21 . . .

KNOXVILLE, TENN
NEWS-SENTINEL
12/22/46

New Beethoven Book

MODERN LIBRARY has added to its excellent series The Life & Works of Beethoven, by John N. Burk, historian of the Boston Symphony Orchestra ($1.10); and Henry James' The Wings of the Dove (95c). . . .

One of the most fascinating of quiz books is Sylvan Hoffman's How Much Do You Know? (Farrar, Straus, $2.50). The wide range of subjects is drawn from popular magazines and radio programs . . .

TIDE
NEW YORK, N.Y
12/20/46

John Hancock Mutual Life Insurance has appointed BBD&O to place its big, new radio program, sponsorship of the Boston Symphony Orchestra, which will start next month over American Broadcasting. Its other advertising will remain with McCann-Erickson.

* * * * *

PROVIDENCE, R. I.
BULLETIN

DEC 21 1946

Just Plain Johnson

"I see that a man with the incredible name of Johnson has been appointed conductor of the Cincinnati Symphony Orchestra."

"What you mean, incredible?"

"Why, Johnson's just a plain ordinary Amurrican name. How can a fellow with a name like that conduct a big symphony orchestra?"

"You mean he don't know music?"

"On the contrary he knows a lot of music. Must. He's a protege of Koussevitsky. He has been orchestra conductor at the Juilliard School of Music in New York. He conducted the first symphony orchestra in the army during the war, when he must have got a first-class workout. Oh, he knows his music all right. And he must have something on the ball or the Cincinnati orchestra wouldn't hire him; for they know music too, but . . ."

"But what?"

"Well, he wasn't born abroad. He hasn't gone abroad and come back with a foreign twist to his name—Jonsky, say, or Yohannev. For all I know he didn't even marry a foreign singer; and if he did, why, she's just Missus Johnson now. So what are the Amurrican people going to think of big symphony music with just a plain Johnson on the box?"

"The Washington Senators did all right with one."

"Yes, but that was baseball; that's our game. But music's foreign stuff or it isn't any good and especially conductors."

"Say, I guess you're right. I guess I never took a practical view of it. I guess I just like to listen."

"Well I certainly hope this fellow Johnson—Thor Johnson his first name is. Thor might help—I certainly hope he makes good. One or two more Johnsons and Blacks and Hansons and Kruegers and a couple of Smiths, and maybe we Amurricans will wake up and realize we got something just as good, as the druggist says."

"Maybe."

ST. MARY'S, PA.
PRESS

DEC 21 1946

An insurance company may underwrite the Boston Symphony, now on ABC on a sustaining basis. It's a one-million-dollar time and talent deal for a year.

HANOVER, PA.
SUN

DEC 21 1946

The Coq Rouge, 65 East 56th street, New York, comes forth with an announcement beginning Monday, January 6, the famed and excellent restaurant will be open daily (except Sunday) for luncheon from noon on. Since the Coq Rouge discontinued their original, and very popular, policy of opening for luncheon some years back, customers have been clamoring for a return to same, and Host Frank Bonacchini has at long last listened to their pleas . . .

* * *

Charles Muench, conductor of the famed Paris Conservatory Orchestra, arrived by TWA plane on Tuesday for his first visit to this country. Mr. Muench will be guest conductor of the New York Philharmonic-Symphony the last week in January and first in February. Prior to his engagement with the Philharmonic-Symphony, Muench will conduct the Boston Symphony. Later he will conduct the Montreal Concerts Symphoniques, the Chicago Symphony and the Los Angeles Philharmonic.

Muench's Philharmonic programs will feature French music. He will present the Honnegger Symphony No. 3 (Liturgique) for the first time in this country; Debussy's "Images", "Iberia" and "La Mer"; Ravel's "La Valse", "Le Tombeau de Couperin" and "Daphnis et Chloe"; and the Roussel Symphony No. 3 will also be played under his direction.

* * *

NEW YORK, N. Y.
HERALD TRIBUNE

DEC 22 1946

Paris Director Here; To Lead U.S. Orchestras

Charles Munch Tells How French, in War, Refused to 'Digest' Nazi Kultur

The liberation of France brought more than physical freedom to the musicians who had chafed for years under the Nazi yoke, Charles Munch, director of the Societe des Concerts du Conservatoire in Paris, said in an interview at the St. Moritz yesterday. To them it meant the re-establishment of international contacts in the world of music.

In November, 1945, soon after the liberation, Mr. Munch enjoyed the first fruits of this renewal of contacts when he was flown to England to conduct the London Philharmonic and the British Broadcasting Company orchestras.

He Will Tour U. S.

Now he is in the United States for a series of appearances as guest conductor. His first concert will be with the Boston Symphony Orchestra next Friday night. Then he will go to Chicago, Los Angeles and Montreal. The last week in January and the first week in February he will appear as guest conductor of the Philharmonic-Symphony Society of New York.

"You cannot imagine what it means," Mr. Munch said, "to be isolated for years without news or contacts from abroad. All we had was German Kultur rammed at us, and that we refused to digest."

When the Nazis took over Paris, Mr. Munch said he at first refused to conduct under their auspices, but finally consented to do so to avoid disbanding of the orchestra or his replacement by a German conductor. He turned his fees over to the resistance movement and steadfastly refused to play German music, except the classics which he would have played anyway.

Defended His Players

"They made an attempt to send some of my musicians into Germany," he recalled, "but they never got one away from me."

He said he also repulsed attempts by the Nazis to inquire into the racial background of his orchestra members, telling the inquisitors that "musicians are musicians, not races."

Throughout the war the Societe des Concerts du Conservatoire presented two concerts a week, on Saturday and Sunday afternoons, since blackouts and regulations made it impossible to give them at night.

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DAVENPORT, IA
DEMOCRAT
2/22/46

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This Clipping From

NEW YORK TIMES

DEC 19 1946

CINCINNATI GETS JOHNSON

He Replaces Goossens as Leader of Orchestra for 1947-48

CINCINNATI, Dec. 18 (AP)—Thor Johnson, 34-year-old Wisconsin-born musician, today was appointed conductor of the Cincinnati symphony orchestra for the 1947-48 season.

Mr. Johnson, who was conductor of the first symphony orchestra in the Army during the recent war, succeeds Eugene Goossens, who recently announced his resignation to accept a position as conductor of the Sydney (Australia) Symphony, effective in April.

The board described Mr. Johnson as a protégé of Sergei Koussevitsky, conductor of the Boston symphony orchestra. Recently he was orchestra conductor at the Juilliard School of Music in New York.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

DEC 19 1946

Fund Will Be Raised To Rebuild Queen's Hall

When the Boston Symphony Orchestra and Berkshire Symphonic Festival Inc. joined hands for British War Relief at Tanglewood in 1940, residents of the Berkshires had quite a share in raising the total of more than $23,000. Of this amount, $5000 was sent to Myra Hess, the well-known British pianist, to help her continue her daily concerts in Queen's Hall, London.

The check arrived in London just before Miss Hess was to announce, that for lack of funds, she was being forced to discontinue the concerts. In grateful tribute, Miss Hess sent Dr. Serge Koussevitzky of the Boston Orchestra a telegram of thanks.

Then in 1941, Queen's Hall was bombed out. Now through the interest of a number of Americans, notably Mrs. Guy P. Gannett of Portland, Me., president of the National Federation of Music Clubs, funds will be raised to rebuild the hall. It i salso the federation and Mrs. Gannett who are sponsoring the building of the replica of Hawthorne's little red house at Tanglewood. Excavations for this proj ect are well under way.

According to an announcement by Mrs. Gannett the campaign for the rebuilding of the famous concert auditorium will be conducted in this country under the auspices of the Federation's International music relations committee under the cochairmanship of Olga Samaroff-Stokowski and Charles Cooke, both of New York. Myra Hess will head the campaign in Great Britain.

Mrs. Gannett said that while the federation will not assume the responsibility for raising the full quota in the United States, its international music relations state chairmen will head the drive in their various states, and seek contributions from influential and internationally minded persons of broad musical interest. Contributions may be sent to the International Music Relations Committee at 28 Beekman Place, New York 22.

NEW YORK, N. Y.
HERALD TRIBUNE

DEC 20 1946

Thor Johnson to Conduct Cincinnati Orchestra

CINCINNATI, Dec. 18 (AP).—Thor Johnson, thirty-four-year-old American-born musician, Wednesday was appointed conductor of the Cincinnati Symphony Orchestra for the 1947-'48 season.

Mr. Johnson, who was conductor of the First Symphony Orchestra in the United States Army during World War II, succeeds Eugene Goossens, who recently announced his resignation to accept a position as conductor of the Sydney, Australia, symphony, effective next April.

The board described Mr. Johnson as a native of Wisconsin and a protege of Serge Koussevitsky, conductor of the Boston Symphony Orchestra. He was educated in Winston-Salem, N. C.

Prior to his military service Mr. Johnson was conductor of the Ann Arbor (Michigan) May Festival and the Grand Rapids Symphony Orchestra.

He served as guest conductor of the New York Philharmonic Orchestra and recently was orchestra conductor at the Juilliard School of Music, New York.

PRINTERS INK WEEKLY
NEW YORK, N. Y.

DEC 20 1946

. . . The John Hancock Mutual Life Insurance Co. sponsors a series of concerts of the Boston symphony orchestra over ABC starting Jan. 21 . . .

KNOXVILLE, TENN
NEWS-SENTINEL
12/22/46

New Beethoven Book

MODERN LIBRARY has added to its excellent series The Life & Works of Beethoven, by John N. Burk, historian of the Boston Symphony Orchestra ($1.10); and Henry James' The Wings of the Dove (95c). . . . One of the most fascinating of quiz books is Sylvan Hoffman's How Much Do You Know? (Farrar, Straus, $2.50). The wide range of subjects is drawn from popular magazines and radio programs . . .

NEW YORK, N.Y
12/20/46

John Hancock Mutual Life Insurance has appointed BBD&O to place its big, new radio program, sponsorship of the Boston Symphony Orchestra, which will start next month over American Broadcasting. Its other advertising will remain with McCann-Erickson.

* * * * *

PROVIDENCE, R. I.
BULLETIN

DEC 21 1946

Just Plain Johnson

"I see that a man with the incredible name of Johnson has been appointed conductor of the Cincinnati Symphony Orchestra."

"What you mean, incredible?"

"Why, Johnson's just a plain ordinary Amurrican name. How can a fellow with a name like that conduct a big symphony orchestra?"

"You mean he don't know music?"

"On the contrary he knows a lot of music. Must. He's a protege of Kousevitsky. He has been orchestra conductor at the Juilliard School of Music in New York. He conducted the first symphony orchestra in the army during the war, when he must have got a first-class workout. Oh, he knows his music all right. And he must have something on the ball or the Cincinnati orchestra wouldn't hire him; for they know music too, but . . ."

"But what?"

"Well, he wasn't born abroad. He hasn't gone abroad and come back with a foreign twist to his name—Jonsky, say, or Yohannev. For all I know he didn't even marry a foreign singer; and if he did, why, she's just Missus Johnson now. So what are the Amurrican people going to think of big symphony music with just a plain Johnson on the box?"

"The Washington Senators did all right with one."

"Yes, but that was baseball; that's our game. But music's foreign stuff or it isn't any good and especially conductors."

"Say, I guess you're right. I guess I never took a practical view of it. I guess I just like to listen."

"Well I certainly hope this fellow Johnson—Thor Johnson his first name is. Thor might help—I certainly hope he makes good. One or two more Johnsons and Blacks and Hansons and Kruegers and a couple of Smiths, and maybe we Amurricans will wake up and realize we got something just as good, as the druggist says."

"Maybe."

ST. MARY'S, PA.
PRESS

DEC 21 1946

An insurance company may underwrite the Boston Symphony, now on ABC on a sustaining basis. It's a one-million-dollar time and talent deal for a year.

HANOVER, PA.
SUN

DEC 21 1946

The Coq Rouge, 65 East 56th street, New York, comes forth with an announcement beginning Monday, January 6, the famed and excellent restaurant will be open daily (except Sunday) for luncheon from noon on. Since the Coq Rouge discontinued their original, and very popular, policy of opening for luncheon some years back, customers have been clamoring for a return to same, and Host Frank Bonacchini has at long last listened to their pleas . . .

* * *

Charles Muench, conductor of the famed Paris Conservatory Orchestra, arrived by TWA plane on Tuesday for his first visit to this country. Mr. Muench will be guest conductor of the New York Philharmonic-Symphony the last week in January and first in February. Prior to his engagement with the Philharmonic-Symphony, Muench will conduct the Boston Symphony. Later he will conduct the Montreal Concerts Symphoniques, the Chicago Symphony and the Los Angeles Philharmonic.

Muench's Philharmonic programs will feature French music. He will present the Honnegger Symphony No. 3 (Liturgique) for the first time in this country; Debussy's "Images", "Iberia" and "La Mer"; Ravel's "La Valse", "Le Tombeau de Couperin" and "Daphnis et Chloe"; and the Roussel Symphony No. 3 will also be played under his direction.

* * *

NEW YORK, N. Y.
HERALD TRIBUNE

DEC 22 1946

Paris Director Here; To Lead U.S. Orchestras

Charles Munch Tells How French, in War, Refused to 'Digest' Nazi Kultur

The liberation of France brought more than physical freedom to the musicians who had chafed for years under the Nazi yoke, Charles Munch, director of the Societe des Concerts du Conservatoire in Paris, said in an interview at the St. Moritz yesterday. To them it meant the re-establishment of international contacts in the world of music.

In November, 1945, soon after the liberation, Mr. Munch enjoyed the first fruits of this renewal of contacts when he was flown to England to conduct the London Philharmonic and the British Broadcasting Company orchestras.

He Will Tour U. S.

Now he is in the United States for a series of appearances as guest conductor. His first concert will be with the Boston Symphony Orchestra next Friday night. Then he will go to Chicago, Los Angeles and Montreal. The last week in January and the first week in February he will appear as guest conductor of the Philharmonic-Symphony Society of New York.

"You cannot imagine what it means," Mr. Munch said, "to be isolated for years without news or contacts from abroad. All we had was German Kultur rammed at us, and that we refused to digest."

When the Nazis took over Paris, Mr. Munch said he at first refused to conduct under their auspices, but finally consented to do so to avoid disbanding of the orchestra or his replacement by a German conductor. He turned his fees over to the resistance movement and steadfastly refused to play German music, except the classics which he would have played anyway.

Defended His Players

"They made an attempt to send some of my musicians into Germany," he recalled, "but they never got one away from me."

He said he also repulsed attempts by the Nazis to inquire into the racial background of his orchestra members, telling the inquisitors that "musicians are musicians, not races."

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AVENPORT, IA
EMOCRAT
2/22/46

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PROVIDENCE, R. I.
JOURNAL

DEC 2 2 1946

On the Dial

BY MAURICE DOLBIER

I HAVE been carolled into a mood of good will, and (the program originally scheduled for this time having already been heard) this week's column will resound only with the jingling of merry Christmas bells.

1. I like Bernard Herrman because of his music, and because of the way he conducts other men's music, and because of the things he said when he got back from England, where nearly 6000 persons turned out to hear one of his concerts in Manchester in a rainy night in the midst of a bus strike. Among the things he told a "Variety" reporter: that it was amazing that such a modern medium as radio had developed so many prejudices and traditions in such a short time, and that our practice of discarding fine scripts after one performance only is economic and cultural waste.

2. I like the broadcasts of the Boston Symphony, and I'm glad they're being sponsored, starting Jan. 21, and I'm glad that the broadcasts will move then to an earlier time on Tuesday night, specifically, from 8:30 to 9:30. I hope that the persons who prepare the program notes will lose a little of their zeal in searching out rare and unusual facts or critical quotes about composers and compositions, and stick to the style of the N. Y. Philharmonic or the Philadelphia Orchestra notes. (Hold on! This week you like everybody, remember?)

3. Well, almost everybody. There are some commentators. . .

Let's start again.

3. I like Storm Whaley, the general manager of Station KUOA, the only station in Siloam Springs, Arkansas, who took a wire recorder to New York in October, recorded news and interviews at the United Nations Assembly and airmailed his spools back to Arkansas for daily broadcasts at peak listening times. Now he's lecturing in Arkansas, saying "I'm attempting to make the U. N. live in the minds of the people of this area."

(Note from the almanac: From Arkansas to New York is about 1500 miles; from Providence to New York is 174 miles.)

4. I like William L. Shirer, and I'm sorry to read that his sponsor is going to drop him, and is in the market for a musical show instead. Now if someone would only drop. . . . (Watch it! 'Tis the season to be jolly)

5. I have not lost my fondness for Harold Huber, the actor who impersonates Hercule Poirot, nor for the agency that sends me publicity about him, even though both Huber and the agency have been absent from the column for months. "Harold Huber," says a recent release, "reads a page a day of the telephone directory." Merry Christmas, Mr. Huber! Merry Christmas, you agency you!

And the season's greetings to all!

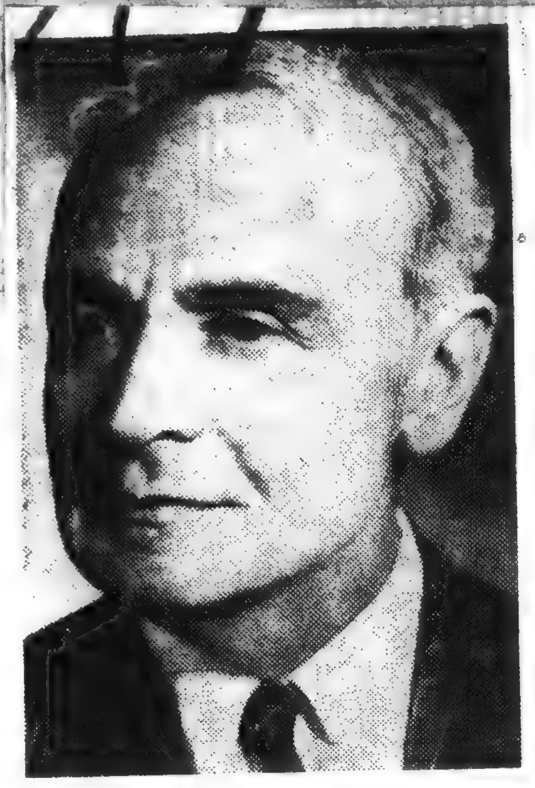
NEW YORK TIMES

DEC 2 2 1946

FRENCH WORKS: Charles Muench, the conductor of the Paris Conservatory Orchestra, who is visiting this country for the first time, is following the example of Manuel Rosenthal, the French conductor who preceded him to this country. He is featuring the work of contemporary French composers on his orchestral programs. He will make his debut conducting the Boston Symphony in its home city two days after Christmas. His first program will include Honegger's Symphony for Strings and "Sonate a due" by Maurice Jaubert, 40-year-old composer who was killed in action during the invasion of France in 1940. Jaubert's work is known only in this country for his scores for the films "Carnet du Bal," "Port of Shadows" and "Daybreak." When he conducts the New York Philharmonic-Symphony Orchestra later in the season Mr. Muench will introduce Honegger's Symphony No. 3 and will lead other French works.

CHICAGO, ILL.
SUN

DEC 22 1946



Serge Koussevitzky

Boston Conductor's Evaluations of Our Composers

SERGE KOUSSEVITZKY. By Hugo Leichtentritt. Harvard U. Press. 199 pp. $3.

By FELIX BOROWSKI

SERGE KOUSSEVITZKY of the Boston Symphony Orchestra undoubtedly is the conductor in America who has inspired the largest amount of literature. This book by Hugo Leichtentritt is less a biography than a critical record of Dr. Koussevitzky's endeavors to put American composers on the artistic map. The author appears to see eye to eye with the famous conductor in his estimation of the native composer. The former turns a cold shoulder to musical conservatism. So does Dr. Leichtentritt.

Dr. Leichtentritt, however, is more mercifully disposed to what he calls the "intermediate generation," to which he assigns Edward B. Hill, Frederick S. Converse, John Alden Carpenter, Charles T. Griffes, Emerson Whithorne, Deems Taylor and Louis Gruenberg. As works of these music-makers have been included in Boston programs they are given more or less discussion and dissection in this volume. But the author reserves the most space, as well as the most laudatory adjectives, for the men in whom Dr. Koussevitzky places the largest confidence and greatest admiration.

These are—and not unnaturally—in a chapter headed "The Russian-American School," which treats of Dukelsky, Berezovsky, Lopatnikoff, Dubensky and Koutzen. Also included is the Czech, Bohuslav Martinu. What is admitted to the sacred Boston circle is discussed in a chapter titled "The New Americanism," in which space is devoted to Aaron Copland and Roy Harris, their styles and an analysis of their more important works. There are also pages on William Schuman, Samuel Barber, Paul Creston, David Diamond and other modern musicians who have been included in Dr. Koussevitzky's favor.

The last two chapters are devoted to "Artist Koussevitzky" and "Koussevitzky as an Educator" respectively. The author, after careful consideration of his subject's great excellencies, finds that no frailties are to be weighed against them.

NEW YORK, N.Y.
JOURNAL AMERICAN

DEC 27 1946

Bruno Jaenicke, Noted Musician

The world of music today mourned Bruno Jaenicke, 59, internationally known French horn player, who died on Christmas Day in his home, 99-56 63rd ave., Forest Hills, Queens.

Mr. Jaenicke served as a soloist with the New York Philharmonic Orchestra from 1921 until his retirement in 1943.

He was a native of Potsdam, Germany. He studied at the musical conservatory in Sondershaven, Germany, where he changed from the violin to the horn upon the advice of one of his teachers.

CAME HERE IN '13.

In 1913 he came to this country and joined the Boston Symphony, remaining with that orchestra for six years before becoming a member of the Detroit Symphony.

He also had played with the New York Chamber Music Society and the Beethoven Association.

The French horn is one of the most difficult of musical instruments to play, and Mr. Jaenicke was regarded as a master of it. He was particularly noted for his playing of solo horn passages from Tschiakowsky's Fifth Symphony and Wagner's opera, "Siegfried."

NEW YORK, N. Y.
HERALD TRIBUNE

DEC 27 1946

Bruno Jaenicke, Retired French Horn Soloist

With N.Y. Philharmonic From 1921 Until 1943

Bruno Jaenicke, fifty-nine, solo French horn player for the Philharmonic-Symphony Orchestra until he retired in 1943, died Wednesday at his home, 99-56 Sixty-third Avenue, Elmhurst, Queens. Mr. Jaenicke was first engaged by the New York Philharmonic in 1921 and retained his position when that orchestra merged with the New York Symphony in 1928.

He was born in Potsdam, Germany, the son of Gustav and Louise Sroka Jaenicke. He received part of his musical education at the musical conservatory in Sondershaven, Germany, where he first studied the violin, changing to the horn at the advice of one of his teachers.

He was already an accomplished artist when he came to the United States in 1913 and joined the Boston Symphony. He remained with this orchestra for six years, and then became a member of the Detroit Symphony, where he remained until he came to New York.

He was regarded as one of the great horn players of the world and was particularly known for his playing of Siegfried's horn call and the horn solo in Tschaikowsky's Fifth Symphony.

Surviving are his wife, Mrs. Marie Helen Jaenicke; two daughters, Mrs. Louise Licht and Mrs. Elsa Thede, and a son, Wa[illegible] Jaenicke.

DEC 28 1946

SERGE KOUSSEVITZKY . . . in action on the podium

Local Boys Make Good

Koussevitzky: He Gave U.S. Composers a Big Break

SERGE KOUSSEVITZKY: The Boston Symphony Orchestra and the New American Music, by Hugo Leichtentritt. Harvard University Press, Cambridge, Mass. 199 pp. $3.

Reviewed by
GEORGE H. L. SMITH

THE year 1924 was a notable one in the history of music in America. The trustees of the Boston Symphony Orchestra had been faced with the problem of finding a leader for their world-famous organization. Their choice fells upon Serge Koussevitzky who had won fame first as a virtuoso of the double bass, and later as a conductor.

Koussevitzky had already stirred the musical publics of Russia and Paris. Most of the musical capitals of Europe had felt his wizardry and warmed to his fiery passion for all that was great in musical art. A conductor of such eminence and promise was a logical choice for an institution that had built its reputation not only on the superb re-creations of the music of the past, but on its leadership in the world of music.

• • •

UPON HIS ARRIVAL in Boston, Koussevitzky set out to accomplish three principal aims. First, he wanted to rebuild and train his orchestra so that it would be capable of the most communicative and revealing performances of the great masterpieces of musical history. Then he wanted to perform the important new music of composers of every nationality that had something real to contribute to the progress of his art. His third aim was simply a new application of an early principle. In Russia he had sought out the new music of Rachmaninoff, Prokofieff and other rising composers; so in France he had furthered the causes of such men as Debussy, Ravel, Honegger, and Roussel. In America he would find the true roots of American culture, he would aid young composers of promise with performances of their works, and he would encourage them with promises of performances and commissions to create new works.

THE TALE that Dr. Leichtentritt tells in his new book on Koussevitzky is mainly concerned with the realization of the conductor's aims through his twenty-two seasons with the Boston Symphony Orchestra. Dr. Leichtentritt has chosen to follow a chronological order, which is a practical and effective method of following Koussevitzky's development and the growth of the composers he has aided. He pauses in his narrative to outline briefly the history of symphonic composition in America, making critical comments on the various groups of composers, as well as the individuals and their music.

• • •

THOSE READERS who are looking for a biography of the conductor will be disappointed. Dr. Leichtentritt has stayed close to his subject. But what a rewarding subject it is! How many composers owe their first hearings, and the steady performances of new work after new work to the faith and the vision of Koussevitzky. The list is too long to give in full, but a few may be named. Such composers as Aaron Copland, Roy Harris, Edward Burlingham Hill, Walter Piston, William Schuman and a dozen others owe their fame and in some measure, their growth t Koussevitzky's ever receptiv friendship. But if his choice ha been wide, it has not been careless He has never performed a work unless he was convinced of its importance. Time has been kind t his choices.

• • •

THIS SIGNAL service to Amer can music has not, of course, bee accomplished at the expense of his torical perspective. Koussevitzk has been astute in building his pr grams.

His whole program has been educational in the best sense, but h has not stopped there. He has gon on to the realization of anothe ambition, formed in his early yea in Russia, and created the Ber shire Music Center where, "in summer of living and working music," a large group of studen may profit from the long exper ence of the conductor and the di tinguished musicians of his orche tra.

NEW YORK TIMES
DEC 29 194

COMPOSERS' LEAGUE

Long-Range Plan to Widen Scope of Its Activities

By OLIN DOWNES

THIS evening the League of Composers gives the second of its three special programs of the season, when Darius Milhaud will speak and direct performances of several of his vocal and instrumental works not previously heard in the United States. The first concert of this series presented Zoltán Kodály and a program of his compositions. The third, on Jan. 12, will pay tribute to Serge Koussevitzky by marking the fifth anniversary of the Koussevitzky Music Foundation, with a concert of works commissioned by that institution, which has so materially aided the cause of the modern composer and his art.

These events represent details of a long-range plan of activities for the new year by which "the pioneering League of Composers," as Lawrence Gilman once described the organization, will extend further the scope of its work on a national scale

The League's most important innovation of its twenty-fourth year will be a new periodical, The Composer's News Record, of which the editor is Everett Helm.

News of Composers

The new publication is designed to cover those branches of music of particular interest to the composer. In one aspect it will be strictly informal, supplying factual knowledge concerning prizes and competitions open to composers, lists of new scores of serious composers, chronicles of first and second performances of new compositions, lists of new manuscript works available in blueprint process, notices regarding festivals and outstanding programs of modern music, and news of film and radio scores.

But The Composer's News Record will be concerned in another way with the expression of composers' problems and the discussion of various situations facing the modern musician. By means of editorials, question box and letters to the editor, opportunity will be offered for the discussion of controversial issues. But The Record will contain no musical criticism and no expression of critical opinion, since these functions fall within the province of the League's magazine Modern Music.

This publication will also contain notices concerning modern music in all parts of the world. Correspondents will be appointed in Europe, South America and various regions of the United States and Canada, with special emphasis upon the universities. Much of the new material, it is anticipated, will come from voluntary contributions of composer-readers. It is hoped especially that there will be a large response from United States composers outside the New York area. The active cooperation of music schools, colleges and universities in the supplying of news information will be solicited.

All Composers Welcome

Although an organ of the League of Composers, the horizon of The Composer's News Record will be by no means bounded by the interests of the parent organization. On the contrary, the active cooperation of all composers will be welcomed and encouraged.

The better to organize its work the League has put Randall Thompson of Princeton University in charge of a national project which originated with its board of directors, of whom Aaron Copland is chairman. Mr. Thompson's suggestions to the directors include the following:

That the League send to college and university music departments and to schools of music an annual descriptive check-list of newly published—vocal or instrumental—music suitable for performance by college or music school students (individuals or organizations). The list should describe what performers were required, the degree of difficulty and the general nature of each work listed. Recent recordings of interest should be similarly noted.

That the League arrange to send to these institutions a traveling exhibit of recent publications of American and foreign music of significant interest to college students and music schools.

ress from

That the League solicit reports from individual colleges and schools of music listing performances of contemporary music, American and foreign, by students, faculty or visitors; that performances of compositions by students, faculty and other local composers be included in the report, and that a synthesis of these performances be published.

Work of Students

That the League send to colleges and conservatories an annual letter soliciting student compositions, to be chosen selectively by a local committee, to be judged by a League jury and given some sort of award by the League; the award might be on the basis of either first, second and third place and/or the performance of the winning work (or works) at a concert sponsored by the League, in New York, presumably in the spring of each year.

The League has decided to continue the experiment suggested a season ago by Norman dello Joio of bringing contemporary composers and performers of music together in one room and making them aware of their common interests and problems. Mr. dello Joio now departs to Europe with the mission to promote closer relations of foreign musicians and those of the United States as performers or composers.

It is by activities such as these that the League expects to broaden the base and increase the practical influence of its work for contemporary music. Through fair weather and foul the League has pursued similarly constructive courses.

The public owes a great deal to the League of Composers for its concerts, publications and commissions extended to various musicians. The League's service to ideas has been as energetic as its production of new works in practical performance. Those who recognize the value, indeed the indispensability, of its services will commend its energy and wish the organization a Happy New Year.

SCORE FOR YOUNG PEOPLE

Alex North has written the score for a musical play for young people. It is called "The Hither and Thither of Danny Dither." Jerome Gury wrote the libretto. Both composer and author planned it so it could be made adaptable to almost any group. It could be done with a cast of twenty or 120.

HUNTINGTON, W. VA.
HERALD ADVERTISER

DEC 29 1946

►**THE JOHN HANCOCK** Life Insurance Co. will sponsor the Boston Symphony Orchestra's broadcasts beginning January 21, when the hour to go on the air will be advanced from 9:30 P. M. to 8:30 P. M. on Tuesdays over ABC-WSAZ.

E. Power Biggs will devote his broadcast of organ music this morning at 9:15, CBS, to music of Wilhelm Friedemann Bach, the oldest son of Johann Sebastian Bach.

Today at 3, CBS, New York Philharmonic, Stokowsky conducting: Bach's choral prelude, "We All Believe in One God"; Brahms' "First Symphony"; "Harvest Evening," part 2 of Elie Siegmaster's "Prairie Legend," and the finale of the third act of "Parsifal."

Tuesday, 5 P. M., CBS, "Gateway to Music," Kamiel Lefevre playing the Riverside Church carillon in New York.

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FORT WORTH, TEXAS
MORNING STAR-TELEGRAM

DEC 29

League of Composers to Present Special Program

BY OLIN DOWNES
New York Times Music Editor.

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It is not to be expected that every work commissioned by the Koussevitzky foundation will prove to be important, but the general level has been high and three compositions brought into the world under these auspices have been outstanding: Stravinsky's ode, Benjamin Britten's opera, "Peter Grimes" and this Symphony of Milhaud.

Now in his 55th year and busily teaching at Mills College in California, Mr. Milhaud has tried his hand at many things, including Brazilian dance rhythms, American jazz and polytonality. For some time he has been the most significant composer of contemporary France. The five-movement symphony of yesterday makes an immediate appeal. The pastoral first movement is charming, both melodically and as sheer sound. Less successful is the ensuing near-scherzo, but after that everything is all right. The third movement is an impressive lament that rises to a powerful climax. The fourth division, with its long and beautiful saxophone solo, amplifies the mood of the first, and the final "Allelouia" takes the form of a tense and gripping fugue. There is another great climax, and yesterday the answering applause returned the composer many times to the stage.

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Originally the program had announced his delightful "Suite Provencale," which he introduced to us six years ago. Some would rather have had it and less of the music of Falla, three of whose pieces resulted in a great deal of sameness. Broadly speaking, these Spanish composers harp always on one string. As conductor and pianist, respectively, Mr. Burgin and Miss Vosgerchian acquitted themselves ably, and the audience as a whole plainly enjoyed the pop-concert flavor of Falla's music.

Dec 31 Globe

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Darius Milhaud conducts the first performances of his Second Symphony at the Boston Symphony Orchestra concerts in Symphony Hall this week. The remainder of the program is given over to music by the late Manuel de Falla, which is conducted by Richard Burgin. The pieces are the Suite from "Love the Sorcerer," "Nights in the Gardens of Spain" and Three Dances from the Ballet "The Three-Cornered Hat." The assisting pianist in Falla's music is the young Bostonian, Luise Vosgerchian, who is making her first appearance with the Boston Symphony.

Mr. Milhaud, who for more than five years has been teaching at Mills College in Berkeley, Calif., wrote his Second Symphony out there, and dedicated it to the memory of Mme. Natalie Koussevitzky. It was commissioned by the Koussevitzky Music Foundation. This work in five short movements (requiring a half-hour's total playing time) is admirably well-made and yet, as musical expression, unusual. The first two movements, on the quiet side yet technically involved, are inclined to be dry, or at least very restrained in what they have to say.

These movements are a matter of line and even subtle detail, quite in contrast to the evident melancholy of the third, the somewhat ebullient character of the fourth, and the outgiving animation of the fifth, which is a bang-up fugue. This fugue, so far as I could tell on brief acquaintance, is strict and scholarly and vigorous, bringing the Symphony to a close in a mood of buoyancy which, up to this point, it has lacked. You can get an idea of the composer's purpose in the designations of the five movements: Paisible (peaceful), Mysterieux, Douloureux, Avec Serenitie (with serenity) and Allelouia.

Mr. Milhaud, who conducted sitting in a chair, probably shares with other eminent composers the shortcomings of composers as conductors. Paradoxically, they are not the best conductors of their own music. Though they may know their scores better than anyone, many composers lack either the objective point of view or the technical mastery of the professional conductor. Mr. Milhaud made his Symphony interesting but, candidly, I should like to hear it again from some other conductor. He was applauded with noticeable cordiality for a work that boasts excellent facture, Gallic brevity and directness, and a degree of emotional persuasion.

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Though he may prove to have been a minor creative force, Falla nevertheless was one of the powerful and authentic voices in Spanish music, an artist with fastidious taste and yet with a passionate delight in the irresistible rhythms and melodies of his unhappy Iberian country. It was pure delight to hear his music again.

[58]

NEW YORK TIMES
DEC 29 1946

COMPOSERS' LEAGUE

Long-Range Plan to Widen Scope of Its Activities

By OLIN DOWNES

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The League's most important innovation of its twenty-fourth year will be a new periodical, The Composer's News Record, of which the editor is Everett Helm.

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The new publication is designed to cover those branches of music of particular interest to the composer. In one aspect it will be strictly informal, supplying factual knowledge concerning prizes and competitions open to composers, lists of new scores of serious composers, chronicles of first and second performances of new compositions, lists of new manuscript works available in blueprint process, notices regarding festivals and outstanding programs of modern music, and news of film and radio scores.

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All Composers Welcome

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Work of Students

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It is by activities such as these that the League expects to broaden the base and increase the practical influence of its work for contemporary music. Through fair weather and foul the League has pursued similarly constructive courses.

The public owes a great deal to the League of Composers for its concerts, publications and commissions extended to various musicians. The League's service to ideas has been as energetic as its production of new works in practical performance. Those who recognize the value, indeed the indispensability, of its services will commend its energy and wish the organization a Happy New Year.

SCORE FOR YOUNG PEOPLE

Alex North has written the score for a musical play for young people. It is called "The Hither and Thither of Danny Dither." Jerome Gury wrote the libretto. Both composer and author planned it so it could be made adaptable to almost any group. It could be done with a cast of twenty or 120.

HUNTINGTON, W. VA.
HERALD ADVERTISER
DEC 29 1946

►**THE JOHN HANCOCK** Life Insurance Co. will sponsor the Boston Symphony Orchestra's broadcasts beginning January 21, when the hour to go on the air will be advanced from 9:30 P. M. to 8:30 P. M. on Tuesdays over ABC-WSAZ.

E. Power Biggs will devote his broadcast of organ music this morning at 9:15, CBS, to music of Wilhelm Friedemann Bach, the oldest son of Johann Sebastian Bach.

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[58]

MUSIC

Symphony Concert

The 10th regular concert by the Boston Symphony Orchestra, Darius Milhaud and Richard Burgin conducting, was given yesterday afternoon in Symphony Hall. Luise Vosgerchian was the piano soloist in Manuel de Falla's "Nights in the Gardens of Spain." The program was as follows:

Symphony No. 2..........Milhaud
Suite from "El Amor Brujo"..........Falla
"Nights in the Gardens of Spain,"
Symphonic Impressions..........Falla
Three Dances from the Ballet,
"El Sombrero de Tre Picos"..........Falla

By ALEXANDER WILLIAMS

Yesterday's concert was a singularly interesting occasion. All of the music was contemporary, that is to say within the last thirty-five years, and all of it was artistically distinguished. None of the music, with the exception of Falla's "Three Cornered Hat" Suite, was familiar to the concert-going public; and indeed the Milhaud Second Symphony was given its "world premiere," as the theatrical people like to describe such things.

Milhaud is a highly individual and somewhat difficult composer. This new symphony, which he conducted himself for the most part seated at the stand they use at rehearsals, is not at all an easy work to take in at a first hearing. You have to become accustomed to the composer's idiom. In my own case I did not really begin to like the Symphony until the third movement, "Douloureux." After that I felt that I was getting the composer's message and thus thoroughly enjoyed the serene and gracious fourth movement and the splendid fugal finale.

The entire Symphony has a curious antique ring to it. It seems to me to reach back into 16th century art and even earlier. In a sense it has an affinity with Hindemith's "Mathis der Maler," which, you will recall, was inspired by a painting by Matthias Grunewald. Although there are plenty of dissonances and other things we associate with modern music, the Symphony clearly conjures up the remote past.

Milhaud has devised some strange effects in the Symphony. Take, for example, that passage of ghoulish laughter for the bass clarinet in the second movement, "Mysterieux." And there are many others, mainly effects of orchestral sonorities. The symphony had a mixed reception, but there were enough admirers of it to bring M. Milhaud back to the stage three times. He is evidently not in the best of health, but I should say that he nonetheless secured from the orchestra a fine performance of his music.

Manuel de Falla died last month. He was not by any means a prolific composer, but, like Debussy, and Ravel in this same category, he seldom wrote stale or undistinguished music. I don't believe that there would be much dispute in acclaiming him as the greatest Spanish composer.

It came as a great surprise to me that his "Nights in the Gardens of Spain" has apparently not been played at these concerts since 1930. I suppose it is that all of Falla's music has so strikingly individual a style that we are inclined to think, from having heard some other of his works, that we are familiar with them all. I suppose this is the place to say that Falla's music is fascinating and exotic. It is all of that, but it has more merit than mere exoticism.

Mr. Burgin got some admirable performances out of the orchestra, save that some of "Three Cornered Hat" Suite was not impeccably finished. But in the main the music was most persuasively set forth. Miss Vosgerchian did a brilliant job with the piano solo in "Nights in the Gardens of Spain," for which she won great applause.

The concert will be repeated tonight. Next week Charles Munch will be guest conductor of the following program: Maurice Jaubert's Sonata a due; Roussel's Suite from "Ariane et Bacchus" (not the Messiaen work announced in the program); Honegger's Symphony for strings; Saint-Saens' Symphony No. 3.

NEW YORK TIMES
DEC 29 194

THE WORLD OF MUSIC: TWO NEW OPERAS ON WAY

By ROSS PARMENTER

SAMUEL BARBER and Marc Blitzstein are writing operas on commission from the Koussevitzky Music Foundation. ~~Since he wrote~~ "The Cradle Will Rock" and "No For an Answer," the form is not new to Mr. Blitzstein, who received the commission this year. But Mr. Barber's will be his first. He accepted his commission back in 1942, but the necessity of serving a term as a soldier delayed matters. An indication of the importance of the commissions can perhaps be gained from the first opera so produced—Benjamin Britten's "Peter Grimes."

The foundation will soon be five years old. These are the works commissioned that have already been performed: Nicolai Berezowsky's Symphony No. 4 and Bohuslav Martinu's Symphony No. 3, which were commissioned in 1942; Béla Bartók's Concerto for Orchestra, Igor Stravinsky's Ode for Orchestra, William Schuman's Symphony for Strings, William Bergsma's Second String Quartet and Robert Palmer's String Quartet, dating from 1943; Darius Milhaud's Second Symphony, Aaron Copland's Third Symphony and Nikolai Lopatnikoff's Concertino for Orchestra, commissioned in 1944, and Lukas Foss' Capriccio for 'cello and piano, commissioned last year.

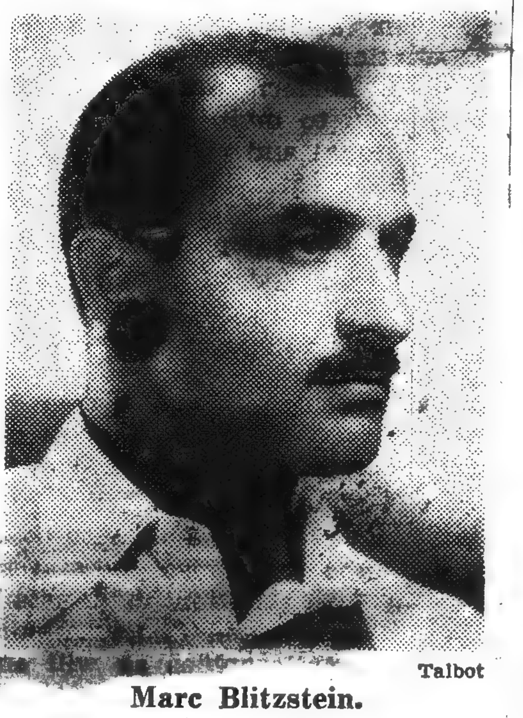
The three completed works awaiting performance are Burrill Phillips' Overture for Orchestra, "Tom Paine"; Villa-Lobos' "Madona Poema Sinfonica" and Alexei Haieff's Eclogue for 'cello and piano. In addition, Olivier Messaien, Howard Hanson, David Diamond, Harold Shapero and Walter Piston are all preparing symphonic works the foundation has commissioned, and a new commission has recently been offered to Paul Hindemith. Small wonder the League of Composers is celebrating the foundation's fifth anniversary with a reception in honor of Serge Koussevitzky on Jan. 12.

CONDUCTOR: Thor Johnson, the 34-year-old American conductor who has been named to succeed Eugene Goossens next season as conductor of the Cincinnati Symphony, is another young musician who was helped to wider fame by the U. S. Army. His pre-war career was as follows: While an undergraduate studying for a B. A. degree in music at the University of North Carolina he conducted the Carolina Ensemble and the choir of the University Methodist Church. Then he went to the University of Michigan for post-graduate work. He received his M. A. in 1936, taught at the university a year, went to Salzburg, Leipzig and Prague for a year of study and returned to Michigan and taught there for five more years. While assistant music professor, he directed the University Musical Society May Festivals and founded and organized both the Little Symphony of Ann Arbor and the Mozart Festival of Asheville, N. C. For two summers he studied under Dr. Koussevitzky at the Berkshire Music Center.

Then came the Army. He went to the Army Music School at Fort Myer, Va., and was graduated as a warrant officer bandleader in January, 1943. At Fort Monmouth, N. J., he organized a soldier symphony orchestra. Then, when the sponsors of the Philharmonic-Symphony Concerts at the Lewisohn Stadium were looking for a service man to lead the orchestra for its Army and Navy Night on July 29, 1944, they picked Mr. Johnson.

That was the beginning. After that the Army lent him to a number of other orchestras for guest appearances, including the Boston "Pops," the Chicago and Philadelphia orchestras. When he was sent overseas he was made conductor of the American University Symphony at Shrivenham, England. He was discharged last June. His first civilian engagement, three weeks later, was a repeat with the Philharmonic at the Lewisohn Stadium. Then he accepted his present position as director of the Juilliard Orchestra.

Samuel Barber.



Talbot

Marc Blitzstein.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Charles Munch made his first appearance in the United States yesterday afternoon as guest conductor of the Boston Symphony Orchestra. The distinguished French musician, conductor of the Paris Conservatoire Orchestra, impressed me immediately as an interpreter and technician of high rank.

His all-French program brought one piece new to this country, Maurice Jaubert's "Sonata a due"; two new to Boston: the Second Suite from Roussel's ballet "Ariane et Bacchus" and Honegger's Symphony for Strings. The final number was Saint-Saens' Third Symphony, with the organ part taken by E. Power Biggs.

Mr. Munch conducted from memory; there were no scores before him. Such can be a stunt, but here you felt that, the music thoroughly detailed in his mind, Mr. Munch did not need the printed notes to guide him.

He is an interpreter of passionate temperament and a remarkable sense of elasticity and rhythm. The afternoon through, you felt rhythmic vitality in every measure. He makes music "sing", and he also is fastidious about having everything clear and well-proportioned. Even when the orchestra was surging along at terrific volume almost the tiniest inner voices were perceptible.

As might be expected from a Gallic musician, Mr. Munch seems to favor a tone somewhat brighter and thinner than we are accustomed to hear, yet of good body, unforced color and consistent polish. He is exacting as to tempo, energetic but not flamboyant in his gestures. It would be rewarding to hear him in other styles of the symphonic repertory. Certainly he ought to be invited to return, and the sooner the better.

The late Jaubert's "Sonata a due" is really too small for a large hall. It is a chamber sonata with violin and 'cello solos, calling for about 30 musicians. The style, far from radical, is perhaps on the neo-classical side. Honegger's Symphony, conversely, is a big piece, and it is at once intellectual and full of emotional tensions. Both the Jaubert and Honegger are beautifully written for their expressive medium, yet both are a little dry and preeminently musicians' music.

Roussel has been unjustly neglected here in the last eight or 10 years. The "Ariane et Bacchus" Suite, a sinewy and muscular score, is also colorful and large, winding up with a thumping, pulse-quickening bacchanale. If in its color, descriptive power and full-bodied orchestral texture it may suggest late 19th Century German music like that of the younger Strauss or even Mahler, it nevertheless is highly original and it is not inflated or pompous. We should hear this work again.

As Mr. Munch read it, the Saint-Saens Third Symphony took on momentarily the significance, weight and deep seriousness of a great masterpiece. Actually it is much less than that, but it contains luscious sounds and is a grand show.

THE WORLD OF MUSIC: TWO NEW OPE

Times Dec 29 '46

By ROSS PARMENTER

SAMUEL BARBER and Marc Blitzstein are writing operas on commission from the Koussevitzky Music Foundation. Since he wrote "The Cradle Will Rock" and "No For an Answer," the form is not new to Mr. Blitzstein, who received the commission this year. But Mr. Barber's will be his first. He accepted his commission back in 1942, but the necessity of serving a term as a soldier delayed matters. An indication of the importance of the commissions can perhaps be gained from the first opera so produced—Benjamin Britten's "Peter Grimes."

The foundation will soon be five years old. These are the works commissioned that have already been performed: Nicolai Berezowsky's Symphony No. 4 and Bohuslav Martinu's Symphony No. 3, which were commissioned in 1942; Béla Bartók's Concerto for Orchestra, Igor Stravinsky's Ode for Orchestra, William Schuman's Symphony for Strings, William Bergsma's Second String Quartet and Robert Palmer's String Quartet, dating from 1943; Darius Milhaud's Second Symphony, Aaron Copland's Third Symphony and Nikolai Lopatnikoff's Concertino for Orchestra, commissioned in 1944, and Lukas Foss' Capriccio for 'cello and piano, commissioned last year.

The three completed works awaiting performance are Burrill Phillips' Overture for Orchestra, "Tom Paine"; Villa-Lobos' "Madona Poema Sinfonica" and Alexei Haieff's Eclogue for 'cello and piano. In addition, Olivier Messaien, Howard Hanson, David Diamond, Harold Shapero and Walter Piston are all preparing symphonic works the foundation has commissioned, and a new commission has recently been offered to Paul Hindemith. Small wonder the League of Composers is celebrating the foundation's fifth anniversary with a reception in honor of Serge Koussevitzky on Jan. 12.

CONDUCTOR: Thor Johnson, the 34-year-old American conductor who has been named to succeed Eugene Goossens next season as conductor of the Cincinnati Symphony, is another young musician who was helped to wider fame by the U. S. Army. His pre-war career was as follows: While an undergraduate studying for a B. A. degree in music at the University of North Carolina he conducted the Carolina Ensemble and the choir of the University Methodist Church. Then he went to the University of Michigan for post-graduate work. He received his M. A. in 1936, taught at the university a year, went to Salzburg, Leipzig and Prague for a year of study and returned to Michigan and taught there for five more years. While assistant music professor, he directed the University Musical Society May Festivals and founded and organized both the Little Symphony of Ann Arbor and the Mozart Festival of Asheville, N. C. For two summers he studied under Dr. Koussevitzky at the Berkshire Music Center.

Then came the Army. He went to the Army Music School at Fort Myer, Va., and was graduated as a warrant officer bandleader in January, 1943. At Fort Monmouth, N. J., he organized a soldier symphony orchestra. Then, when the sponsors of the Philharmonic-Symphony Concerts at the Lewisohn Stadium were looking for a service man to lead the orchestra for its Army and Navy Night on July 29, 1944, they picked Mr. Johnson.

That was the beginning. After that the Army lent him to a number of other orchestras for guest appearances, including the Boston "Pops," the Chicago and Philadelphia orchestras. When he was sent overseas he was made conductor of the American University Symphony at Shrivenham, England. He was discharged last June. His first civilian engagement, three weeks later, was a repeat with the Philharmonic at the Lewisohn Stadium. Then he accepted his present position as director of the Juilliard Orchestra.

Samuel Barber.

[59]

Herald Dec. 29

MUSIC

Symphony Concert

The 11th regular concert by the Boston Symphony Orchestra, Charles Muench conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Sonata a due....................Jaubert
2nd Suite from the Ballet,
"Ariane et Bacchus"..........Roussel
Symphony for Strings..........Honegger
Symphony No. 3 in C minor
(with organ) Op. 78......Saint-Saens

By ALEXANDER WILLIAMS

Our distinguished French visitor, Charles Muench, who made his American debut yesterday as guest conductor of the Boston Symphony, won and deserved an ovation for his interpretations of three modern and unfamiliar works and the sonorous and well-known Symphony of Saint-Saens. Not since the memorable first appearance here a good many years ago of Dmitri Mitropoulos have I witnessed a more remarkable or rewarding occasion in which a guest conductor so impressed his artistic personality on the public.

As I wrote last Sunday, I was prepared for M. Muench's great talents as a musician and conductor by having heard him in Europe two years ago, when he was guest conductor of the Brussels Philharmonic. He is a musician of great intelligence and integrity and an inspired conductor. There was nothing histrionic about his interpretations yesterday. They were dramatically sound recreations of the music and at every point M. Muench graciously acknowledged the superb co-operation which he had from the orchestra. Indeed, he got the best out of them and would be the first to admit it.

Over and above the fire and excellence of the interpretations there was a wealth of most interesting music to be heard. Most surprising of the unfamiliar scores was the Roussel Suite from "Ariane et Bacchus." Roussel is an intellectual composer who certainly in his 3rd and 4th Symphonies achieved inspiration as well. But here is a brilliant ballet suite from which the intellectual element has been largely erased. It is an exciting and exotic score, and I venture to say that you have to go back to Ravel's "Daphnis et Chloe" for anything comparable in its effect. Why on earth so fascinating a work has been untouched by the Boston Symphony heretofore I cannot imagine.

Maurice Jaubert's "Sonata a Due" for violin, 'cello and strings and Honegger's Symphony for Strings were played for the first time in the United States. Honegger is a composer who has been far too much neglected in Boston, if not in the country at large. This composition is a masterly piece of writing for strings and a work of high artistic merit. Particularly moving are the adagio and the arresting finale. Here is neo-classicism at its strongest and best. If we are going to hear Copland's Symphony repeated during a season, neither the Honegger nor the Roussel of this concert should be allowed to languish on the shelf.

By contrast the Jaubert work suffered, though it is far from a negligible composition. It is in fact a concerto grosso in a modern idiom but stemming from Handel. Especially charming are the divertimento and the toccata, but the entire work is well-written and interesting. The fact that the composer was killed in the French army in 1940 adds to the regret one feels that so talented an artist should have been cut off by war.

The Saint-Saens Symphony was given a gorgeous performance, that at the same time was never forced. If to a certain extent the sentiments to which Saint-Saens gives utterance date, the masterly way in which re says them does not. It made a tremendous effect yesterday and had the audience remaining afterwards to applaud M. Muench and the orchestra for a memorable concert.

This concert will be repeated tonight and Sunday afternoon. Next week Serge Koussevitzky returns to conduct the first performance in America of Strauss' "Metamorphosen," Martinu's Concerto Grosso and Berlioz' "Harold in Italy" Symphony.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

Boston Post Dec 29

Although it came two days late, yesterday afternoon's Symphony Concert was in the nature of a very nice Christmas present. The all-French program, to be repeated this evening and tomorrow afternoon, was conducted by a man well qualified for the job, Charles Muench of Paris, now on his first visit to the United States. That well-known adjective, dynamic, suits Mr. Muench admirably, but there is something very solid about him, too, and there is reason to regret that his present visit is so short.

Unlike his countryman, Paul Paray, who visited us a year ago, Mr. Muench elected to introduce himself to Boston through unfamiliar music. The only number on his program already known here was the concluding item, Saint-Saens' Symphony in C minor with organ, which we last heard in February, 1938, and not too often in the years immediately preceding.

The new pieces, none of them hard to get or difficult to take, were a "Sonata a due" by Maurice Jaubert, who was killed in action in 1940; the Second Suite from Roussel's Ballet, "Ariane et Bacchus," and Honegger's Symphony for strings, with optional trumpet in the coda of the finale. It was used yesterday and with electrifying effect. To fall back on an always-useful metaphor, Jaubert's piece, for strings with solo violin and cello, is a case of new wine in an old bottle. However, the wine is not new enough to endanger the container. Mr. Jaubert writes discreetly and skilfully in frank simulation of the ancient manner. Messrs. Burgin and Bedetti as the soloists, and the small group of string players acquitted themselves admirably. This high level of performance was sustained throughout the afternoon.

You could sum up the other novelties briefly by saying that Honegger's Symphony has something in it and Roussel's Suite everything, including Wagner and Strauss as well as Ravel and Roussel himself. However, it made such excellent and satisfying listening that you wonder d why a piece that good, on the market for 14 years, had been withheld from us so long. Composed in Paris during the German occupation, Honeggar's Symphony expresses not a little of the sorrow and bitterness that filled the minds and hearts of the French people at that time. The finale is exciting and the whole work bespeaks its composer's mastery.

In a performance less discerning, less intense than the one accorded it yesterday, Saint-Saens' 60-year-old Symphony can seem no more than a well constructed bit of musical mechanics, with a sentimental slow movement and a sententious conclusion. As presented by Mr. Muench, it was good to hear again.

BRAZIL, IND.
TIMES

DEC 31 1946

Reading 100 Books To Be Basic Rule Of New College

PITTSFIELD, Mass., Dec. 31.—(UP)—A daring educational innovation based on "the 100 best books of ancient and modern thought" will spread from Maryland to Pittsfield by September, 1947, when 300 students will attend a new college operated by "Liberal Arts, Inc."

The new institution, to be established on a 700-acre estate fronting for nearly a mile on Stockbridge Lake, will be headed by Dr. Stringfellow Barr, who largely is credited with this new approach to liberal education.

It was Dr. Barr who introduced the organized reading of 100 volumes of the best from Homer to the present day at St. John's College in Annapolis, Md., in 1937. He has resigned as president of that institution to found the offshoot here.

Endowed with $4,500,000 by Paul W. Mellon, son of the late secretary of the treasury, Andrew W. Mellon, the new Liberal Arts College will be situated on the old Dan R. Hanna estate, about a mile and a half from Tanglewood, the home of Serge Koussevitzky's Berkshire Festival.

The property already includes about 30 buildings, including an inn and dormitories, where the late John E. Parsons, a New York lawyer, maintained a home for fresh air children.

A non-denominational college for men, the new school will have a maximum enrollment of 300, with a faculty of about 30. The entire college course will be devoted to the study of prescribed books, with no conventional college departments.

MUSIC

Symphony Concert

The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave the ninth concert in its regular series yesterday afternoon in Symphony Hall. Gregor Piatigorsky, 'cellist, was the soloist. The program was as follows:

Symphony No. 3..................Copland
Violoncello Concerto in D major...Haydn
Prelude to "Lohengrin"..........Wagner
Prelude to Die Meistersinger von
Nuernberg" ....Wagner

By ALEXANDER WILLIAMS

The repetition so soon of Aaron Copland's Third Symphony proved to be worth while for various reasons. Although the score is by no means as complex as to form and content as many other modern compositions, it is still not easy to assimilate at a first hearing. Then, if the expressive quality of the Symphony is fairly open and direct, the work is exceedingly difficult to play. There are countless little details to be brought out and probably only a superb body of instrumentalists can do so effectively. Thus on both counts it was a good idea to repeat it while most of us retained some memory of it and while the orchestra had it freshly rehearsed.

I should say that if the Symphony does not improve at a second hearing it keeps its position as Mr. Copland's most important score and one of the more impressive modern works to be heard in this or last season. The first movement gains by repetition; its well-knit construction becomes clearer with a corresponding increase in the impact of what it has to say. The finale, on the other hand, does not stand up so well and emerges as more bombastic than eloquent. The scherzo remains a brilliant work of its kind and the andantino continues to hold the attention.

It is curious how so great an artist and cellist as Mr. Piatigorsky can contrive to get so ludicrously, monstrously out of the picture as he did yesterday in the Haydn Concerto. The only time the music sounded right, as to its period and what it is, was when the small orchestra under Dr. Koussevitzky was playing the tuttis. And even then whenever Mr. Piatigorsky played in the tuttis, particularly at the very end, the performance turned into little more than a flashy vulgar show.

The Concerto was further burdened with three cadenzas, just as if Mr. Piatigorsky did not play his part of the entire first movement as though it were written to be a cadenza. It was, in short, a monumentally egotistical interpretation. We have all heard Mr. Piatigorsky so many times when his splendid artistry and technique on the cello were a joy to hear, that it is all the more tiresome to listen to and watch him play fast and loose with a simple and gracious work. At any rate he does not have to worry about what is said here, since he received a huge measure of applause for his high-jinks.

The orchestra was apparently so pressed for time on its tour that Dr. Koussevitzky merely filled up the rest of the program with the two Wagner Preludes which he conducted last March.

The concert will be repeated tonight. Next week we shall get a more original program, with Darius Milhaud conducting his own Suite Provencale and Symphony No. 2 and Mr. Burgin leading three pieces by the late Manuel de Falla.

Audience Acclaims Symphony

BY J. DORSEY CALLAGHAN
Free Press Music Critic

Detroiters who were fortunate enough to get tickets in a standing-room-only house, turned out at Masonic Temple Auditorium to give a thundering welcome to the greatest symphony orchestra in the world.

For there is no arguing that among the great musical organizations the Boston Symphony Orchestra stands head and shoulders above all others.

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FROM SUCH magnificence of reputation, one should expect magnificent things. Anything less than perfection would be bitterly disappointing.

Even with these advance expectations, it is to be doubted if the audience was entirely prepared for the sheer, breath-taking beauty and excitement of performance that pervaded the evening.

The indescribable distinction that the orchestra brings to every composition was evident from the moment that Serge Koussevitzky raised his baton to begin the Mendelssohn Italian Symphony until the last, full-throated statement of the Tschaikowsky Fifth was uttered.

* * *

THE GREAT masses of strings were tremendously impressive in the body of tone they produced, as well as in the unfailing discipline they displayed.

Koussevitzky, with economy of gesture and utter surety as to the effects he desired, molded the mighty orchestra to his will, so that the music emerged as the production of one genius, expressing the thoughts of the composer.

An instance of the amazing art of the conductor was revealed in the performance of the prelude to Moussorgsky's "Khovantchina." It is a work that has been a tested standby of radio and concert programs, used extensively as a time filler.

* * *

YET, AS PERFORMED by the Boston orchestra, it became the loveliest of tone paintings, charming and expressive to the veriest breath of sound.

Richard Strauss' "Till Eulenspiegal," revealed another facet of Koussevitzky's musicianship. The engaging impudence of the topical themes was never better expressed. The whole composition became a story told in the best tradition.

The Tschaikowsky symphony ended the evening. The audience almost shattered the roof with applause. The concert was the [illegible] in a series of four appearances by major orchestras.

CHARLES MUENCH

BY WARREN STOREY SMITH

Post [illegible] 30 1946

By Thomas B[illegible] burst into print a while ago [illegible] a statement to the effect that Americans were inclined to overrate [illegible] orchestras. On the other hand Charles Muench of Paris, who [illegible] appears as guest [illegible] Boston Symphony, [illegible] rehearsal yesterday that he found that organization to be the "culminating point" and raised his hand high in the air to give added force to that observation. "And the men are so interested in their work," he went on to say, "so alive, so responsive."

Mr. Muench, who spells his name in the German fashion—Munch, with an umlaut over the "u"—was born in Alsace and obviously is not 100 per cent Latin. A thick-set man in his early 50s, with a shock of unruly gray hair, he resembles the dramatist, Maeterlinck, and there is a suggestion in his appearance of the Beethoven of the later years. In 1938 he took over the conductorship of the orchestra of the Paris Conservatory and during the war remained at the head of that body. The Nazis endeavored to be "correct" in their attitude toward occupied France, but Mr. Muench explained that they tried to win him in subtle ways to their cause. They also wished him to conduct the Berlin Philharmonic when it visited Paris, and that he refused to do. Between the Nazis and the French people, however, his programs were rather restricted. The former forbade the performance of Jewish music and Russian music and the latter would allow no Germans but the established classics.

"I like all music that is good," said Mr. Muench, "no matter from what country or what composer, but I do like to have something going on." The French people, he added, don't care for music that is long and draggy and for that reason have never taken to Bruckner. Asked whether he preferred operatic to symphonic music, he replied that his tastes ran to pure music.

It is mostly that variety which stands on his impending program here: Jaubert, Sonata a due; Roussel, Suite from "Ariadne and Bacchus; Honegger, Symphony for strings (all these will be new to us); and Saint-Saens, Symphony in C minor with organ. Maurice Jaubert we do not know at all. In 1942 Mr. Muench had rehearsed this particular piece, which is for strings with solo violin and viola, and the composer came back from the front to conduct the first performance. Returning immediately afterwards to the field of battle, he was killed in action.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By **CYRUS DURGIN**

Returned from an extraordinarily successful mid-Western tour, Serge Koussevitzky and the Boston Symphony Orchestra gave the Friday subscribers a concert mostly of familiar music at Symphony Hall yesterday afternoon. True, the Third Symphony of Aaron Copland, which began the program, is not exactly familiar, but its first performances had been given here only last October. Copland was followed by Haydn of the Cello Concerto, with Gregor Piatigorsky as soloist. Two Preludes by Wagner, those to "Lohengrin" and "Die Meistersinger," brought up the rear.

There's no doubt about it. The Copland Third Symphony is one of the most impressive works in all American music. Hearing it again only strengthens one's first impressions of its structural solidity and logic, its salience of ideas, and the skill with which it is put together. Virgil Thomson, as quoted in the program book, may pick his own flaws in the orchestration, but the writing for the many instruments used is certainly striking. I wonder how many orchestras, incidentally, could cope successfully with those tricky entrances and accents of the second movement?

Copland does go at it for quite a length, but even so, the significance of his music is not weakened. In what he has to say there is a pleasant sense of forthrightness, perhaps eben of simplicity. The Symphony still receives my vote as one of the two best American symphonies yet composed.

Mr. Piatigorsky may have been a little careless yesterday about entering or stopping just on the split second, but he gave a superlatively gracious and easeful performance in Haydn's charming Concerto. The tone he produced was, as always, a mixture of brilliance and tenderness, clean and impeccably pitched, and never the least bit dry.

There was sheer fun in the tune of the finale, which will never sound the same again to those who have read Sir Donald Tovey, and the doggerel that fits the rhythm so well: "The town that voted the earth was flat, flat as my hat, yet flatter than that!" Mr. Koussevitzky used a reduced orchestra, which was appropriate for this Concerto. At the end, all hands were tumultuously applauded.

In the "Lohengrin" Prelude the string tone was celestial, but there was piercing and out-of-place vibrato from the trumpet. Mr. Koussevitzky took it slowly, building up to a great climax. For some reason he made the "Meistersinger" Prelude too loud and also mannered. The ending was broadened out until the drum strokes became pompous and the theme of the Mastersingers sounded like the thump of doom.

Symphony Marks U.S. Milestone

By **J. FRED LISSFELT**

The second concert of the Boston Symphony Orchestra in Syria Mosque last night gave Director Koussevitsky the great opportunity to pay his respects to the American composer.

With the same devotion as to the mightiest classic, he brought all the elan of his orchestra to play Aaron Copland's recent Third Symphony, and through his sincerest interpretation of this music made a somewhat reluctant audience listen to what may become an important milestone in American composition.

SYMPHONIC THEMES

The symphony has the formal four parts. The earliest measures suggest the groping of Sibelius for articulation; then come themes, fortunately symphonic themes whose character permit development, short motifs somewhat in the style of Shostakovitch.

Throughout the cherzo and slow movement, one looked in vain for the usual Copland fingerprints, but he seemed to avoid his older cliches and to be working almost objectively. Finally, the last movement quoted themes and rythms with which we are all familiar, and we were on American territory for certain, what with hoe-down tunes, country dances and a hit at Yankee Doodle.

NATURAL MUSIC

These materials lent themselves to excellent treatment and made music more natural than the more stilted first movements. Its orchestration was happily worked out althought Copland is somewhat partial to full orchestra.

Ravel's "Pavanne" was balm in Koussevitsky's hands and a pleasant intermission before Rimsky-Korsakoff's "Scheherazade" Suite. No matter how dated this music, it still bears the marks of inspired genius, of talent for orchestral color upon which the Russians have a large claim. The orchestra revelled in its oriental sensualism and the audience found it good.

MUSIC

BY
WARREN STOREY
SMITH

ONE generally reckons musical events by "seasons," but now that concerts and operas have become a year-round affair—if we extend the local scene to include the Symphony's activities in the Berkshires—the September-May classification is hardly adequate. Anyway, this column is about to depart from precedent and list some musical high-spots and outstanding personalities of 1946.

If this summary were to be postponed until next Sunday it would be possible to comment more fully on the only new guest-conductor of the year, Charles Muench, of Paris, who winds up his visit at Symphony Hall this afternoon with a repetition of the program offered there last evening and the day before: Jaubert, Sonata a due; Roussel, Suite from "Arjadne and Bacchus"; Honnegar, Symphony for strings; and Saint-Saens, Symphony in C minor for orchestra and organ. As observed in rehearsal, Mr. Muench is eloquent and knows his business.

To continue with the conductors, in January stolid Sir Adrian Boult returned to us after a lapse of 11 years and offered three programs largely of British music. Insufficiently representative of what is going on in the United Kingdom today, this brief English festival may be set down as an important contribution, if for no other reason that it afforded a welcome change from our regular symphonic fare.

Versatile "Lenny" Bernstein, who succeeded Sir Adrian, is now an annual visitor to his former home town. Brazil's Camargo Guarnieri, who recently conducted a mildly interesting Symphony of his own, had previously appeared here in the role of composer-conductor. The same is true of Igor Stravinsky, who last February introduced to us his rather intellectual Symphony in Three Movements and diverting "Scenes de Ballet," and also of Darius Milhaud, whose Second Symphony, given its first performances at the concerts of Dec. 20 and 21, was the outstanding new piece of the year. My colleagues, apparently, would award that distinction to the Third Symphony of Aaron Copland, likewise commissioned by the Koussevitzky Music Foundation and twice heard in the present season under Dr. Koussevitzky's direction.

* * *

The conductor himself is greatly excited over this work and predicts for it enormous popularity, but sc was he over the jaunty Ninth Symphony of Shostakovitch that hc placed on the opening program o the season, having already performed it for the first time on thi side of the water at Tanglewoo last August. The other new pieces offered by him or Richard Burgi seem hardly important enough t be included in so cursory a surve as this.

Two orchestras visited us for th first time: Fabien Sevitzky's Indianapolis Symphony on Jan. 12 and Leonard Bernstein's New York City Center Orchestra on Nov. 13. Both proved to be predominantly youthful in their makeup, with a goodly proportion of women musicians, and the playing of each was marked by exuberance and enthusiasm. Returning to a city that knew him long as a conductor of various orchestras, Mr. Sevitzky was cordially welcomed. The nearest approach to a novelty on his program, the dullish "Manfred" Symphony of Tchaikowsky, was made temporarily engrossing by a dynamic performance.

Koussevitzky And String Section Lauded

Boston Symphony Heard in Exceptional Concert at Mosque

By Donald Steinfirst

I tried to analyze the Boston Symphony Orchestra's performance last night at Syria Mosque to determine if possible why, in so many respects it is the greatest symphonic organization in the world. It was a more or less hopeless task and it interfered considerably with my enjoyment of the music.

It was difficult, too, because every time I had determined in my own mind just what was so good, something happened on the stage to make me change my mind. But it was nonetheless a rewarding task.

Certainly the orchestra itself seemed to be the same as it always has been. Dr. Serge Koussevitsky was conducting, as he has for so many years. Some men of the orchestra have been in their seats so long they must seem like old friends to consistent listeners of the orchestra's annual Pittsburgh concerts.

Familiar Program

The program was a familiar one, consisting of Mendelssohn's "Italian" Symphony, Tschaikowsky's Fourth Symphony and "La Mer" of Debussy. This is a list that any symphony-goer listens to with pleasant remembrances and one that the Boston Symphony members can probably play with their eyes closed.

I think that the answer to my query lies in the tone quality of the string section around which Dr. Koussevitzky has built his magnificent structure. The woodwinds, good as they are, occasionally play out of tune and the brass with the individual warm muffled tone of this particular orchestra, plays brilliantly but unobtrusively. The French horns occasionally muff a note, after the habit of French horns the world over, but the strings are incredible. They play with an effulgence and sonority that carries all before it. There is a mellowness that has the aura that age imparts to everything intrinsically fine. It is an ineffable joy to hear them.

Shows His Musicianship

Added, too, are the additional, perhaps, primary virtues that are Dr. Koussevitzky's. Given an orchestral instrument that is split-second in its response and attentions to the conductor, it is in the use of these powers and prerogatives that his musicianship shines. He could use them unwisely. He does not. When he calls for a crescendo he gets a magnificent surge of music or by a flick of the finger he gets a diminuendo so soft one can almost hear the bows slowing on the strings.

But his direction is never mannered nor for that matter peculiarly stylistic. It was as embracing in the happy joie-de-vivre of the bouncy slow section of the Mendelssohn as it was in the fiery Saltarello of the last movement. It was as evident in the diaphanous Debussy as it was in revealing all the details of the thrice-familiar Tschaikowsky.

All three major works were sensitively led even to the very last measure. Each was exciting in a different way, the Mendelssohn "Italian" for its very simple and likable tunefulness, the Debussy for its merging of tone with color to produce effect and the Tschaikowsky for its pulsating and driving rhythmic grace.

There will be another performance of the Boston Symphony tonight at the Mosque under Dr. Koussevitzky. A different but probably just as interesting a program will be heard. Attendance is urged by this reporter.

Young Watertown Pianist

David W. Nilsson

Luise Vosgerchian is only 22 years of age, but she faces with complete calmness and aplomb the prospect of playing as soloist tomorrow with the Boston Symphony Orchestra.

Hub Symphony Woman Soloist Links Rise to Earnest Work

By **Laura Haddock**

Staff Writer of The Christian Science Monitor

Delighted but quite calm at the prospect of playing with the Boston Symphony Orchestra on Friday and Saturday is young Luise Vosgerchian, 22-year-old Watertown, Mass., pianist and composer.

"If you get nervous about a concert," she said in an interview today, "you are only hindering your chances for a good performance. And after all, I'm playing the piano because I love it, so it should be the most natural thing in the world for me to enjoy playing in public."

This slender, brown-eyed daughter of an Armenian meat dealer in Watertown has been playing the piano since, at the age of seven, she went to a piano teacher down the street and persuaded her to give her her first lesson. She promised to pay for it the following week, and then she told her mother about it.

"We didn't even have a piano," Luise said, laughing at the recollection, "but when my mother saw I was so interested in piano playing, she bought me a very old upright, and I've been at it ever since."

Parents to Be There

Mr. and Mrs. Guelbeng Vosgerchian and Luise's older brother Goren, will be at the Saturday night concert to hear her; and Mrs. Vosgerchian probably also will be at the Friday afternoon performance.

Luise thinks that she will probably wear a red velvet dress which her mother made for her, a dress with lace at the neck and sleeves, and that is "not really red, not exactly wine-colored, it's sort of American beauty, I guess."

Mrs. Vosgerchian makes all her daughter's dresses, which Luise thinks is a very good idea.

"You know when you're playing in concerts you have to have a different dress for almost every time, and that would run into money, the way dresses are now, and anyway you can never find just the kind of dress you want. So all I have to do is tell my mother what I'd like and she makes it. I don't even have to have a fitting, she knows my measurements so well."

Her entire ease at the prospect of her performances Friday and Saturday as soloist with the orchestra in Falla's "Nights in the Gardens of Spain," Symphonic Impressions for Piano and Orchestra, Luise attributed to the training given her since she was 13 years old by her teacher, Mme. Gladys Ondricek.

Mme. Ondricek, said Luise, has always made her pupils play at musicales and other public gatherings until it is second nature for them to do their best before an audience.

Mode of Practicing

Luise added that methods of practicing have a great deal to do with a pianist's success.

"Practicing is an art in itself," she said, "and is three fourths of the battle. The first thing that I do—and this is just my own system of working—is to familiarize myself with the work as a whole and make it almost a part of myself. Then I start working with separate hands, and at slow tempos. Gradually, by degrees I work the piece up to its proper tempo and by that time I have analyzed it and made it so completely my own that nothing can rattle me."

Four years ago Luise served as pianist with the New York Philharmonic Orchestra when that group presented her composition, "Window Shopping," in Carnegie Hall. She has no particular goal toward which she is striving, except that sometimes she thinks it would be fun to tour in concert work.

"Things have always just happened to me," she explained. "I think if you work hard then you always get your chance. I just love piano playing and I work hard because I love it and I don't even call it work. It's a pleasure. So I don't worry much about the future."

ON THE AISLE

Tribune 12/7/46

Koussevitzky Introduces Copland's Brilliant Third Symphony in Memorable Concert

By Claudia Cassidy

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[illegible] was true last season when Mr. Koussevitzky gave us a superb performance of Prokofieff's Fifth Symphony, and it was true last [illegible] Copland's Third Symphony sent a capacity audience [illegible] of approval. For Mr. [illegible] something more than enthusiasm and a great orchestra to offer contemporary music. He knows a good score when he sees it, and he takes the most exquisite pains to communicate that knowledge to his audience. And it must be, too, that he has the gift of inspiring music, for Copland's work, like "Peter Grimes," was commissioned by the Koussevitzky Foundation, which is twice blessed.

If this Third Symphony is not Aaron Copland's finest work, and it seemed to me to be so last night, it is at least his largest in scale and most complex in design. Into it have gone the individuality, the craftsmanship, and the "something to say" that make "Rodeo" and "Appalachian Spring" live happily in memory, and the bold clarity, the probing into music that make the piano sonata a challenge.

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CRESSET
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Reason to Be Proud

While there are many who would run miles to escape a performance of Tchaikowsky's Fourth Symphony, there is an even greater number of listeners who are quite addicted to the work. The loyalists had every reason to be proud yesterday, for the Bostonians gave unmistakable emphasis to the fact that the melancholy Russian composer was a man of talent and ideas.

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It is a tribute to Pittsburgh concert-goers that Dr. Koussevitsky has chosen to let us hear a new work. He has long been an acting supporter of young American composers and has insisted that auditors of the Boston Symphony Orchestra, both at home and on the road, listen to new music. And rightly so, for unless music continues to draw from fresh wellsprings to renew itself it will stagnate and die. Then too, the concerts of the visiting orchestras have too long been drawn from the classics of the repertoire. It is fresh and more or less daring to offer Pittsburgh Mr. Copland's new work, and the deafening and obviously spontaneous applause and "bravos" that were heard at the conclusion of the Symphony must have confirmed Dr. Koussevitsky's good judgment.

Large Ovation Given

The very last pages of the Copland work were the kind that lead to large ovations. They brought the music to a terrific climactic crescendo conclusion and as such they were truly evocative. Previously however, much of the last movement had been confused and complicated. And it may as well be said here also that this last movement was far too long for the content.

The opening brass fanfare was rather typical of Mr. Copland's continual engrossment in the percussive which also appeared in the second movement where there was far too much sound and fury. With a profound and wise knowledge of the extensive qualities of the modern symphonic orchestra, it is possible for as honest and sincere a composer as Mr. Copland to build tremendous walls of brass and tympani and other percussion to terrifying sounds and this was the net result of the 2nd and 4th movements.

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This was true last season when Mr. Koussevitzky gave us a superb performance of Prokofieff's Fifth Symphony, and it was true last night when Copland's Third Symphony stirred a capacity audience to shouts of approval. For Mr. Koussevitzky has something more than enthusiasm and a great orchestra to offer contemporary music. He knows a good score when he sees it, and he takes the most exquisite pains to communicate that knowledge to his audience. And it must be, too, that he has the gift of inspiring music, for Copland's work, like "Peter Grimes," was commissioned by the Koussevitzky Foundation, which is twice blessed.

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CASALS AT 70

Great Spanish 'Cellist Waits For Country's Liberation

By MAURICE EISENBERG

TODAY is the seventieth birthday of Pablo Casals. In a letter which I have just received from him he writes:

"My seventy years are about to ring. As a birthday present the French Government has honored me with the Grand Officier de la Legion d'Honneur and other European Governments are planning similar decorations for me. This all touches me deeply, but you know that I am far from happy. My dears, be thankful that you are all together. Do you realize the joy that this means? These ten years of exile from my dear family have made me realize that nothing can equal this good fortune."

If Pablo Casals could have but one birthday wish today, it would be to see Spain liberated from the Fascist rule of Franco. As everyone knows, at the outbreak of the Spanish Civil War, he did not hesitate to take sides with the Loyalists. During the terrible aerial bombardments of Barcelona, he conducted his symphony orchestra to keep up the morale of his people, but he was finally obliged to leave Spain because of repeated attempts upon his life. All his property was confiscated.

Lives in Exile

He has since lived as a voluntary exile in the little village of Prades in the Pyrénées-Orientales near the French-Spanish frontier so that he might be of assistance to the thousands of Spanish refugees living in the many internment camps of the region. He organized and played numerous concerts in France and Switzerland to raise funds for these sufferers. With the proceeds of his concerts and with money contributed by his friends and admirers all over the world, he has been able to distribute milk and other necessities to his exiled countrymen.

This great Spaniard has been accused of "mixing in politics, which as a great artist did not concern him." But how untrue this is! He has never had political ambitions and if his name has been falsely misrepresented by certain political factions, it has always been without his authorization.

All forces and factors by which his people have been made to suffer concern Pablo Casals. When civil war broke out in Spain in 1936 he was at the zenith of his career. Since he is the foremost instrumental interpreter of our time, the musical public all over the world, especially the Americas, clamored for his appearances. Managers made the most tempting offers, yet even when World War II cast its shadow over the entire European Continent and Casals' life was again in danger, he refused all personal advantages. He sacrificed health, comfort and further triumphs to remain near his people in the greatest hour of need.

True Patriot

In this age of materialism, it is difficult to understand such devotion and sacrifice for a cause. But Pablo Casals is a patriot in the true sense of the word, and a great humanitarian. The love of his country is so much a part of him that nothing else matters. A number of times during the Nazi occupation of France he was visited by the Gestapo. They tried in every way to force him to go to Germany to play, but no threat was strong enough to induce him to play in the country of the enemy.

Last March I spent several days in Switzerland with Casals and heard him play two concerts devoted entirely to Bach. I must admit that I had expected to find a broken-down man of nearly 70, which would have been natural after all the hardships, both physical and moral, which he had undergone during the war. However, he looked younger than when I had last seen him in the late fall of 1939. In fact, he looked like a man in his fifties.

His playing has taken on qualities that only the untold suffering of a great soul could produce. The telltale sign of age in all string players is intonation, but here was the perfection of the great Casals as I had last heard him. The quality of the message of his playing bordered on the divine, and the effect it produced upon his public was uncanny.

Making 'Progress'

When the Germans were driven off French territory in 1944, Casals wrote me in one of his first letters after the long enforced silence of the occupation:

"Now that the enemy has been forced to leave, I have resumed my practicing and you will be pleased to know that I feel that I am making daily progress."

This striving for "daily progress" reflects his modest approach to his art and is the key to the secret of why "Casals is ageless."

Pablo Casals has decided not to give any public concerts anywhere until after his return to his liberated country.

"However," he writes, "this does not mean that I have abandoned my career. My entire day is taken up with practice and my vast correspondence."

This is the only means of protest of a great artist and a citizen of the world against the forces of evil and injustice. Let us hope that his seventy-first birthday will find Pablo Casals reunited with his loved ones in a liberated Spain.

Famed Conductor Lauds Pittsburgh Audiences for Being So Attentive

Serge Made Them Fidget 22 Years Ago

By BETTY-JO DANIELS

Twenty-two years ago Pittsburgh audiences fidgeted in their chairs and shuffled their feet and manicured their nails when Serge Koussevitsky conducted "new music"—modern compositions.

Today the City's audience is one of the most attentive—they listen with interest—to Mr. Koussevitsky's crusades into the realm of the future.

The famed conductor of the Boston Symphony since 1924 arrived here yesterday to conduct concerts at Syria Mosque last night and tonight.

Praises Copland's Symphony

And he brought with him what he calls one of the "most important musical compositions ever done in America"—Aaron Copland's Third Symphony.

"It will come a day when the Copland Symphony will be as popular as Tschaikowsky's Fifth," the 72-year-old conductor enthused.

And that's really saying something. For years and years Mr. Koussevitsky has championed Russian music as well as American.

Founded Publishing Firm

In 1909 he founded a publishing company for Russian composers, simply because he felt sorry for them.

"Why do you know what Rachmaninoff received for his Prelude in C Sharp Minor—you know the one that goes like this"—and Mr. Koussevitsky gestured with his smooth-skinned hands and sang 'dum-dum-dum,' rippling imaginary piano chords as he went.

"Fifteen dollars he got. And his publishers got rich!" he remonstrated.

Composer at Seven

The ruddy-faced, blue-eyed musician—who smiles frequently and talks eagerly about everything except himself—was born in Russia. His father was a violin player, but he wanted his son, Serge Alexandrovitch Koussevitsky, to have no part of music.

But he couldn't stop him—nobody could. When he was five he "already crazy," he smiled. And by seven, though he didn't know how, he was composing.

At 14 he left high school, after telling his principal that he simply had to study music, that Latin and Greek were nothing to him, so he journeyed alone to Moscow.

Won Scholarship

He had no money, knew nobody. Knew only that music demanded of him.

He wangled a scholarship from the Conservatory there—but only on the condition that he would take up one of the more difficult—and unpopular—instruments. Bassoon, trombone, or double bass.

He chose double bass. And in five months became what other bass players take five years to accomplish. And, finally, the only bass virtuoso in the world.

Two Before Him

"There were two before me—one during Beethoven's time. His name was Dragonetti. Then 50 years later there was another, Bottesini, and 50 years another. It was I."

He became a virtuoso when his music teacher said that unless he started doing better in his music he would have to leave school. So he did. He watched string players, and decided, "If a violin can sing like a soprano, a cello like a baritone, why can't a bass sound like a basso."

That's what he worked on. He employed violin, cello and viola techniques in his playing. There was no concerto for his instrument, so he wrote one, and played it with principal orchestra all over the world.

SERGE KOUSSEVITSKY
He likes Pittsburgh audiences.

Denies He'll Retire

It's been 12 years since he's touched his bass, though, "And every year it grows farther away. I am sorry, but I do not have the time," he reflected.

The rumors—and they seem to make the rounds every once in a while—to the effect that Mr. Koussevitsky plans to retire as conductor of the Boston Symphony are entirely untrue, he says.

He has no children—but his musicians are his children. They and all the American composers he can think of. He loves them all and will not leave them.

To Record Symphony

When he does stop conducting, however, he plans to write an autobiography. "So far I don't know when that will be." And he knocked on wood.

Mr. Koussevitsky is playing the Copland Symphony tonight. He plans to record it in March. "Then we shall wait and see how long it is before it becomes like the Tschaikowsky," he smiled.

Münch at Symphon

Guest Conductor Presents Program of French Music

By Winthrop P. Tryon

Everything was French at the concert of the Boston Symphony Orchestra in Symphony Hall yesterday afternoon, Charles Münch, from the Paris Conservatory, conducting. The music covered the decades from the '80's down to the present, the composer of earliest date being Saint-Saëns, with his Symphony No. 3 in C minor, carrying a part for organ, played by E. Power Biggs; the composer of the period just past being Roussel, with his "Ariane and Bacchus" Ballet Suite No. 2, op. 43; and composers of the War II period being Jaubert, with Sonata a Due, for Violin (Mr. Burgin), Violoncello (Mr. Bedetti), and Strings, and Honegger, with his Symphony for Strings.

Mr. Münch arranged matters on his program in a way to shake up chronology, making the small-sounding Jaubert piece, which wants only an elemental string group built on a pair of double basses, serve for opening; and going back in time to the Roussel Suite, which requires a full modern orchestra but gets along on moderate sonority, for his second item. From there he moved into the '40's again, leading the complete outfit of Boston Symphony Strings, through the rough and raucous scoring of Honegger. Then, intermission, and the pompous, jubilant Saint-Saëns work for the finish.

Such a scheme is rather more subtle than Boston Symphony audiences are accustomed to, and it produced what might be called a decorative effect. At any rate, the arrangement of moods and the disposition of tone colorings lent an especial artistic aspect to the occasion.

The concert itself, accordingly, was a construction; and it was something agreeable to regard on its own general account, whatever anybody might think of it in detail. To take the mechanism down, however, and to examine one or two things, the piece most remarkable for ingenuity, or perhaps say, originality, was the Honegger Symphony for Strings. For here the composer carries exploration beyond any point hitherto attained. We have only to recall Schoenberg's "Verklärte Nacht" to realize what an advance, if that is the word, Honegger has made. Neither of the old terms, classic and romantic, here apply. There needs new description and classification. Formal style and sweet sound are absent. Every group—first violins, seconds, violas, 'cellos and basses—speaks, and each is individually heard. It seems like complete social break-up; and yet they all get along together and exhibit a kind of unity.

A practical question is, whether many orchestras in the United States, or anywhere else, can put the work through to convincing performance. Mr. Münch did well, indeed, to get the Boston Symphony men into the swing of it in the short time he has had them under his baton. ceremonial eloquence inheres in passages of moderate speed and deliberate song that we should hardly wish to do without.

Mr. Münch, free to swing his stick, having no desk and book before him, made an interesting platform figure. We could see the music in his motions as well as hear it on the instruments. There resulted, too, a broad phrasing and a larger rhythm that lent the day high distinction.

Boston Symphony Scores with Debussy

THERE are those who insist, and not without some reason, that one sure measurement of an orchestra's greatness is its success with the music of Claude Debussy. If this be true, the Boston Symphony Orchestra, heard yesterday afternoon in the second of two Orchestra Hall concerts, is well entrenched in the lofty position at which flags are unfurled.

The men from Boston, under their respected leader, Serge Koussevitzky, yesterday painted the atmospheric perspective into "La Mer" without which the French composer's impressions of the sea would have had only the two-dimensional virtues of a picture postcard. It is thus that a work which "defies minute analysis" can nonetheless give a vivid representation of the "immemorial fascination" of the ocean and the wind.

No Less Familiar

The balance of Mr. Koussevitzky's program was no less familiar than the impressionistic masterpiece. Heard also were the "Italian Symphony" of Mendelssohn and the Fourth Symphony of Tchaikowsky.

The planning of the program was apparently based on the not unreasonable belief that audiences in the "provinces" are really curious to hear how visiting orchestras play the well-known classics.

There is no doubt of the high estimation with which the Sunday audience regarded the visiting organization. Amidst great applause the smiling conductor, whose face is seldom without visible emotion during the course of a concert, bowed again and again, often beckoning his mighty musicians to do likewise.

Reason to Be Proud

While there are many who would run miles to escape a performance of Tchaikowsky's Fourth Symphony, there is an even greater number of listeners who are quite addicted to the work. The loyalists had every reason to be proud yesterday, for the Bostonians gave unmistakable emphasis to the fact that the melancholy Russian composer was a man of talent and ideas.

The "Italian Symphony," except for occasional moments of haste, was played with nothing short of elegance. Here, as in the other works, the unanimity of impulse among the hundred men was, to say the least, amazing.

S. S. R.

Thor Johnson Takes Place Of Goossens

By Felix Borowski.

UNDER unfortunate circumstances a concert was given at the Opera House yesterday by the Cincinnati Symphony Orchestra. Eugene Goossens, the regular conductor of the organization who was to have directed, was laid low with pneumonia, and at the last moment Thor Johnson was called in to take his place.

Mr. Johnson, a young American musician, was not making his debut here, for he led a concert of the Chicago Symphony Orchestra—at the suggestion, we believe, of Dr. Koussevitzky—the season before last. At that time he gave evidence of talent as well as of inexperience.

The circumstances of yesterday's concert were hardly likely to give much inspiration to the visiting orchestra; for not only was it deprived of its own conductor but the audience was small, and such lack of public interest was likely to have a chilling effect upon all concerned.

Good Material Shown

Under such conditions, it would not be fair to arrive at a final judgment as to the accomplishments of the Cincinnati Symphony Orchestra, or those of Mr. Johnson as the conductor of it. It may be said, however, that yesterday's concert showed that there is good material in the organization.

The woodwind section gave the impression of being without much body, and was badly balanced against the strings and brass, even when those departments were least vociferant.

The program, which contained Aaron Copland's "Appalacian Spring," was changed, presumably as Mr. Johnson was unacquainted with the score, and Tschaikowsky's "Romeo and Juliet" was substituted. The concert began, however, with Brahms' Academic Festival Overture. Upon this, and upon the other works, the conductor, expended great physical effort.

'Enigma' Featured

With larger experience he, no doubt, will learn that a more tranquil direction will bring about more effective results.

The principal feature of the concert was Elgar's "Enigma" Variations. Considering that there had been no rehearsal, the playing of so difficult a work was creditable both to the conductor and the men and women under him.

It would manifestly be unjust to insist that there should have been greater plasticity in the reading, and the same may be said concerning Tschaikowsky's work, and the G Major Symphony by Dvorak, which closed the program.

Munch to Lead Symphony; Bach and Mozart on Records

By ALEXANDER WILLIAMS

Next Friday and Saturday the Boston Symphony Orchestra will have as its guest conductor Charles Munch, the conductor of the Paris Conservatory. Charles Munch is an Alsatian by birth (1895) and the "u" of his name should have an "umlaut" over it (these presses cannot reproduce accents) and should be pronounced as the French "tu" or the German "umlauted u." He will conduct an all-French program, consisting of Maurice Jaubert's "Sonata a due," the Second Suite from Albert Roussel's "Ariane et Bacchus," Arthur Honegger's Symphony for String Orchestra and Saint Saens' Third Symphony in C minor with organ. The last named is familiar enough to the Boston Symphony's public, but the other items should provide both novelty and interest. Roussel's music is almost always rewarding to listen to, and it has been far too long since anything of Honegger's has been played.

As for M. Munch, I think the Boston public will certainly take to him as a conductor, even though to most of them he is an unknown quantity. I heard him once when he came to Brussels as guest conductor of the Philharmonic in the spring of 1945. The Brussels Philharmonic is a good orchestra under whose regular conductors the performances varied from the excellent to the indifferent. But under M. Munch's ministrations it became positively inspired and played far better than I ever heard it before or since. The main item on the program was our old friend, the Tchaikovsky Piano Concerto in B flat minor, with Nicole Henriot as soloist. The crowd was beside itself after this, partly, of course, because it had heard little Tchaikovsky for so long a time but also because the performance really merited such enthusiasm. From my own selfish point of view, however, I am just as glad that M. Munch has not selected this work for his Boston appearance.

ON THE AISLE

By Claudia Cassidy

Koussevitzky's Farewell Makes Boston Orchestra Sing and Its Excited Audience Shout

Concert by the Boston Symphony orchestra, Serge Koussevitzky, conductor. Presented in Orchestra hall Sunday afternoon, Dec. 8, 1946. The program:

Symphony No. 4, in A major, "Italian" .... Mendelssohn
"La Mer" .... Debussy
Symphony No. 4, in F minor .... Tschaikowsky

Thank you, I've had my Christmas present—the two concerts by the Boston orchestra, presented by Allied Arts in Orchestra hall. And it isn't any easier to review the second than the first, because if you heard it you need no words, and if you missed it you wouldn't believe me. For it may be that this amazing orchestra plays consistently at the peak of its form, as it must have played yesterday, and it may be that Serge Koussevitzky constantly conducts like a man inspired. But it is not often, to my sorrow, that I am around when such things happen, so that I sit on the edge of my chair and suddenly realize I haven't been breathing.

When this happens, magicians have been at work, and this time Debussy's magnificently realized "La Mer" cast the spell. Not even mediocrity can utterly dim the splendor of this giant seascape, but it can blur and confuse the music, and frustrate the perceptive senses. A good performance is a delight, but a great performance—ah there you have another story.

It may be that at some other fortunate time I heard this wonder work so played, but I doubt it. I would not have forgotten. For Koussevitzky saw it whole, which is to say in every exquisite detail, and the orchestra played it in a kind of tidal glory reflected from the ever-changing and changeless sea itself. To listen was to be bemused and bewitched—and held in magnetic attraction. In such a performance, to choose one choir above another is rather like saying you prefer the sea at dawn to the sea at dusk, or when it smiles rather than when it is lashed by storm, but even in an orchestra which seems to be composed solely of virtuosi, so that the harps, too, speak a more liquid language, the sudden ferocity of the cellos, which usually sing like baritone angels, was electrifying.

This orchestra is, above all, supremely alive, and so is its music. To precede and follow "La Mer," Mr. Koussevitzky had chosen the fourth symphonies of Mendelssohn and Tschiakowsky, but any one who anticipated standard performances of standard works had a surprise coming. The "Italian" burst upon us with a lyrical outpouring as fresh as spring, and the lambent tone of the andante was as near perfection as the scherzo with its almost unbelievable woodwinds.

If you expected the Tschiakowsky to be a letdown, you reckoned without another imposing Russian. For Mr. Koussevitzky lavished upon it his most assiduous attention and loving care. He reminded you of beauties almost forgotten in the "Pop" concert melée, and when that andantino began to sing, you heard the Boston orchestra in all its glory. The pizzicato scherzo was a work of art, not a stunt, and the finale let off steam for orchestra and audience, bringing the one to a great climax, singing, the other to its feet, shouting.

Perhaps, as the conservatives tell us, we couldn't stand too much of this magnificent music, but it would be wonderful to try.

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FURTWAENGLER'S STANDARDS ON TRIA

Though Acquitted, Conductor's Moral Position Leaves Doubts About His Record

By DELBERT CLARK

BERLIN.

ON Tuesday, Dec. 17, 1946, Wilhelm Furtwaengler was acquitted of Nazi activities by the Berlin denazification tribunal. It was a great day for Dr. Furtwaengler if one is not too precise in appraising moral values. The tribunal acquitted him on the ground of insufficient evidence but, perhaps unwillingly, convicted him of another offense which is not punishable under any modern law.

That offense was in the same general category as those committed by Beniamino Gigli in Italy and Richard Strauss in Austria: the offense of so overlooking moral values and fixed principles that he was able and willing to make maximum use of a regime which he alleged was obnoxious to him, to maintain himself in a position of comfort and security and to kick down any potential competitors for that position. Positive Nazi activity is punishable under the rules of these tribunals; lack of moral sense is not yet a crime.

In his trial, which lasted two full days, the proved charges were that Dr. Furtwaengler, who used to be acclaimed as Germany's greatest orchestra conductor, had been honorary Prussian State Councilor appointed by Hermann Goering, and that he had continued as president of the Berlin Music Chamber and director of the Berlin Philharmonic Orchestra during part of the Hitler regime. Charges not proved were that he had been intimate with the Ministry of Propaganda, if not with Goebbels himself, and had used that intimacy to procure punishment for a Berlin critic who dared praise Herbert Von Karajan, young guest conductor, at his expense.

As for proved charges, Dr. Furtwaengler said it was obviously impossible to resign as Prussian Councilor since Goering had appointed him and Goering alone could remove him. And he had eventually resigned both musical directorates.

Outside Dates

He contended he had quit these positions as a result of arguments with Goebbels over the retention of Jewish musicians. But the former business manager of the Philharmonic who appeared as a defense witness and who had not heard Furtwaengler's testimony, did him a disservice by saying the conductor was unable to continue administrative jobs because of pressure of guest engagements outside Germany. There appears to be little question that he had indeed protected some Jewish musicians, whether for reasons of per

L IN BERLIN

sonal friendship or because of opposition to the Nazi regime is unclear. However, when it is said of a German, "Some of his best friends were Jews," it is often taken as proof positive that he was no Nazi.

As for the unproved charge, the substance was that Von der Nuell, music critic of the Berliner Zeitung, had in 1938 praised Karajan to the skies and suggested that 50-year-old conductors should learn from him. The reference to Furtwaengler was inescapable. Because it was so extravagant and spoke of "the wonder Karajan," this review became known to Berlin music circles as "Die Wunderkritik" and became a cause célèbre.

Wants Critic Punished

It was definitely established that Furtwaengler appealed to the management of orchestra and state opera to do something to punish Von der Nuell and both refused. Whereupon, as Furtwaengler himself eventually admitted after a day of denials, he personally and in writing appealed to the Propaganda Ministry to restrain Von der Nuell.

Furtwaengler contended he so acted because Von der Nuell's criticism was part of a persecution campaign engineered by Hermann Goering, who wanted to get rid of him. It was well established that Von der Nuell, no lily himself, was a personal friend of Goering. The trial resolved itself into a debate of two questions: First, did Furtwaengler succeed in his efforts to have the critic punished? Second, was his act that of a sensitive temperamental artist who felt insulted or that of a very powerful man who desired to suppress all opposition, however legitimate?

It soon appeared that the only witness who might answer these questions was Von der Nuell, himself, but he was listed as a prisoner of war in Belgium, allegedly as a result of Furtwaengler having him drafted.

However, one of the last witnesses was a pathetic, plump Hausfrau, wife of Von der Nuell, who had not heard from her husband since the end of war and did not know whether he was alive or dead. In timid, weary, scarcely audible tones, she said that she had heard of "Die Wunderkritik," but since it had been written before her marriage, she did not know details of the case.

Attitude Questioned

No, she couldn't see any connection between Furtwaengler's Olympian anger and her husband's being drafted because there was a two-year interval between the two incidents, and meanwhile the Berliner Zeitung had ceased publication, depriving Von der Nuell of exemption.

Thus the main part of the case against Furtwaengler collapsed because a man, either dead or missing, who himself might have been a denazification defendant, could not be found, and no one else knew facts or would tell.

Toward the end it seemed as though the denazification tribunal accepted the thesis that if Furtwaengler was unsuccessful in his efforts to have the critic punished, then he was innocent, and that if Karajan actually was not as great a conductor as the critic said, then the efforts were not unjustified. It soon became apparent that this tall, bald-headed old man with a fringe white hair would be acquitted.

On strict rules of evidence of a United States court it is more than probable he would have been acquitted. Yet throughout the case his attitude was scarcely that of an opponent of nazism, despite his statements for the record. He consistently referred to Hitler as "Der Fuehrer" and used the official Nazi epithet in references to the Weimar Republic. The very term, Weimar Republic, was banned by Hitler with the word "Systemzeit," substituted, and this was the word Furtwaengler used until one member of the court sharply interjected: "Would you mind stop using this Nazi expression? It is something we all want to forget."

Furtwaengler replied, "Oh, was that a Nazi phrase? I was unaware of it."

The next time, in heavily accented, almost sarcastic, tones, he used the words "Weimar Republic," whereupon the audience that packed the court room seemed vastly amused.

Another member of the court angrily inquired the reason fo

Wilhelm Furtwaengler.

mirth, saying: "What is the reason for this silly laughter? The audience appears to be still somewhat spoiled."

Still Takes Bows

Character witnesses produced much testimony of Furtwaengler's refusal to act in a propaganda film. One critic, Werner Fiedler, wrote an unfavorable review of the film in question in which Richard Strauss substituted for Furtwaengler, and immediately, he testified, he was called in by the conductor for a discussion of the necessity of criticism in general. However, he said, Furtwaengler finally agreed that criticism is necessary if art is to survive.

At the trial's close Furtwaengler rose, tall, slender, self-confident and with the air of a Gothic Jesus, and addressed his admirers in the court room:

"I don't regret having done this for Germans and for Germany. I knew it was worth while to take it."

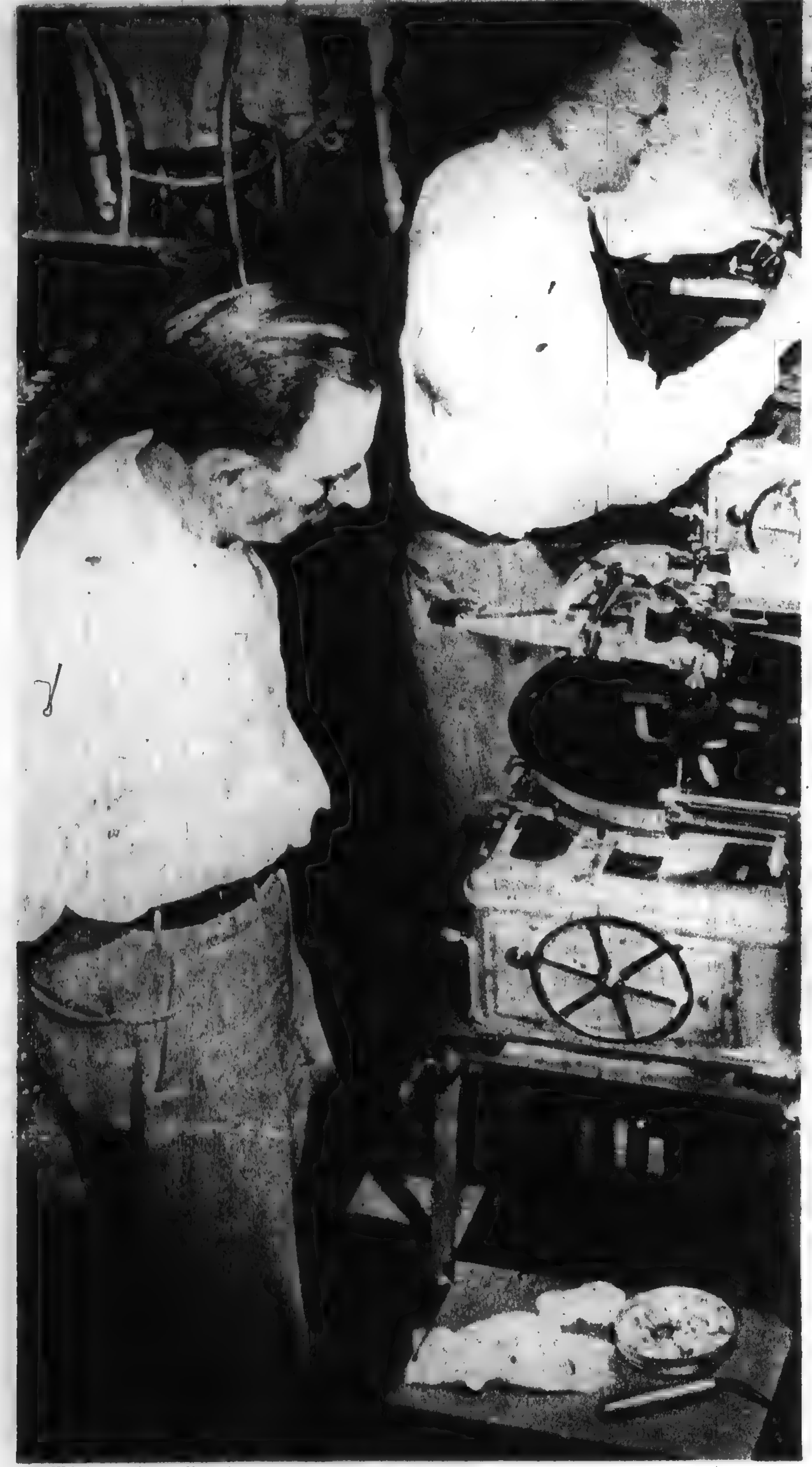
This curtain speech brought enthusiastic applause which he acknowledged with several bows as in the old days.

He has gone to Switzerland to await review by the Allied Kommandatura of the decision in his case. Earlier, he said his one desire was to clear his name, not conduct, but now associates say he meant he did not want to be permanent conductor of the Philharmonic, just to have ten or so guest appearances a year.

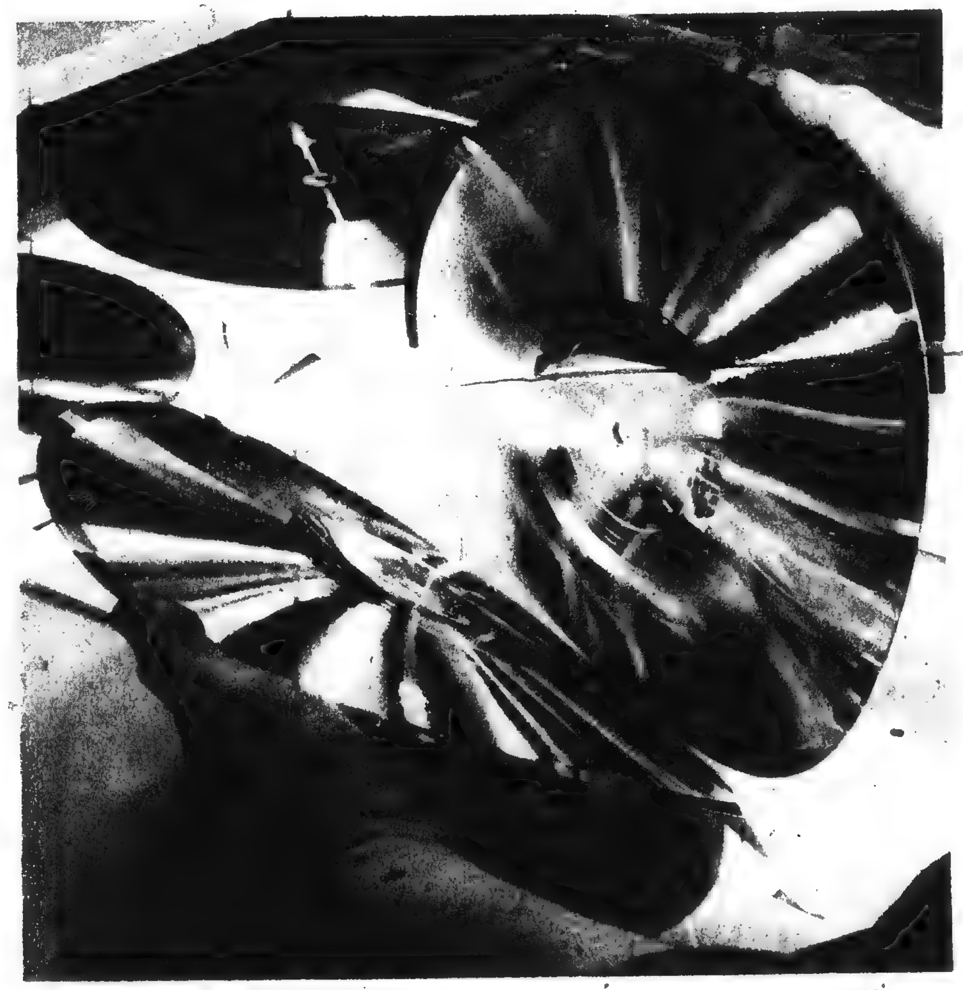
CREATING A RECORD

Youngstown Vindicator

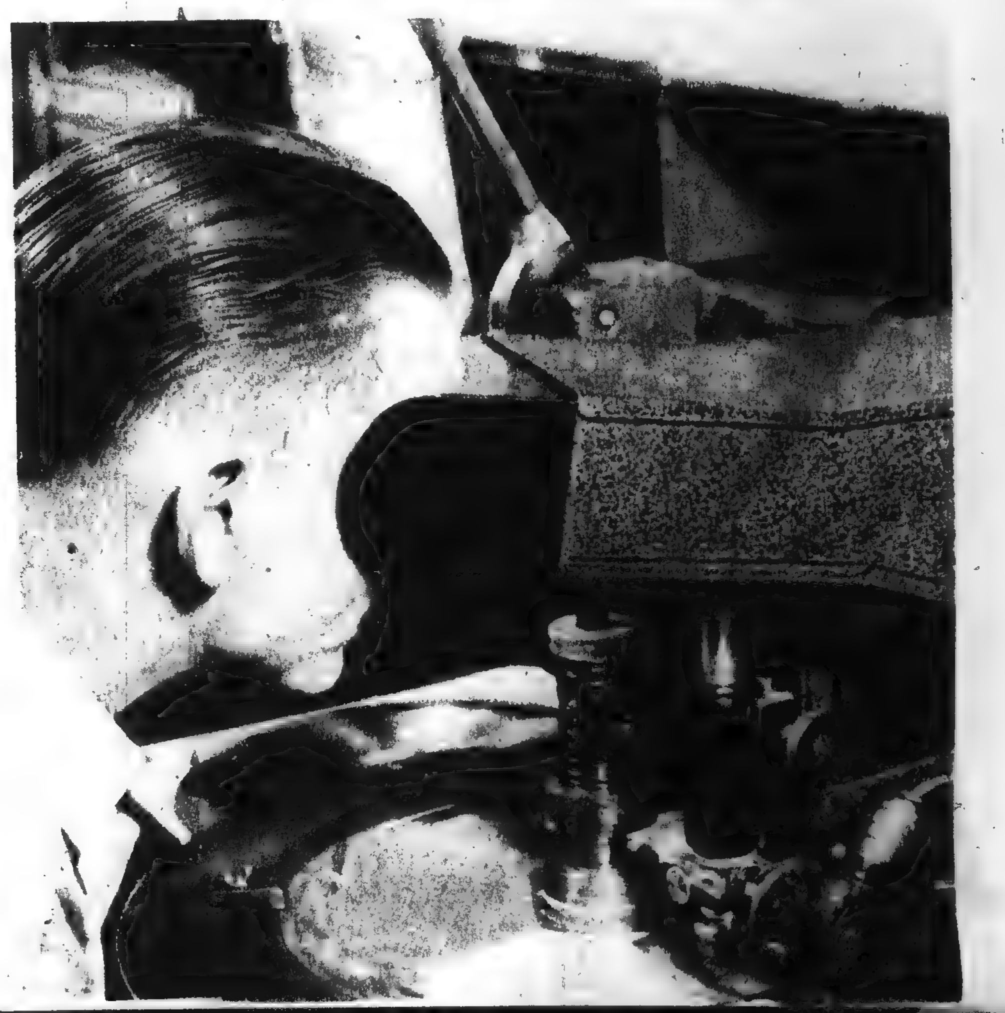
RECORDED music, which has been "on its way out" about three times in 70 years, is having its biggest season, with more than 260,000,000 records scheduled for manufacture by more than 150 American companies in 1946. The modern phonograph disc has come a long way since 1877, when Thomas A. Edison invented his crude tinfoil-wrapped cylinder which recorded and reproduced sound. Today's record contains ingredients from all parts of the world—shellac from India, gums from the Philippines and Africa, fine limestone from Indiana, red slate from Pennsylvania—and a series of manufacturing processes which are constantly being changed and improved. Last year the non-breakable plastic record was produced. Pictured here are the various steps taken in the making of a record—a recording of a symphony played by Serge Koussevitzky and the Boston Symphony Orchestra and the manufacture of the finished disc at the RCA Victor record plant in Camden, N. J.


1. In wings of concert theater recording engineers supervise turntables which record the music on lacqeur discs. These are then re-recorded.

2. Surface of "master" is treated electrically by placing disc in vacuum chamber, covering it with extremely thin film of gold, then removed, ready for copper plating.


3. One becomes many. To produce many records, duplicate molds and stampers are made. A stamper, which will press out the record, is separated from mold.

4. Made in quantity from the mold, stampers are negatives from which actual records are pressed. Placed carefully on racks, as shown, they await centering.

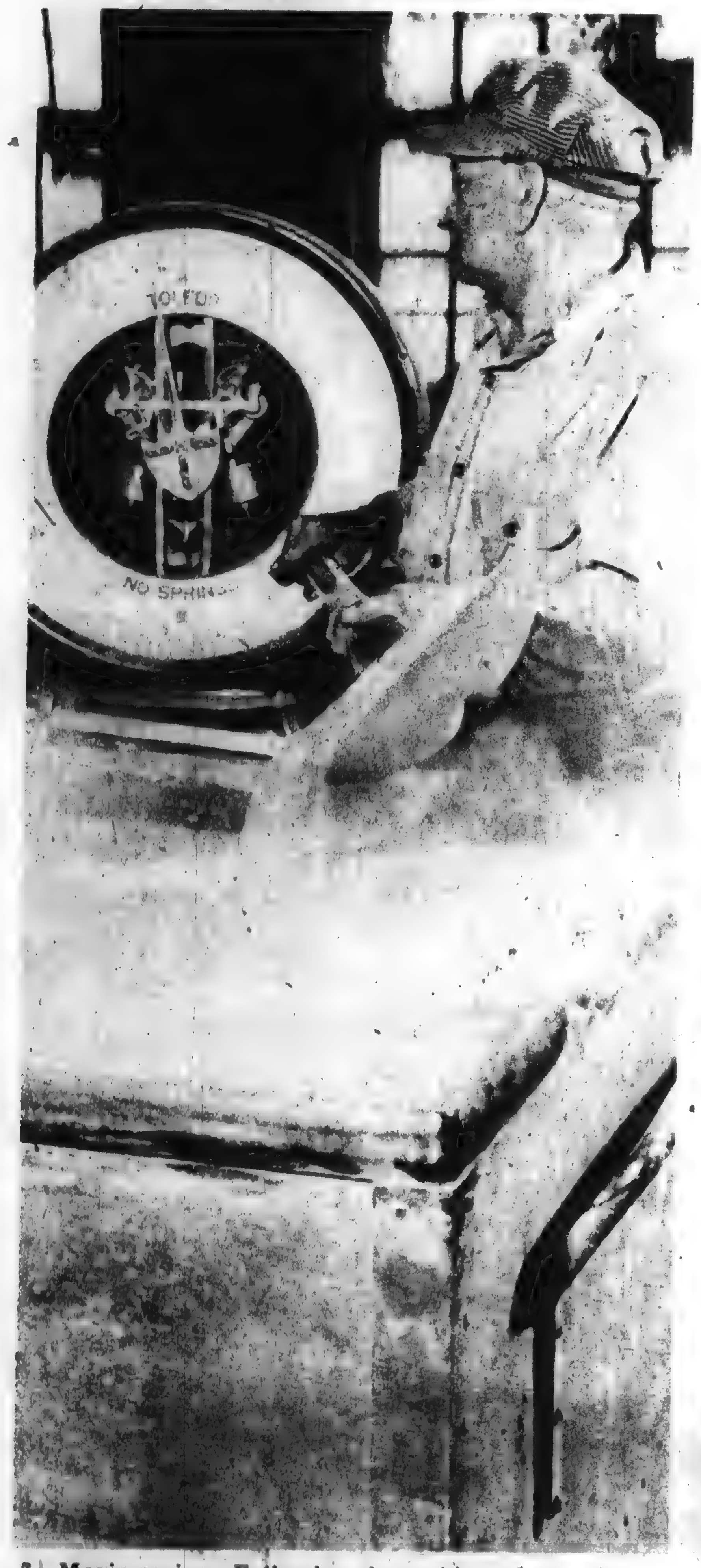


5. Inspection. J. W. Murray, vice president in charge of RCA Victor record activities, inspects stamper. The "master record" is consigned to vault.

A PERFORMANCE by conductor Koussevitzky and the Boston Symphony is recorded in a studio.

Associated Press Newsfeatures.

6. "Centering." Operator studies the lines on the stamper through shadowgraph and taps rim until dead center is reached. He then bores hole in stamper.



7. Magic recipe. Following the making of the "master record" and stampers, workmen mix and blend the dozen ingredients found in the record.

8. Records in the raw. Circular knives are poised to mark off long ribbons of hot black plastic compound into sections, called "biscuits," then sent along conveyor.

9. Working over steam table, operator folds a "biscuit" for waiting press nearby. The base of shellac, limestone and lamp black is about to become a record.

10. The newly born record, fresh off the press, is played for first time in test booth. Operator checks quality, freedom from noice and surface imperfections.

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COLUMBIA, S.C.
RECORD
1/2/47

Sketch Of S. A. Koussevitzky

Career In Music

[illegible] Koussevitz- [illegible] Symphony Or- [illegible] one of the [illegible] phonic bodies,

[illegible] in 1924, he [illegible] musical dol- [illegible] criticisms and [illegible] and lived [illegible] "most high- [illegible] sym- [illegible] world."

[illegible] For Art

[illegible] his art and [illegible] by operating [illegible] for symphonic [illegible] them by [illegible] Though it [illegible] wrath of critics, [illegible] works of [illegible] merit.

[illegible] score with 20 [illegible] in it," he said. [illegible] If he [illegible] and rea- [illegible] to give it a

[illegible] the second sym- [illegible] the critics [illegible] if I had not [illegible] would have [illegible] and that [illegible] pretty well."

Youthful Prodigy

[illegible] Russia, June 30, 1874, [illegible] left home despite his [illegible] and went to [illegible] when a boy. He won a mu- [illegible] scholarship and after cram- [illegible] a five-year course into five months, became leading double-bass player at the Imperial Opera.

In less than a decade he was Europe's greatest bull-fiddle virtuoso but suddenly his interest switched to conducting. He organized fantastic trips with full orchestra, sailing down the 2,300-mile stretch of the Volga river to bring symphonic music to those who had never known it before.

These trips were made possible by the financial help of his wife, Natalya Konstantinova, whom he married in 1905. She accompanied him when he conducted in Berlin, London, Paris and Vienna and was his constant companion until her death in 1942.

Lack of sympathy with the Bolshevik regime forced Koussevitzky to come to America and he was invited to become conductor of the Boston Symphony Orchestra, which had slipped considerably since its inception in 1881.

Rounded Up Talent

He pensioned old players, discharged incompetent ones and scouted the country for talent. Then by driving the 110 men, rehearsing endlessly he brought the orchestra world renown.

At rehearsals he was a tyrant, hunching over in an old sweater, shouting, singing nad waving frantically with his baton. One false note and he would howl with disgust. The passage would be repeated until perfect, and then repeated some more.

Koussevitzky had an abiding passion for music. He established the Berkshire Center music school at Stockbridge, where the orchestra plays summer concerts. He pleaded for a state department for music to help young composers who could "refresh and vitalize the spirit of man."

"Art is indispensible and inseparable from the life of man," he contended.

BELOIT, WIS
NEWS
1/2/47

Modern Library has added to its excellent series The Life & Works of Beethoven, by John N. Burk, historian of the Boston Symphony Orchestra and Henry James' The Wings of the Dove.

JAN 3 - 1947

DR. SERGE KOUSSEVITZKY opened the 1946-47 New York season of the Boston Symphony with three of the orchestra's most popular and notable performances — Debussy's symphonic suite, "La Mer;" the "Italian Symphony," of Mendelssohn, and the "Symphony No. 4 in F Minor," by Tchaikowsky—all of which have been recorded for RCA Victor by Dr. Koussevitzky and the orchestra. In reviewing the concert, which incidentally was attended by a most distinguished audience, Olin Downes declared: "To have played anything as these works were played would have represented a triumph, and an irresistible joy to the listener. The music was reborn in the performances. In an imperfect world, where there are no values immune to argument and no truths which are not relative, the concert came as near as anything could to perfect orchestral playing."

SYMPHONY CONCERT

BY WARREN STOREY SMITH

In two weeks Bruno Walter will give us the "Don Juan" of Richard Strauss, composed in 1888, when Strauss was but 24. Yesterday afternoon Dr. Koussevitzky presented for the first time in the United States his "Metamorphosen," a Study for 23 solo string instruments, completed two years ago next April, just two months before the composer's 81st birthday. It is this reviewer's guess that "Don Juan" has a better chance of living another 57 years than the "Metamorphosen" has of reaching the age that "Don Juan" is now.

The new piece is by no means without interest, and it surely would have been twice as effective in an auditorium half the size. In the vast spaces of Symphony Hall these 23 string players, each one with his own part to play, labored somewhat in vain. The men worked hard enough and so did Dr. Koussevitzky. He would not have given any more of himself conducting the "Domestica" or the "Heldenleben," and this Study lasts nearly as long as the aforementioned tone poems, without having a tithe of their musical and tonal variety. The inscription at the end of the printed score, "In Memoriam! Garmisch, 12, April, 1945," is plainly suggestive of the purport of the music, as is the deliberate quotation from the Funeral March in Beethoven's "Eroica." The prevailing mood of the music, however, is lyrical rather than elegiac. There are melodic and textural suggestions of "Rosenkavalier" and the operas that followed it, in particular, the delectable "Ariadne," and our enjoyment of the music is lessened rather than increased by the fact that we seem to have heard it all before. Strauss has not lost his skill but we are not surprised to find that the flame of his inspiration burns less fiercely than of yore.

The rest of the concert offered plenty of contrast. The second number was Martinu's bumptious Concerto Grosso, its two solo piano parts played by Lukas Foss and Bernard Zighera, and the current program concludes with the fourth performance in less than five years of Berlioz' "Harold in Italy." This time the solo viola is Jascha Veissi and he does an extremely capable job, producing a beautiful tone from what is said to be a viola of considerable antiquity. The performances of both the Martinu and the Berlioz were brilliant. As before, there was an excessive amount of din in the Frenchman's rather paltry finale, but when Berlioz calls something an "Orgy of Brigands," he didn't intend that it should resemble a pink tea. After Strauss' "linked sweetness, long drawn out," Martinu's rhythmic vitality and brash modernity were just what the doctor ordered, and the audience received work and performance with an unexpected warmth.

BISBEE, ARIZ
REVIEW

JAN 4 1947

By W. G. ROGERS

Sergeant Krusseirtzky, the Boston Symphony And The New American Music, by Hugo Leichtentritt (Harvard; $3) The Life And Works Of Beethoven, by John N. Burk (Modern Library; $1.10).

It's Boston's turn today in the book column as it is so very often Boston's turn in a music column; the Bay State's illustrious conductor is the subject of one volume, and his orchestra's historian is the author of the other.

From 1924, when Russian-born Koussevitzky assumed his present post, to 1944, according to Leichtentritt's count, the Boston Symphony played for its fortunate audiences 66 new American compositions for the first time, and in all 162 American works. Though these figures are of course very small compared to the total number programmed, they probably break oll records set by other orchestras, and that is eternally to Koussevitzky's credit.

Of these compititions, 12 were by E. B. Hill, 11 by Aaron Copland, nine by Ernest Bloch, nine by Walter Piston, and so on. Whether by older men like Hill and Hadley, or by their juniors such as Copland, Schuman, Bernstein and Barber, the compositions are briefly analyzed and assigned their places in our general musical scene. Among other judgments unlikely to start any argument are the high rank given to Martinu's First Symphony, Pis- the primacy accorded Copland's the primacy accoded Copland's "Appalachian Spring" among his other works.

The author speaks with some reservations, however, about Copland and Bernstein, and dismisses Antheil, Varese and Iives somewhat brusquely. His chapter on 'Artist Koussevitzky,' as conductor is not too helpful. In general he tends to assume that American music and Boston music are synonymous. Chicago, Philadelphia and New York are apt sourly to wish he had got around a little more. . . but the fact is, if you live in Boston, you don't need to.

Burk's book, first published in 1943, is divided about evenly between biography and a catalougued description of the 135 numbered works plus some others.

MUSIC

1/4/48

Symphony Concert

The 12th concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. The soloist was Jascha Veissi, violist. The program was as follows:

"Metamorphosen," Study for 23 solo string instruments ....Strauss
Concerto Grosso for chamber orchestra and two pianos ....Martinu
"Harold in Italy," Symphony with viola solo, Op. 16..................Berlioz

By ALEXANDER WILLIAMS

Doubtless it was the acme of tolerance and artistic internationalism to bespeak the first performance in this country of Richard Strauss' latest score, though we can be fairly certain, had the shoe been on the other foot, that Mr. Furtwaengler would not have sought out Mr. Copeland's latest work for performance in Berlin. Still, regardless of his political complacency, Strauss is an important figure in the history of music, and thus a new orchestral composition by him is an event to be noted.

Beyond the technical interest and the novelty of the ensemble, however, the "Metamorphoses" did not seem to me worth the immense difficulty of preparing it. Earlier in his career Strauss wrote a couple of anthems for 16 part chorus, which I well remember having heard at one time in Salzburg. In these unusual works he treated the voices of the chorus as if they were solo instruments in the orchestra, and he obtained an extraordinary effect. In the "Metamorphoses" he has done something similar with his 23 solo strings. Neither the members of the chorus in the one instance nor the musicians of the orchestra in the other could rely on their neighbors to "carry" them if they lost count or made a mistake. Therein, of course, lie both the technical interest of the music and the difficulty of performance. That the Boston Symphony men yesterday acquitted themselves with distinction goes without saying, and Mr. Koussevitzky was at pains to indicate that as he acknowledged the applause.

Emotionally the "Metamorphoses" is a dull and sentimental work. It is, in fact, just the sort of piece you would expect to come out of Germany at this time, a rather solemn attempt to be ingratiating. Countless Germans today are busy saying: "See, we're not such a bad lot after all"; and that is just what this music of Strauss seems to me to say.

At any rate along came Martinu's Concerto Grosso and briskly and cleanly swept the Straussian cobwebs out of the hall. Acclaimed back in 1941 as a piece of exceptional merit and consisting of two bouncing, athletic allegros and a slow movement of great eloquence, the Concerto Grosso is still fine music of the neo-classical school. It is a piece very much like in concept the Jaubert "Sonata a due," which we heard last week, but it is also a good deal better and stronger. Mr. Koussevitzky is very much to be thanked for restoring it to the repertoire.

By reason of an abrupt change of profession I never had a chance until yesterday to hear Mr. Koussevitzky's resplendent interpretation of Berlioz' "Harold in Italy." So much has been written about it and since it was apparently given as recently as November 1944 I shall not add any more words here except to say that it is a rewarding experience in the concert hall to listen to such a performance as we heard yesterday. Not a little of this excellence was due to the admirable viola playing of M. Veissi.

The concert will be repeated tonight. Next week the orchestra is on tour.

MUSIC

Globe

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Serge Koussevitzky returned to the conductor's stand of the Boston Symphony Orchestra yesterday afternoon, bringing with him a new composition by Richard Strauss. That was "Metamorphosen" (or simply Metamorphoses), a study for 23 solo string instruments. The remainder of the program consisted of Bohuslav Martinu's Concerto Grosso, with Lukas Foss and Bernard Zighera at the paired pianos, and "Harold in Italy" by Berlioz. For the last, Jascha Veissi was viola soloist.

Someone is bound to ask: "Why play new music by a living composer of a still theoretically enemy country?" so we may as well get in on the ground floor and ask it now. If you go on the principle that patriotic scruples should influence artistic activity, the answer is "no," a new piece by Richard Strauss should not be played in this country so soon. But then you run up against the fact that we played Strauss' old music all through the war, that makes an embarrassing contradiction. And if you believe that art exists independently of politics, the answer is play Strauss, old or new, anyway. See? It's all as clear as yesterday's air over Boston!

I would like to know what Strauss meant when, at the end of his score, e penned, "In Memoriam! Garmisch, 12 April, 1945." Did he intend his music, which contains a reminiscence of the funeral march of Beethoven's "Eroica" Symphony, to be some sort of an elegiac work? Did he have a specifically German reference in mind? Or did he intend it to be just a sorrowful musing upon the state of the world in general? There is no point discussing the matter further until Strauss, who is now 82, has told us what he meant.

The Metamorphoses make in their five linked sections a closely woven and extended fabric of counterpoint. They may be variations but since all 23 parts are written separately, it is hard to tell without a look at the printed notes. The music sounds well, for Strauss has not lost his great skill as a craftsman, even though his inspiration long since was on the down grade. The Metamorphoses reminded me of Schoenberg's "Verklaerte Nacht" in mood and general contours, though the idiom seems more conservative and diatonic rather than chromatic. Put this score down, then, as enjoyable to the ear and probably of no lasting importance.

Martinu's lively but much too heavily orchestrated Concerto Grosso again proved a tonal stimulant. Messrs. Foss and Zighera were justly applauded for their spectacular work. The high point of the afternoon, however, was that grand, old example of unrestrained romanticism, "Harold in Italy," which, under Mr. Koussevitzky's ardent leading, alternately glowed and sparkled and, in the finale, set fire to the whole orchestra. On a day of such grim weather, the piece was just the thing. Mr. Veissi dealt capably if not brilliantly with the solo part.

SYMPHONY HALL

St. Cecilia's Schola Cantorum

Boston's newest choral group, St. Cecilia's Schola Cantorum, presented Verdi's Requiem in Symphony Hall last evening as its first public effort. The proceeds were designated for the Archbishop Cushing Charity Fund.

Arthur D. Howes conducted the performance of some 200 singers, an orchestra of 54 players from the Boston Symphony and soloists. The latter were Selma Kaye, soprano, who replaced Agnes Davis at such a late date that the substitution was not noted in the program; Anna Kaskas, contralto; David Lloyd, tenor, and John Herrick, baritone.

It is good to welcome a new choral group to Boston's musical activities. We have plenty of vocal stars today, but nowhere near enough ensemble singing. And choral music, whether done publicly for profit, or privately for recreation, should occupy a larger place in the musical scene.

The performance of the St. Cecilia's Schola Cantorum, while not ideal, showed that much earnest work went into the preparation. Mr. Howes led the chorus vigorously, although he rather neglected the orchestra. And there were many moments when the male sections of the chorus were wanting.

As a group, the soloists were excellent. Miss Kaskas' work was notable for style and clear vocalism. Messrs. Lloyd and Herrick made a nice destinction between the theatricality of the music and the religious spirit of the text.

At intermission Archbishop Cushing gave a brief talk in which he lent his encouragement to St. Cecilia's Schola Cantorum. We should hear more from this organization.—J. W. R.

Jan 4

RESERVED FOR RADIO

By Rudolph Elie, Jr.

'Sunday Afternoon at 4:30' a Big Time Radio Show; Arthur Fiedler Shows Rare Talent as Producer

In view of the fact I have something of a job on it myself, I suppose it is impossible to be completely unbiased about it, but it does seem that Arthur Fiedler's radio show "Sunday Afternoon at 4:30" is easily the best and most professional radio show produced hereabouts. It is, in any case, the only "big time" production originating in a city that produces remarkably few first class radio shows and virtually none of national importance.

The thing that gives "Sunday Afternoon at 4:30" its more or less unique aspect is the fact that it is a "production" in the best sense of the word. The First National Bank, which has been putting it on for three seasons now, appears to spare nothing in the way of expense to achieve a certain artistic integrity along with its flair, and what it actually gets out of it but prestige in view of the fact that its commercials are the least commercial of any I ever heard, is hard to see. It is what you might call an institutional affair, a sharing of profits with the public by bringing to that public, at no expense, a musical program that is by its very nature one of the better of life.

Symphony Also on Air

In this connection it is more than gratifying to see that the John Hancock Mutual Life Insurance Company is doing the same thing later in the month when it sponsors the Boston Symphony Orchestra under Dr. Koussevitzky, not so much to sell insurance as to help further a great but not possibly self-supporting organization. The First National Bank and the John Hancock Company have, in short, accepted the roles formerly held by such great public benefactors as Henry Lee Higginson and Eben Jordan, a breed of men long since succumbed to the changing social patterns.

As a production, "Sunday Afternoon at 4:30" takes place in the Opera House, the stage of which is most suitably and attractively set to enhance the visual impressiveness of Arthur Fiedler's orchestra of 60 Boston Symphony musicians. The public is invited free of charge and tickets may be obtained, so far as I know, merely by writing to the bank and asking for them. In any case, the auditorium is usually filled to capacity 15 minutes before the show begins, and almost a half hour before the show is on the air.

At 4:10, the unrehearsed musical quiz begins on the stage. This is a sort of "warm-up" for the radio broadcast, and it consists of a board of three musical experts and a quiz master (who happens to be me). We have two regular experts, Arthur Fiedler himself, and Warren Storey Smith of the Post, and a guest expert of musical note. The questions are sent in by the audience, members of which are awarded record albums if their questions are used. This informal business lasts until about 4:25 and then, at 4:30 the show goes on the air with Streeter Stuart of WBZ as announcer and Jack Wright of the advertising agency as producer.

From then on it is Arthur Fiedler's show. Needless to say the famed Pops conductor, with his genius for building a program of lively musical interest and performing it with style, vigor and musicianship, requires no compliments from me at this late date. With his acute sense of timing, his enthusiasm for introducing young soloists, and his overall command and authority on the conductor's stand, he puts on a concert that compares favorably with any he ever gives during the Pops Esplanade season.

Forms Second Orchestra

An example of Mr. Fiedler's talent for this sort of thing, is the fact that he has trained a "second" orchestra of local musicians to take the place of the Symphony musicians when the orchestra is on tour, and it is nearly impossible to tell one from the other. Of course there have already been first rate resident musicians in Boston outside of the Symphony, but it has remained for Mr. Fiedler and Rakov, musical director of WBZ, to bring them together and show us what they could do.

The show is on the air for a half hour, but the concert continues for the audience another half hour. Thus, as production, "Sunday Afternoon at 4:30" runs nearly an hour and a half. Taking it by and large I know of nothing else outside the production centers of New York nd Hollywood that comes anywhere near it either as a musical event or as a "show." So some day, if you want to see a real big time radio production—and New York is a little too far to go—drop in to see "Sunday Afternoon at 4:30." I guarantee you'll like it, at least from 4:30 on. But then, maybe I'm just biased.

PARKERSBURG, W. VA.
NEWS

JAN 5 - 1947

Symphony Conductor

Dr. Serge ~~Koussevitzky is~~ celebrating his 22nd year as conductor of the Boston Symphony Orchestra. The 66-year-old ensemble is heard over ABC Tuesdays in an hour-long program of classical music.

JAN 5 - 1947

Bernstein To Hold Auditions Monday

LEONARD BERNSTEIN, who is guest conductor this week of the Cincinnati Symphony Orchestra, will hold auditions Monday for students of orchestral instruments for the Berkshire Music Center, where he is a member of the faculty. The school, which is operated by the Boston Symphony Orchestra, Inc., and is under the direction of Dr. Serge Koussevitsky, will be held at Tanglewood, Lenox, Mass., June 30 to Aug. 10.

The auditions will be held at the Baldwin Piano Co. Concert hall, 142 W. Fourth st., Cincinnati, Monday, as follows: Strings at 1 p. m., woodwinds at 2 p. m., brass and other instruments at 3 p. m.

Information about the Music Center will be available at the audition.

COLUMBUS, OHIO
CITIZEN

JAN 5 - 1947

Berkshire Auditions In Cincinnati Monday

Leonard Bernstein, who is guest conductor this week of the Cincinnati Symphony Orchestra, will hold auditions Monday, Jan. 6, for students of orchestral instruments for the Berkshire Music Center, where he is a member of the faculty. The school, which is operated by the Boston Symphony Orchestra, Inc., and is under the director of Dr. Serge Koussevitzky, will be held at Tanglewood, Lenox, Mass., June 30 to Aug. 10.

The auditions will be held at the Baldwin Piano Co. concert hall, 142 W. Fourth-st, Cincinnati, on Monday, Jan. 6, at follows: Strings at 1 p. m., woodwinds at 2 p. m., brass and other instruments at 3 p. m. Information about the music center will be available at the audition.

WHITE PLAINS, N. Y.
REPORTER-DISPATCH

JAN 7 - 1947

CENTER OPENING SLATED BY FEB. 13

But Gerlach Is Not Positive Repairs Can Be Completed By Concert Date

County Executive Herbert C. Gerlach announced today that every possible effort will be made to re-open the main auditorium of the County Center, now closed for almost 13 months, by Feb. 13, in time for the scheduled appearance of the Boston Symphony Orchestra. At ~~the same time, he declined~~ to give a definite commitment that repairs to the roof and other building replacements will permit opening on that date without question.

The County Executive made the statement after he had been importuned yesterday by Mrs. Julian Olney, who conducts a concert series at the Center, a series which was necessarily abandoned in the 1945-1946 season when the auditorium was closed, and which has been pushed back several times this season as increasing delay caused repeated postponements of the re-opening of the center. One postponed appearance was that of Lauritz Melchior, now set for ~~March 13.~~

"Now ~~that County Executive~~ Gerlach has taken the re-opening of the County Center personally in hand, I feel confident that remaining repairs will be completed within the specified time," said Mrs. Olney today.

But Mr. Gerlach and James C. Harding, County Commissioner of Public Works, were not so optimistic. Both pointed out that even with completion of the new roof, a job 90 per cent finished, much other work remains to be done, including re-painting the interior, testing of the new electrical work and a new springler protection system, and possible replacement of the hardwood floor.

The auditorium floor has warped badly, due to exposure to the elements when the general contractor, Lewis and McDowell, New York City, removed the old roof last Summer, to avoid delay, under assurance that the steel trusses would be immediately available. The trusses, however, did not arrive until Oct. 21, and during those months rain and exposure buckled the floor.

Altogether, the complete job, it was learned today, will now cost the county in excess of $175,000, far more than originally estimated.

There is some doubt, said Mr. Harding, whether it is better to paint the auditorium now or wait until Summer. The question will be left, said Mr. Gerlach, to the Recreation Commission which operates the Center. If the painting is started now, the Center cannot be opened in February.

JAN 8 - 1947

Parisian Makes Plans To Conduct Symphony Concerts

Immediately upon his arrival in Cincinnati, Charles Munch, director of the Societe des Concerts of the Paris Conservatory, looked to the proper arrangement of scores for concerts with the Cincinnati Symphony Orchestra this week.

BY JOHN P. RHODES.

Fatigued by the railway journey from New York, Charles Munch, Director of the Societe des Concerts du Conservatoire of Paris, arrived in Cincinnati yesterday evening. However, accustomed to traveling (he visited and conducted most of the major symphony orchestras in Europe during 1946), he delayed a nap he had in prospect at the Netherland Plaza and began at once on arrangements for his concerts with the Cincinnati Symphony Orchestra this week.

As he shaved, disposed his luggage around the bedroom and opened his orchestral scores, a bedside lamp winked off and on with disconcerting irregularity. Riveters drilled incessantly at the rising structure of the new Terrace Plaza Hotel outside his windows.

Nothing daunted, Munch went on making arrangements for extra musicians with J. M. O'Kane, manager of the orchestra. An extra tuba, another bassoon, an E-flat clarinet are needed for performance of Berlioz's Fantastic Symphony this week. Munch wanted to be sure of two harps. Berlioz wrote elaborate orchestration to make his symphony effective.

"It must be the true Berlioz," the conductor said calmly.

* * *

THERE WAS difficulty about the bassoons, of which the orchestra ordinarily only needs three. Cincinnati has a limited number of bassoonists. One, a member of the University of Cincinnati faculty, has his own schedule of classes each day. The only other local bassoonist is not a union member, since he plays only upon occasion. His engagement would require special arrangements with the union.

There was difficulty about the extra tuba. One of the double-bass members of the orchestra, Roland Fancher, on occasion, doubles on the tuba. Fancher had planned to attend his father's funeral tomorrow, during the hours of the orchestra's first rehearsal.

"Three rehearsals for the Berlioz;" Munch was adamant. "If the orchestra is in prime condition, perhaps one less rehearsal. I cannot know that until I've heard them."

Munch calmly surveyed the riveters, amused by the way the workers tossed red-hot bolts to each other.

"I hope they don't carry on all night." We assured him they didn't.

* * *

SPEAKING ENGLISH with difficulty, the conductor talked with Albert Thompson, public relations official of the orchestra, and with us about his resent experiences in Europe. He said he was delighted to include Cincinnati on his world-wide itinerary.

He has just made his American debut with the New York Philharmonic Symphony. Upon leaving Cincinnati, he will conduct concerts of the Boston ~~Symphony~~ Orchestra. Later he will go to Canada as guest leader of the Concerts Symphoniques de Montreal. He has been engaged by the Chicago Symphony for five concerts.

After the liberation of France, Charles Munch was the first French conductor to cross the Channel. Recent Continental engagements have included appearances with seven Swiss orchestras those at Basel, Berne, Zurich, Winterthur, Geneva, Lausanne and Neuchatel; six concerts with the Brussels Philharmonic in the Belgian capital, others at Liege and Antwerp; six concerts with the Concertgebouw of Amsterdam; appearances with the Palestine Symphony in Palestine and Egypt; two concerts with the Vienna Philharmonic; four more under auspices of the Society of Musical Culture in Lisbon, Portugal.

* * *

THE WINKING bedside lamp punctuated the long itinerary. No wonder the Parisian conductor looked tired. He told of concerts of the International Festival of Music last year to celebrate the 50th anniversary of the Czech Philharmonic Orchestra, and concerts at the summer International Festival of Music in Zurich. He also directed in France at Bordeaux, Lyons, Strasbourg and Mulhouse. The 1946 "season" ends with summer concerts in Brazil.

Charles Munch is conductor of the Societe des Concerts at the Paris Conservatory, I believe we said in the beginning. Despite his other activities, he managed 30 concerts with the Paris orchestra during the past year.

* * *

THE MAN'S EYES seemed to reflect the many cities, miles of railways and ocean, he had traversed. His far-off gaze came to rest on the hills girding Cincinnati like a half-moon beyond his window.

Nervously he glanced once more at the blinking lamp.

"My little lamp is ill," he said.

We called the hotel's housekeeper; the light would be repaired immediately.

"The doctor will fix the lamp?" he asked.

"Yes, tout de suite," we said.

[71]

NEW YORK, N. Y.
WORLD-TELEGRAM

JAN 9 - 1947

Music

2 Symphonies Are Bracketed At Carnegie

By LOUIS BIANCOLLI.

Two great "Symphonies No. 3" were bracketed in epic style on the program of the visiting Boston Symphony Orchestra in Carnegie Hall last night—Beethoven's and Aaron Copland's. Serge Koussevitzky conducted.

More than just numerical equality must have prompted Mr. Koussevitzky to group the Beethoven classic with a work that may come to be regarded as one of the greatest—if not the greatest to date—of American symphonies.

Mr. Koussevitzky probably was thinking of both "Thirds" in relation to each composer's earlier scores. For Beethoven and Copland No. 3 marks a lengthy stride forward in power and novelty.

Both Mark New Eras.

Just as Beethoven's "Eroica" marked the birth of a new era in music almost a century and a half ago, so Mr. Copland's Third may well signalize a fresh turn in American music.

Only a few weeks ago Mr. Koussevitzky and his Bostonians introduced the score to New York at a Saturday matinee. The response of public and critics, my own included, was warm.

Last night I felt even more convinced that this sturdy new score is a turning-point, for Copland as much as for his brother American composers.

With this vital score, the American symphony may now be said to have truly come of age, ready to make the rounds of the wrold's concert halls.

To be sure, Mr. Copland's predecessors in the field have done yeoman work; several symphonies have shown true concert stature, and a few will linger long in the American repertory.

Crystallized Maturity.

But the Third seems to crystallize the maturity, the firm control of idiom, the seasoned style slowly evolving in American composition. There need be no groping along the old levels any longer.

Last night's reading only strengthened my hunch of some weeks ago, that this work would serve as a kind of release, a liberating force in American symphonic writing.

There is next to no waste motion throughout the four movements, each gathering momentum in a natural, steadily gripping way. Everything is headed somewhere.

Themes thread naturally into the scheme, and nothing seems foisted on the fabric to pretty it up or call attention to itself. A kind of law of organic life seems at work all the time.

Woven Into Web.

Just how much Mr. Copland owes to others working the same field it is futile to speculate. Reminders of Prokofieff, Shostakovich, and the Americans buzz through the web.

The orchestra sounded even better last night than it had earlier this season, and Mr. Koussevitzky seemed an even more confirmed believer in Aaron Copland's genius.

As for Beethoven's "Eroica," I don't think it heresy to say he made the grand old symphony sound as fresh and of our time and place as Mr. Copland's.

NEW YORK, N. Y.
WORLD-TELEGRAM

JAN 9 - 1947

Boston Symphony Award to Copland

By the United Press.

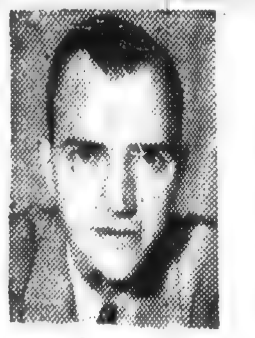
BOSTON, Jan. 9.—The newly established Boston Symphony Orchestra merit award has been presented to Aaron Copland, New York composer, for his third symphony.

Mark M. Horblit, Boston lawyer, provided the fund for the award, which amounted to $859 for 1947. It will be presented annually for some outstanding American symphonic composition.

NEW YORK, N. Y.
POST

JAN 9 - 1947

Words and Music



Boston Symphony Offers New Copland, Old Beethoven

By John Briggs

Serge Koussevitzky and the Boston Symphony made their appearance in Carnegie Hall last evening with an intriguing novelty, the Symphony No. 3 of Aaron Copland.

Mr. Copland was commissioned to write his new work by the Koussevitzky Music Foundation, and completed it last September after two years' work. The symphony had its first performance last October, by Mr. Koussevitzky and the Boston Symphony.

As a general rule the nebulous impressions that drift through your mind on hearing unfamiliar music do not add up to a coherent pattern. Sorting out the dissimilar fragments of recollected experience is apt to be something of a chore.

But Mr. Copland's musical personality emerges from a new score as sharp-edged as a freshly minted nickel. He is long past the experimental stage. His style is fixed. In his work there is no fumbling, no musical erasures. It is sketched with hard, unerring lines and ready to go to the printers. The new piece is unmistakably Copland, and unmistakably linked with "El Salon Mexico," "Billy the Kid," "Appalachian Spring" and the rest. Mr. Copland has reached that plateau of experience and technique at which, if he no longer has any great surprises in store for us, he also is not very likely to disappoint us.

No Waste Motion

The salient impression left by a hearing of Copland is craftsmanship. In every department of his trade — in blocking out the pattern of his work, in stating his musical ideas, in working out details of harmony and part-leading and in scoring the whole for orchestra — Mr. Copland knows what he is about. He knows what he wants and knows the quickest way of getting it. In his music progress from [illegible]

But Mr. Copland's music suggests it is possible to have too much of even so excellent a thing as musical craftsmanship. Mr. Copland's score last night was overpowering in its utter lack of spontaneity. It was cerebral music. Every phrase and every cadence sounded contrived. Mr. Copland scorned appealing melody. You had the feeling that he would have felt such a thing overobvious and in rather bad taste. A harshness and grotesqueness of musical utterance redeemed even his most lyric moments from this failing.

It may be over-optimistic to believe one should take from the concert hall more than admiration for a composer's technical skill. As Joseph Conrad put it, "The artist's job is not to make us think, but to make us feel." But last night the Copland symphony had no emotional wallop of any sort. Like a scrupulous fighter, Mr. Copland refrained from hitting below the belt.

Mr. Koussevitzky and the orchestra, after their exertions in the Copland, returned to play an exciting performance of the Beethoven Third Symphony. Like the work itself, the Bostonians' "Eroica" wears well with the passing of time.

NEW YORK, N. Y.
JOURNAL AMERICAN

JAN 9 - 1947

Bostonians At Carnegie

By MILES KASTENDIECK

Two thirds made a whole concert for the Bostonians on their second visit to Carnegie Hall last night. Serge Koussevitzky programmed Aaron Copland's Third Symphony and Beethoven's "Eroica," also a third symphony.

Whether the juxtaposition was a compliment to Copland, only posterity will tell.

Having introduced the Copland last November to the Saturday patrons, Koussevitzky considered it significant enough to bring back with him this time.

He did the same thing a year ago with Prokofieff's Fifth. That work has caught the public: there is no reason why the same thing may not happen to Copland.

This third symphony has crystallized Copland's creative work to date. It is an important milestone, just as Harris' third, Hanson's third and Schumann's third symphonies marked a turning point in their careers. Only Copland has made a more notable contribution.

NEW YORK, N. Y.
SUN

JAN 9 - 1947

COPLAND'S THIRD REPEATED HERE

By IRVING KOLODIN.

Among those who profited from the second performance this season of Aaron Copland's third symphony by the Boston Symphony Orchestra in Carnegie Hall last night was the composer himself. This was true beyond the merely sordid additional royalty, since this repetition directed by Serge Koussevitzky was a considerably more clear and unified exposition of the score than its predecessor in the Saturday afternoon series a few weeks ago.

Taking two things together—the more searching performance and the reference points established by memory—the score attained a kind of cohesiveness which did not ring in the first playing. This was notably true of the balance between the first two and the last two movements. I doubt that any number of hearings will justify the excessive clamor of the final section with its heavy brass choir and noisy percussion—this appears to be a five drum power work—but the score is otherwise saturated with musical instinct in a solution of sincere purpose and canny craftsmanship.

As before, one was especially impressed with the compact, swift-moving second movement, but the plan and intent of the following slow movement were more evident this time. Throughout, the leadership and playing were on the uplands of orchestral virtuosity; though there was an occasional dizziness induced by the notorious high pitch preferred by this organization.

Beethoven's 'Eroica.'

Since there is no known evidence that Koussevitzky is addicted to numerology, it must have been some other adage than safety in numbers which led him to pair the Copland third symphony with another third symphony, the "Eroica" of Beethoven. There are many debatable aspects of such a weighting of the scales, with an intermission as balance, not the least of which is Beethoven's expressed desire that his work stand at the beginning of any program on which it appears. The point was ignored on this occasion.

As performance, the Koussevitzky exposition varied between finicky attention to detail and peculiar indifference to basic verities. Thus, the first movement—which is the key to successful performance of the work—had impressive energy, but also an oddly indulgent phrasing of the second, lyric subject. There are few orchestras, however, and even fewer horn sections, which could manage the scherzo at the dazzling tempo taken [illegible] Koussevitzky. Due to certain time factors, Beethoven was honored in absentia, Copland in the flesh, both with rousing applause.

NEW YORK, N. Y.
HERALD TRIBUNE

JAN 9 - 1947

Boston Symphony

Copland 3d Symphony, 'Eroica' Played at Carnegie Hall

By Francis D. Perkins

The Boston Symphony Orchestra gave the first concert of its second 1946-'47 visit to New York last night at Carnegie Hall, where Serge Koussevitzky conducted this admirable ensemble in two third symphonies—Aaron Copland's latest work in this form and Beethoven's "Eroica."

The Bostonians had introduced the Copland symphony to us last November, when it was played both in the Brooklyn Academy of Music and at Carnegie Hall. A noteworthy feature of Dr. Koussevitzky's program-making is that when he presents a new work which he considers of particular consequence he gives it an introduction that is as widespread as possible. Mr. Copland's third symphony, for instance, not only has had three performances here but four in Boston and several others in this orchestra's westward tour. This is a good record for a work completed only a little more than three months ago. The symphony fully justifies Dr. Koussevitzky's desire to make it widely known. In inventiveness, emotional content, construction and orchestration it is a work of unusual consequence, and its vital and eloquent interpretation was followed by much applause for the composer, the conductor and his instrumentalists.

The "Eroica" symphony also found the conductor and orchestra in excellent form. The first movement gave, here and there, an impression of swiftness, but the interpretation as a whole was vital and expressive, with a persuasive realization of the various moods of this mighty work. The funeral march was marked by dignified eloquence, but also by a momentum which did not conflict with the essential spirit of the movement, and the close of the symphony was memorably climactic. The concert left no doubt as to the high position of this conductor and orchestra among the symphonic organizations of our day.

BROOKLYN, N. Y.
EAGLE

JAN 10 1947

Aaron Copland Gets First Boston Symphony Award

Boston, Jan. 10 (U.P.)—The newly established Boston Symphony Orchestra Merit Award has been presented for the first time, with Aaron Copland, New York composer, being honored for his Third Symphony.

Mark M. Horblit, Boston lawyer, provided the fund for the award, which amounted to $859 for 1947. It will be presented annually for some outstanding American Symphonic composition.

Achieved World Fame

Aaron Copland is the Brooklyn-born composer who has achieved world-wide fame with his varied compositions. His Third Symphony which won the Boston award, received its metropolitan premiere here in Brooklyn by the Boston Symphony Orchestro and received universal acclaim from the metropolitan critics.

Before his departure from the borough in 1921 as a scholarship student at the American School of Music at Fontainebleau, Mr. Copland lived with his parents at 628 Washington Ave. He is now 46.

PROVIDENCE, R. I.
JOURNAL

JAN 10 1947

Serge Koussevitzky Applauded by Truman At Capital Concert

Washington, Jan. 9.—(AP)—President Truman stood and applauded tonight in tribute to director Serge Koussesitzky at the conclusion of a concert by the Boston Symphony Orchestra in Constitution Hall.

The President's wife and daughter Margaret, whom he escorted to the concert, were enthusiastic about the performance, too.

The presidential family returned to the White House immediately after the performance.

[72]

NEW YORK, N. Y.
TIMES

JAN - 9 1947

BOSTON SYMPHONY PLAYS COPLAND 3D

Koussevitzky Presents Strong Reading of Composition on Carnegie Hall Program

By OLIN DOWNES

Aaron Copland's Third Symphony was played for the second time in this city by the Boston Symphony Orchestra, Dr. Koussevitzky conducting, last night in Carnegie Hall, and it was given a superlative performance. Heard for the first time by this writer, it impressed first of all by the complete sincerity and the genuinely symphonic conception of the music. Many are the works given the title which are not symphonic in their real nature—in the sense of the grand line, germinal growth of the ideas and the proportional relations of the parts that make the whole.

The symphony is very classic in concept; admirably concentrated in workmanship, and lofty in mood in the opening movement, with a vigorously written scherzo and a final two movements, linked together, which do not impress us as completely successive in the sequence and the cohesion of the idea. Prevailingly the symphony is vigorously and clearly written and, if one may say so, without superciliousness, it shows an enormous development on Mr. Copland's part in resourceful development and extension of main ideas, and an over-all unity of design. It is entirely honest writing; there is no mere verbiage in any page of it.

And the style is Copland. One might point to a faint spook of the cloven hoof of Stravinsky, or a derivation from Mahler in a certain vein, or an allusion to Prokofieff. It is nevertheless the fact that whatever the thematic elements present, they are assimilations, not imitations; they have been absorbed into style immediately identifiable as the composer's own.

This is the biggest work of Mr. Copland's that we have heard. He has written earlier formative pieces and given them the symphonic title. In our opinion this is the first time that he has emerged as an authentic symphonist, for reasons previously given. On further hearings this symphony may reveal a greater degree of concision than one finds on preliminary acquaintance in what we now believe to be its weaker spots. As the matter stands we prefer to call this score not Mr. Copland's third but his first symphony, and look forward expectantly to his future works in this as in other forms.

One may well ask how this symphony would have sounded in a less masterly performance. So far as hasty perusal of the score and impressions of the occasion go, it could not have been more eloquently presented. And there is another reason to ask this question, a question which applies farther than the fortunes of any single work, since it has to do with the immense indebtedness of the composer to the worthy interpreter, the composer's dilemma, if he had not an adequate interpreter, and, finally, what commensurate interpretation means, to even the greatest masterpieces.

Beethoven's "Eroica" made the second half of Dr. Koussevitzky's program. Its performance, especially in the first and last movements, was a towering accomplishment. The presence of the "Eroica" on a concert program is taken as a perfectly ordinary affair by superficial or inexperienced listeners. It is nothing of the kind. When we find an actor who can worthily interpret Oedipus or King Lear we remember it as a historic event. When a conductor, through a lifetime of experience and the wisdom that only long thought and searching experience can confer, gives an interpretation such as Dr. Koussevitzky gave last night of Beethoven, he has accomplished a task of equal greatness. The performance was one more of the proud laurels of the orchestra and its leader, and one more reminder of Beethoven's immeasurable greatness.

ST. LOUIS, MO.
POST DISPATCH

JAN 10 1947

TRUMAN JOINS IN OVATION FOR SERGE KOUSSEVITZKY

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WASHINGTON, D. C.
POST

JAN 10 1947

Postlude

Koussevitsky Redefines Perfection

Mendelssohn: Symphony No. 4 in A Major; Debussy: La Mer; Tschaikowsky: Symphony No. 4 in F Minor; played by the Boston Symphony Orchestra, Serge Koussevitsky, conductor. Thursday evening in Constitution Hall.

By Paul Hume

If there are degrees of perfection in the performance of music, then last night's playing by the Boston Symphony Orchestra under Serge Koussevitsky was perfection in the highest.

No shade of nuance indicated by even so meticulous a composer as Claude Debussy was overlooked, nor were any added by a conductor whose phenomenal control and matchless taste laid before Washington's most farsighted and enthusiastic audience a program of three popular favorites.

By far the most splendid of the evening's offerings was Debussy's La Mer. Its intricacies fascinated the listener as never before, at the same time that its unity was outlined with new beauty. Dr. Koussevitsky and his men entered into the performance of the work until the entire orchestra seemed illuminated by the incandescence of the music and its tremendous physical appeal. In such a work, the unerring line of a Koussevitsky maintains throughout that growing sense of the final climax to which all else must direct itself.

It is in no sense newsworthy that Mendelssohn's Italian and Tschaikowsky's F Minor symphonies received readings of the most informed sensitivity. In both works, tempi are of the highest importance, and in critical moments, it was refreshing and reassuring to hear such happy paces begun and continued. In the Tschaikowsky, especially, it was a joy to realize that the music could speak for itself.

What then remains to be said, for the evening was not of unalloyed pleasure? Simply this: In New York on Wednesday night Dr. Koussevitsky led his orchestra through what we are told was an impelling account of the third symphony of Aaron Copland. Later on this week, he will direct new works of Bohuslav Martinu and Richard Strauss. In the face of such a repertoire as that which Dr. Koussevitsky has built up during his marvelous stay in Boston, particularly in regard to new works by American composers, it is disappointing to have his orchestra, capable of anything in the realm of instrumental music, presented to Washington in its only appearance this season, in a concert of such ~~over-played~~ music. Far preferable to Mendelssohn or Tschaikowsky would have been the name of Aaron Copland, Leonard Bernstein, Lukas Foss, Paul Hindemith, Leo Sowerby, or any of a number of others, whose music has found warm approval and fostering in past seasons in Boston.

At the end of the concert, President Truman stood and applauded in tribute to Dr. Koussevitsky. The President's wife and daughter, Margaret, whom he escorted to th concert, also were enthusias about the performance.

LEWISTON, ME.
SUN

JAN 10 1947

KOUSSEVITZKY GETS TRUMANS' APPLAUSE

WASHINGTON, Jan. 9-(AP)-President Truman stood and applauded tonight in tribute to Director Serge Koussevitzky at the conclusion of a concert by the Boston Symphony Orchestra in Constitution Hall.

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The Presidential family returned to the White House immediately after the performance.

MINNEAPOLIS, MINN.
DAILY TIMES

JAN 10 1947

PERSONALITIES

HONORED: Director Serge Koussevitzky of Boston's Symphony orchestra, by a huge audience (led by Harry Truman, wife, daughter Margaret) which stood, roared applause after his concert last night in Constitution hall, Washington.

WASHINGTON, D. C.
POST

JAN 10 1947

WITH THE applause of an enthusiastic audience still ringing in his ears, Serge Koussevitzky went on from Constitution Hall last evening to the French Embassy for the reception in his honor given by the Ambassador and Mme. Bonnet.

Most of the guests at the reception had heard the Boston Symphony Concert, had watched Mr. Koussevitsky's magic fingers lead his men through the familiar Fourth Symphony by Tschaikowsky, the difficult "La Mer" by Debussy, and Mendelssohn's beloved "Italian Symphony."

The Ambasasdor and Mme. Bonnet occupied a box, having among their guests the former Attorney General and Mrs. Francis Biddle.

Mrs. Robert Low Bacon had in her box former Senator and Mrs. Warren Austin, who are her guests for the week, the Austins having come down for the White House reception Tuesday evening from New York where Mr. Austin is now chief United States delegate to the United Nations Security Council.

With Judge and Mrs. George D. Neilson in their box were the Nicaraguan Ambassador, Dr. Guillermo Sevilla Sacasa; the Philippine Ambassador, Joaquin Elizalde, and Mrs. Tom Clark, wife of the Attorney General.

The Cuban Ambassador and Senora de Belt came in after their dinner party had broken up, and with them were the Brazilian Ambassador, Carlos Martins, and the Egyptian Ambassador and Mme. Hassan, who had been in the dinner company.

The Italian Ambassador and Signora Tarchiani were there and the Peruvian Ambassador and Senora de Prado, the Swiss Minister and Mme. Bruggmann, the New Zealand Minister and Lady Berendsen, the Honduran Ambassador and Senora de Caceres and the Swedish Minister and Mme. Eriksson.

O. Max Gardner, United States Ambassador to Great Britain, and Mrs. Gardner were in the gathering, and others were Justice and Mrs. Felix Frankfurter, Senator and Mrs. J. William Fulbright, the Assistant Secretary of the Navy and Mrs. John Nicholas Brown; Senator and Mrs. Edward V. Robertson, the Undersecretary of War and Mrs. Kenneth Royall, Representative Edith Nourse Rogers, Representative and Mrs. Richard Wigglesworth and the Assistant Secretary of State and Mrs. Willard Thorp.

Representative and Mrs. Estes Kefauver were among those offering congratulations to Mr. Koussevitzky, and then there were Representative Sol Bloom and his daughter, Miss Vera Bloom; former Ambassador Joseph Grew and Mrs. Grew, Mr. and Mrs. C. C. Glover, jr., Mr. and Mrs. Eugene Meyer, Mrs. Warren Delano Robbins.

Mr. and Mrs. Eliot Wadsworth, musically minded Mrs. Truxtun Beale and Mrs. Leland Harrison were in the group and—Jonkheer and Mme. Rene van Swinderen, Mr. and Mrs. Walter Lippmann, Mr. and Mrs. Herbert Elliston, Mr. and Mrs. Harry White, Mr. and Mrs. Andre Visson and Mr. and Mrs. Edgar A. Mowrer.

FINDLAY, OHIO
REPUBLICAN COURIER

JAN 10 1947

TRUMANS APPLAUD AT ORCHESTRA CONCERT

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The president's wife and daughter Margaret, whom he escorted to the concert, were enthusiastic too about the performance.

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MINNEAPOLIS, MINN.
MORNING TRIBUNE

JAN 10 1947

First Family Hears Boston Symphony

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W

JAN 10 1947

White House Parties Crowd the Calendar

THE next large reception at the White House will be one for department officials Tuesday, January 21. The last such reception wa held in 1941.

Attendance figures for White House receptions show a higher pe centage of those invited attending the one for diplomats than any other There were 1146 diplomats at the reception Tuesday. About 1500 wer invited. The reception for press and radio was attended by 1300, a though 2000 were asked.

That the number of diplomats and chiefs of foreign missions in Was ington has increased is shown by the fact that the last diplomat ception in 1939 was attended by a few more than 500.

Mrs. Truman entertained at two teas yesterday afternoon at 4 and 5 p. m. In the evening she attended the Boston Symphony concert at Constitution Hall.

DULUTH, MINN.
NEWS TRIBUNE

JAN 10 1947

PRESIDENT APPLAUDS

WASHINGTON— (AP) —President Truman stood and applauded last night in tribute to Director Serge Koussevitzky at the conclusion of a concert by the Boston Symphony orchestra in Constitution hall.

Washington D.C. 1/10/47

President Among Notables At Koussevitzky Concert Here

By GLENN DILLARD GUNN

Sergei Koussevitsky

Serge Koussevitzky and the Boston Symphony Orchestra played for the President, the First Lady and many notables in the capacity audience assembled in Constitution Hall last night. The eminent Russian conductor performed the usual ritual with the National Anthem in honor of the head of the nation, and then set forth with consummate art a program, which in the opinion of many, might have been improved as to choice.

Sales and Income

It must be understood, however, that great orchestras do not fare forth into the sticks—and Washington, by reason of its lack of an opera house or a great concert hall, long has been in that category—solely for the love of art. A house sold out weeks in advance by no means exhausted the business opportunities represented by this concert. There remained to be exploited the recordings which the Boston Symphony has made.

Such sales provide an important part of the annual income for many of the major orchestras. So it is their practice to select programs from the record catalogue when further away from home than New York. This was done last night when Mendelssohn's "Italian" Symphony, Debussy's "Le Mer," and Tschaikowsky's Fourth Symphony comprised the list of works scheduled for performance.

It was interesting to note that it was the music of this century stimulated a reaction that far exceeded the rather restrained tributes to Mendelssohn (1833) and was heard with far greater attention than was accorded the opening movement of the Tschaikowsky work. The Mendelssohn symphonies had nearly vanished from the repertoire when Hitler's barbarisms toward the composer caused them to be revived with great vigor. The Tschaikowsky symphony has become popular. Even the bands play it many times each season.

Debussy Piece a Classic

Debussy composed his great sea poem 40 years ago. It is not a modern page. Indeed in the sense that it is music that has endured it has become a classic. It is, however, a work of great difficulty. Elusive, intangible, dependent for the realization of its beauties upon far more than mere orchestral virtuosity, it had had relatively few performances. It needs an interpreter of great great imagination and an orchestra disciplined to the most subtle nuances.

These requisites were present last night. Koussevitzky is a sensitive artist who persues beauty with unabated ardor despite his more than three score and 10 years. His orchestra has become a veritable part of his own personality. Such complete sympathy and understanding are rare in the art. When they exist one hears the kind of tonal magic that was evoked last night.

The sea with its vastness, its mystery, its power, appeared upon the tonal screen in ever changing line, color, and movement. This is, happily, no collection of imitative sound effects, but a series of moods and impressions such as it has been the peculiar prerogative of the French to suggest without labored and exact definition.

For the rest the Mendelssohn was neat, sparkling tuneful and superficial, and the Tschaikowsky appropriately gloomy and powerful with flashes of brilliance.

BEND, ORE.
BULLETIN

JAN 10 1947

TRUMANS ATTEND CONCERT

Washington, Jan. 10 (UP)—It was a night out last night for the Harry S. Trumans. The president, Mrs. Truman and their daughter Margaret, went to Constitution hall to attend a concert by the Boston Symphony orchestra.

WORCESTER, MASS.
TELEGRAM

JAN 10 1947

Truman Hears Boston Symphony

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OMAHA, NEBR.
MORNING WORLD-HERALD

JAN 10 1947

Truman Applauds Maestro

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This Clipping From
LOUISVILLE, KY.
COURIER-JOURNAL

JAN 10 1947

Truman Applauds Koussevitzky Concert

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HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

JAN 10 1947

RKSHIRE MUSICIAN S GIVEN AWARD

BOSTON (AP) — The first presentation of the newly-established Boston Symphony Orchestra merit award has been made to Aaron Copeland, New York composer and member of the Berkshire Music Center faculty, for his third symphony. Carrying $859 in cash this year from a fund established by Mark A. Horblit, Boston lawyer, the award is intended to recognize annually an outstanding symphonic composition by a resident of the United States.

BROOKLYN, N.Y.
EAGLE

JAN 10 1947

Trumans Have Night Out

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WASHINGTON, D. C.
NEWS

JA

Trumans Join in Ovation to Boston Symphony

The audiance was excited even before the concert began. As if to underscore the fact that the appearance of Serge Koussevitzky and Boston Symphony at Constitution Hall last night was something of an occasion, Mr. and Mrs. Truman and daughter Margaret slipped into their seats in the presidential box just as the orchestra rose to play the "Star-Spangled Banner."

Whatever the expectations, the 3700 listeners were not disappointed. The orchestra's string sections have never sounded smoother, the woodwinds more alluring, or the brass purer. There was applause for the Mendelssohn "Italian" symphony, cries of approval for Debussy's "La Mer" and an uproarious demonstration for the climactic Tschaikowsky Fourth.

It was the sort of program that required a minimum of intellectual effort so you could sit back and enjoy the sheer sensuousness of the orchestral tone. But even tho the works were familiar, Koussevitzky's approach is always fresh. He demanded and got readings as spontaneous as if the three works were having their premiere. When you can accomplish that with Tschaikowsky you are fully entitled to the shouts of acclaim that echoed thru Constitution Hall last night. M. R. B.

[73]

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HOLDREGE, NEB.
DAILY CITIZEN

[illegible] 1947

Presidential Family At[illegible] Symphony Concert

WASHINGTON (U.P.) It was a [illegible] night for the Harry S. Tr[illegible]. The President, Mrs. Truman [illegible] daughter Margaret [illegible] Constitution Hall to [illegible] by the Boston Symphony Orchestra.

WICHITA, KAN.
EAGLE

JAN 10 1947

PRESIDENT AT CONCERT

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NEW YORK, N. Y.
HERALD TRIBUNE

JAN 10 1947

Symphony Award to Coplan[illegible]

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NEW YORK, N. Y.
TIMES

JAN 10 1947

Copland Wins Symphony Award

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CHATTANOOGA, TENN.
TIMES

JAN 11 1947

DIRECTOR OF SYMPHONY IS CHEERED BY TRUMAN

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EVENING STAR, Washington, D. C.
FRIDAY, JANUARY 10, 1947.

Boston Symphony's Concert Is Supreme Event of Season

By Alice Eversman

The Boston Symphony Orchestra came to Constitution Hall last night and played a program that was matchless in beauty of execution and in interpretive artistry. The concert proved to be the supreme event of the season so far, not only because of the rarity of the orchestra's visits but for the emotional excitement prevailing throughout the evening. The anticipation of the distinguished audience, headed by members of the presidential family and their guests, was to be felt on entering the hall. But the underlying current of feeling burst forth in a warmth of welcome when the conductor, Serge Koussevitsky, entered, the applause flowing over his bowing acknowledgment for several minutes.

There was not a stir among those present during the playing of the three numbers on the program but when each ended, again the tumult, filled with admiration and affection, spoke the appreciation of the thousands that filled the hall to capacity. Only on his entrance did Dr. Koussevitsky accept the reception for himself. Afterwards, the splendid body of men that responds so completely to his leadership, were beckoned to their feet to share equally in the triumph.

Dr. Koussevitsky selected three symphonic works for this program. They were arranged in a crescendo of interest from Mendelssohn's "Italian Symphony" through Debussy's "La Mer" to Tschaikowsky's "Symphony No. 4." Only once in recent years has the Debussy work been heard here. It was on the program which the Mexican conductor, Carlos Chavez, directed as guest conductor of the National Symphony in 1940.

It is a remarkable revelation of the composer's genius and of the tone painting power of the orchestra. Never once in the three movements does the restless motion of the sea abate but continues in changing rhythm from placid charm to angry defiance of the storm winds. Upon this foundation is erected a superstructure of arabesques fashioned from the fantasies the seas have aroused in the composer. This combination shows his power at bending the great orchestral tone to his delicate imagery and at the same time, a firmness and breadth of constructive line not suspected from a composer who touched lightly and fleetingly to create his musical pictures.

In the presenting of such a work, Dr. Koussevitsky is a master. His is the most poised directing, never hurrying an effect and appreciating the value of quiet and restrain. The orchestra does not fashion a pianissimo of almost inaudible quality but it has a subdued tone of even mellowness that is richly vibrant in its reduced state. Its different ingredients, however, are the conductor's concern and they flash back and forth with magical intent at his bidding. In the kaleidoscope of colorful sound in Debussy's work, Dr. Kousevitsky keeps the pattern clear, allowing each orchestral section its opportunities and infusing the unceasing movement with a certain calmness.

These masterly characteristics were employed also in the Mendelssohn symphony. The fitnesse with which the conductor sustained the spirit of each movement, the velvetiness of tone evoked in the song-like Andante and the climatic vigor of the finale brought out the fresh and vernal quality of the music to its full appeal.

Yet as artistically conceived and reproduced as were the first numbers of the program, the summit was reached in Tschaikowsky's symphony. Here was an understanding of profound sympathy and national kindship. It was an interpretation fired with feeling, intimately aware of moods and temperamentally responsive. To thoroughly know and appreciate Tschaikowsky one needs only to hear Dr. Koussevitsky direct any of his symphonic works. Then, the vast emotion, the tremendous rebellious surges and the profound depression have a glorious meaning in a soul speaking. He made a gift to the Washington public and amply repaid its enthusiasm by his superb performance of this work.

NEW YORK, N. Y.
HERALD TRIBUNE

JAN 10 1947

Boston Symphony

Copland 3d Symphony, 'Eroica' Played at Carnegie Hall

By Francis D. Perkins

The Boston Symphony Orchestra gave the first concert of its second 1946-'47 visit to New York Wednesday night at Carnegie Hall, where Serge Koussevitzky conducted this admirable ensemble in two third symphonies—Aaron Copland's latest work in this form and Beethoven's "Eroica."

The Bostonians had introduced the Copland symphony to us last November, when it was played both in the Brooklyn Academy of Music and at Carnegie Hall. A noteworthy feature of Dr. Koussevitzky's program-making is that when he presents a new work which he considers of particular consequence he gives it an introduction that is as widespread as possible. Mr. Copland's third symphony, for instance, not only has had three performances here but four in Boston and several others in this orchestra's westward tour. This is a good record for a work completed only a little more than three months ago. The symphony fully justifies Dr. Koussevitzky's desire to make it widely known. In inventiveness, emotional content, construction and orchestration it is a work of unusual consequence, and its vital and eloquent interpretation was followed by much applause for the composer, the conductor and his instrumentalists.

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NEW YORK, N. Y.
TIMES

JAN 10 1947

CONCERT STIRS TRUMAN

President Stands and Applauds Koussevitzky and Orchestra

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The President's wife and daughter, Margaret, whom he escorted to the concert, also were enthusiastic about the performance. The Presidential family returned to the White House immediately after the performance.

SAN FRANCISCO, CALIF.
CHRONICLE

[illegible] 1947

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DES MOINES, IOWA
REGISTER

JAN 10 1947

Truman Stands Up To Applaud Concert

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This Clipping From
WASHINGTON, D. C.
POST

JAN 11 1947

$7900 Violin Is Object of Police Search

George Zazoski will play his next concert with a strange violin while police in Washington are hunting for his $7900 Italian instrument which dates back to 1754.

He appeared at Constitution Hall with the Boston Symphony Orchestra Thursday night. The President and his family were in the audience.

Then, he picked up his valuable violin and headed for Union Station. He is sure he had it when he got on the train.

Zazoski told the police he believed the violin was either left on the concourse at Washington Union Station or in his berth on the Baltimore & Ohio Railroad's New York Night Express.

The violin, Zazoski told police, was made in Italy in 1754 by a master craftsman named "J. B. Guadagonin[illegible]."

BRIDGEPORT, CONN.
POST

JAN 11 1947

CONCERTS INCREASED

BOSTON, Jan. 11.—(INS) An increase of the Boston Symphony orchestra's Berkshire Festival concerts from nine to 12 this year, and the inclusion of a Beethoven cycle, was announced today by Serge Koussevitzky, musical director.

There will be the customary three series of three concerts each and three extra concerts, one devoted to the music of Bach, one to Mozart and the third to include a performance of Beethoven's Ninth Symphony. The latter extra concert will follow a Beethoven cycle in Series B.

The Bach program, the first of the festival, will be given Sunday afternoon, July 13. The final program will be given Aug. 10.

The orchestra's summer school will open its six-week term at "Tanglewood" on June 30 and continue through Aug. 10. It will be under the direction of Dr. Kousevitzky, with Aaron Copeland as assistant director.

PROVIDENCE, R. I.
BULLETIN

JAN 11 1947

CONCERTS INCREASED

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BROOKLYN, N. Y.
EAGLE

JAN 11 1947

Boston Symphony Features New Works in Boro Concert

By JOHN BALL Jr.

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First on the program was Richard Strauss' "Metamorphosen," a study for 23 solo string instruments. The work is more admirable as a technical accomplishment than as music. The instruments which participated did not play in sections as they usually do, but proceeded largely on a basis of every man for himself. Under these conditions the composer has an almost unlimited opportunity to manipulate counterpoint, structure and melodic line with a wide breadth of imagination. This Strauss has succeeded in doing, but in so doing the music was somewhat lost in the shuffle. The work is rather fatalistic in outlook, opening in a vein strongly reminiscent of Grieg's "Last Spring" and ending with a strong suggestion of the Funeral March from the "Eroica" Symphony. In between, the new opus sounds more like a technical exercise than music for its own sake.

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WICHITA, KAN.
BEACON

JAN 12 1947

ORCHESTRA MEMBER LOSES $7,900 VIOLIN

Washington, Jan. 11. (UP)—George Zazoski of the Boston Symphony Orchestra lost a $7,900 Guadagonine violin in Union Station Thursday. Police found it in a pawnshop today. An unidentified man, no violin fancier, had pawned the 174-year-old fiddle for $12.

SYRACUSE, N. Y.
POST-STANDARD

JAN 12 1947

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ALEXANDRIA, Va. (AP)—A missing violin, valued by the owner $7,900, was recovered yesterday i a pawn shop by police, who said had been pawned for $12 by a ma who gave a fictitious address.

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He said the violin was made i Italy in 1754 by J. S. Guadagonin

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WASHINGTON, D. C.
POST

JAN 12 1947

'Holiday for Strings' Over

Lost Violin Valued at $7900 Recovered for $12 at Pawnshop

A stolen violin valued at $7900 was recovered yesterday in an Alexandria pawnshop where it had been pawned for a trifling $12.

The violin was lost Thursday night, probably at Union Station here, by George Zazoski who had appeared that night at Constitution Hall with the Boston Symphony Orchestra.

Zazoski told District police his violin was worth $7900 but Irving Smith, 29, part owner of the Bonded Loan Office, 410 King st., Alexandria, made a lower evaluation.

Smith told police a man in shabby clothes brought the violin to his shop Friday afternoon.

"He wanted $15," said Smith, "but I told him I could only let him [illegible] talked for a while and I fin[illegible] to let him have $12. After all, the violin was in a nice case."

Smith picked up his Saturday morning Post and there on Page 1 was a story about police searching for [illegible] violin.

Smith [illegible] the violin, on which he had given $12. Inside he saw the name "J. B. Guadagonine," which clinched the matter. Th name was that of the master crafts man who made the violin in Ital in 1754.

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A Word on Strauss' Latest; Propaganda for Modern Music

Jan 12 Her

By ALEXANDER WILLIAMS

The performance at the most recent Boston Symphony concerts of Richard Strauss' latest composition, "Metamorphoses," gives rise to certain extra-musical reflections to which it might be well to devote a little further discussion. The purely musical content of the work has been well summed up by the critic of the London Observer, who wrote as follows: "There is not a tune or a harmonic progression in 94 pages of score that might not have been written by Strauss 20 or 50 years ago, or for that matter by Schumann or Brahms or any late 19th century Kapellmeister. The fact remains that here is the most sustained and consistent piece of polyphonic writing that Strauss has ever given us. Half an hour is long. Fifteen minutes would have sufficed. But what technical mastery!"

Extra-musical thoughts or, perhaps better, emotions are aroused by that note in the score, "In Memoriam! Garmisch, 12 April 1945," and the sufficiently known fact that Strauss was very complacent about co-operating with and acceding to the wishes of the Nazis. In Memoriam what? Mr. Burk's program note suggests: "The date recalls the fact that American forces occupying Bavaria shortly after this date found Strauss and his family living quietly in their Alpine home at Garmisch." I hardly think that Strauss was commemorating the death of Franklin D. Roosevelt; nor is it at all likely that one would write "In Memoriam" about the entry of triumphant foreign troops into one's home town.

It seems to me that Strauss penned those words and dedicated his rather somber piece to the crumbling of the Nazi regime and the end of an era for Germany. In discussing "Metamorphoses" with people after the concert I found that many felt, as I did, a most unpleasant emotional reaction to the music. There was a certain Uriah Heepish quality about it, an attempt at one and the same time to be ingratiating towards the present and nostalgic towards the past. Anyone who has been in Germany in 1945 will know what I mean, for this mixture of self-pity with a willingness to work industriously for and take whatever can be got from the conquerors is a common attitude among Germans—or at least was in 1945. As one ex-member of our occupying Army put it to me in the lobby of Symphony Hall: "This thing reminds me of an old woman begging for a cigarette."

Technically ingenious but emotionally rotten would be my verdict on Strauss' latest score. Perhaps this is reading too much into it. At any rate it is a candid and immediate reaction. From recent memoirs and history it is becoming clearer that there is an unadmirable side to Strauss' character, that of the time-server. A personal reminiscence is not out of order here. I recollect that in Salzburg in 1934 (the year the Nazis murdered Dolfuss, the Austrian chancellor), there had been the intention of having something of a Strauss festival, with performances of some of his less well known operas and the composer himself in attendance. But the Germans, after the failure of their coup, did everything they could to sabotage the Austrian festival by not co-operating in the exchange of artists and, in particular, by inducing Strauss to absent himself from Salzburg. He did not appear, and the festival authorities retaliated by cutting out many of the Strauss works and putting on more Mozart in their place.

The point in raising this political question in the discussion of a work of art is certainly not that we should not hear Strauss' music at all. Many composers had far from admirable characters, but we do not wish their music banished from the concert hall on that account. I merely question the good taste in rushing to secure the first performance in this country of "Metamorphoses" when there is a moral issue involved and when the work itself is of technical interest only.

"MODERN MUSIC"

It is saddening to learn that the magazine, "Modern Music," is discontinuing publication in 1947. It served a most useful purpose since its beginnings back in 1924. Written mainly by composers it made intelligent propaganda for the new music of the day. Twenty years ago it was probably more needed than it is today. Public opposition to modern music is not now what it then was. Nevertheless, this yellow covered magazine will be missed. It kept one up to date and persuaded one to give a sympathetic ear to new scores. It was a case of special pleading, if you like, but it stood its own ground resolutely and readably and was a thousand times better than the dreary trade journals which survive it.

DR. LEICHTENTRITT

On the other hand, the way in which artistic propaganda should not be handled is well exemplified in the eminent Dr. Hugo Leichtentritt's little volume on Serge Koussevitzky, the Boston Symphony and the New American Music, which, for some reason, the Harvard University Press thought worth printing. This is one of those smug books of almost fulsome praise, which usually succeed only in alienating the independent reader. It belongs, save for its excursions into musical analysis, in a class with those exaggerated books on Toscanini by Paul Stefan and Lawrence Gilman which came out some ten years ago. There is no harm in the purpose of the book: to review the record of Mr. Koussevitzky and the Boston orchestra in the presentation of American music. It is only the manner which Dr. Leichtentritt has seen fit to employ which is objectionable.

NEW YORK, N. Y.
HERALD TRIBUNE

JAN 12 1947

League of Composers

To Honor Koussevitzky at Modern Art Museum

The fifth anniversary of the establishment of the Koussevitzky Foundation will be observed by the League of Composers tonight at the Museum of Modern Art with a program of works commissioned by the foundation. A reception in honor of Serge Koussevitzky will follow the concert. The composers represented are William Bergsma, with his second string quartet; Alexei Haieff and Lukas Foss in works for cello and piano, and Robert Palmer with his second string quartet.

DENVER, COLO.
ROCKY MT. NEWS

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LOS ANGELES, CALIF.
NEWS

JAN 13 1947

Commercials couldn't be worse? Look!

By GLENN STACKHOUSE

SAN FRANCISCO, Jan. 12.-(U.P.) Jack Benny's quartet notwithstanding, the great American singing commerical is destined to reach ever dizzier heights (liter- lly) in the future, according to . D. Willard Jr., executive vice- esident of the National Associa- n of Broadcasters.

The unseen audience, it seems, willing to go along with the nsor's product—if they like the e that sells it.

Hear that Mr. Proctor and Mr. mble? If you want us to use ur soap you've gotta croon that ug.

Never mind telling us what won- rs it will do for our dainty un- erthings. You just set it to mu- c and we'll buy it.

The singing commercial, says illard, is rapidly achieving the tus of an American institution —like Bing Crosby and the hot dog. In fact they've even crashed he classics.

No fooling. The ultra-dignified Boston Symphony Orchestra re- cently gave Bach and Beethoven the go-by and dreamed up a symphonic presentation composed entirely of singing commercial tunes.

nd that cute Pan American ddler—Chiquita Banana— sical sponsor plu n the hit

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NEW YORK, N. Y.
SUN

JAN 13 1947

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"Reminiscenes" might be a more suitable title for a work that uses a cadence for the "Funeral March" of Beethoven's "Eroica," echoes of Wagner's "Meistersinger" and "Siegfried Idyll," and suggestions of the composer's own "Tod und Verklaerung." Not until the middle of the work was there a whisper of the familiar Strauss, and then it was a weary whisper.

Martinu's Concerto Grosso for Chamber Orchestra had the assistance of Bernard Zighera and Lukas Foss at two pianos. The "chamber orchestra" in this case consisted of the normal complement of the Boston Symphony less brass and percussion. Bright, fast-moving, and bracing, this is a clever work written with superior craftsmanship that makes the best of its limited material. Berlioz's "Harold in Italy" followed with Jascha Veissi, solo violinist, joining with Koussevitzky to give a stunning performance of this romantic upheaval.

H. C. S.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JAN 13 1947

Composers Pay Tribute to Koussevitzky

Boston Conductor Honored at New York Reception

Serge Koussevitzky, conductor of the Boston Symphony Orchestra and musical director of the Berkshire Festival, was paid a tribute by the League of Composers last night at a reception and concert in his honor at the Museum of Modern Art in New York. Among the new compositions on the program was a capriccio by Lukas Foss played by Eric Icor Kahn and Benar Heifetz. Mr. Foss was in the audience to acknowledge the applause which followed the performance.

Dr. Koussevitzky was introduced by Aaron Copland. In a prepared address the Boston conductor recalled how he had been met at the pier by a swarm of newspaper reporters when he first arrived in America in 1924. Their first question was "How do you like jazz?" He said that at that time he [illegible] not answer because he did not know jazz. He countered with a question: "Tell me who are your rising young composers? I know the older ones." No one of the reporters could inform him. They suggested "Gershwin," but Koussevitzky knew Gershwin. He continued by pointing out his interest in young composers has never lagged and that he considered the cultivation and encouragement of aspiring young composers one of the most sure ways of establishing a national music foundation.

One of the first to greet Dr. Koussevitzky after the concert was Igor Stravinsky who benefited so much by the honored guest's interest back in the days immediately following World War I when the Concerts Koussevitzky in Paris were such a force for the rev[illegible]cation of European music and the encouragement of European composers.

SPONSOR PLANS SCHOLARSHIPS

JOHN HANCOCK Mutual Life Insurance Co. to award scholarships for m[illegible] study at Tanglewood, Mass., to serious [illegible] musicians. Details to be announced on broadcast of Boston Symphony Orchestra, sponsored by [illegible] company on ABC Wednesday [illegible] ing Jan. 21.

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EAGLE

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WASHIN[illegible]
[illegible]

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[illegible]BUNE

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Commercials couldn't be worse? Look!

By GLENN STACKHOUSE

SAN FRANCISCO, Jan. 12.—(UP) Jack Benny's quartet notwithstanding, the great American singing commerical is destined to reach ever dizzier heights (literally) in the future, according to . D. Willard Jr., executive vice-esident of the National Association of Broadcasters.

The unseen audience, it seems, willing to go along with the onsor's product—if they like the s that sells it.

Hear that Mr. Proctor and Mr. amble? If you want us to use ur soap you've gotta croon that ug.

Never mind telling us what wonrs it will do for our dainty unerthings. You just set it to muc and we'll buy it.

The singing commercial, says illard, is rapidly achieving the tus of an American institution —like Bing Crosby and the hot dog. In fact they've even crashed he classics.

No fooling. The ultra-dignified Bo[illegible] Symphony Orchestra recently gave Bach and Beethoven the go-by and dreamed up a symphonic presentation composed entirely of singing commercial tunes. [illegible] that cute Pan American [illegible] Chiquita Banana—[illegible] sponsor plu[illegible]

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JAN 13 1947

Composers Pay Tribute to Koussevitzky

Boston Conductor Honored at New York Reception

Serge Koussevitzky, conductor of the Boston Symphony Orchestra and musical director of the Berkshire Festival, was paid a tribute by the League of Composers last night at a reception and concert in his honor at the Museum of Modern Art in New York. Among the new compositions on the program was a capriccio by Lukas Foss played by Eric Icor Kahn and Benar Heifetz. Mr. Foss was in the audience to acknowledge the applause which followed the performance.

Dr. Koussevitzky was introduced by Aaron Copland. In a prepared address the Boston conductor recalled how he had been met at the pier by a swarm of newspaper reporters when he first arrived in America in 1924. Their first question was "How do you like jazz." He said that at that time he could not answer because he did not know jazz. He countered with a question: "Tell me who are your rising young composers? I know the older ones." No one of the reporters could inform him. They suggested "Gershwin," but Koussevitzky knew Gershwin. He continued by pointing out how his interest in young composers has never lagged and that he considered the cultivation and encouragement of aspiring young composers one of the most sure ways of establishing a national music foundation.

One of the first to greet Dr. Koussevitzky after the concert was Igor Stravinsky who benefited so much by the honored guest's interest back in the days immediately following World War I when the Concerts Koussevitzky in Paris were such a force for the revivification of European music and the encouragement of European composers.

SPONSOR PLANS SCHOLARSHIPS

JOHN HANCOCK Mutual Life Insurance Co. [illegible] to award scholarships for music [illegible] Tanglewood, Mass., to serious m[illegible] tails to be announced on broadcas[illegible] Symphony Orchestra, sponsored [illegible] company on ABC Wednesday e[illegible] ing Jan. 21.

1/13/47

NEW YORK, N. Y.
HERALD TRIBUNE

JAN 14 1947

Composers League

Kousseritzky Is Honored in Chamber Music Concert

LEAGUE OF COMPOSERS, concert at the Museum of Modern Art in honor of Serge Koussevitzky and the fifth anniversary of the Koussevitzky Music Foundation. Assisting artists: the Walden String Quartet [illegible] Bernar Heifetz [illegible] Pro- [illegible] by the Kous- [illegible]
[illegible] ....William Bergsma
Second String Quartet ....Alexei Haieff
[illegible] .... Lukas Foss
[illegible] ....Robert Palmer
Second String Quartet

By Arthur V. Berger

The League of Composers playing host to Serge Koussevitzky Sunday night in the auditorium of the Museum of Modern Art was in the nature of a reunion of two important and gratifying forces in the dissemination of contemporary music, and American music in particular. More than twenty years ago, as he reminisced in a brief talk after the intermission, Mr. Koussevitzky had conducted concerts for the league soon after his arrival here and shortly after the organization's inception. Sunday he was honored as a non-participating guest, from the performance angle at least—a guest whose presence was acknowledged by a display of some of his beneficences. Five years ago, in memory of his wife, he established the Koussevitzky Foundation to consolidate his activities on behalf of American composers. While most of the works commissioned by the foundation are orchestral, and duly find their way into the repertory of his Boston Symphony Orchestra, some have been chamber works. And these were deployed last night, most of them for the first time.

Mr. Koussevitzky and his advisers have a flair for searching out the cream of American talent and four of the younger members of this category were represented. As programs of young composers go, this was a superior evening. But once this much has been granted I should like to voice a certain impatience with the academism that manifested itself in the two quartets that consumed the major part of the evening. William Bergsma is a fine craftsman and Robert Palmer has come upon inspirations that are energetic, original and tricky. But the cello works by Alexei Haieff and Lukas Foss, each little over five minutes in length, seemed to have a much better sense of music as an entity in time, as a dramatic progression of changing values in a fluid temporal continuum.

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BROOKLYN, N. Y.
EAGLE

JAN 15 1947

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Valued Violin Recovered

Washing Pt 1/14/47

Post Staff Photo

SWEET TUNE—George Zazoski, Boston Symphony Orchestra violinist, plays his $7900 violin which disappeared Thursday and later found by District detectives in a pawn shop. The instrument had been pawned for $12. Zazoski is shown giving an impromptu concert for the detectives at Police Headquarters last night. (Story on Page B-1)

HARTFORD, CONN.
TIMES

JAN 15 1947

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Under the guest leadership of the great Viennese classicist, Bruno Walter, the Boston Symphony Orchestra ~~last night at Bushnell Memorial~~ gave a warmingly Viennese performance without losing one iota of its fabulous precision and clarity and virtuosity.

You could stand in the Prater and almost throw the figurative stone to each of the several spots from which the program material stemmed, to Haydn's Esterhaz, to the aesthetic environs of Richard Strauss' early inspirations and to the Portchach of Brahms' Second Symphony.

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C.E.L.

The Lost Chord?

Violin Found, Owner Plays For Police

(Picture on Page 1.)

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And for it all, George Zazoski received a fat tangerine—and, of course, the mellowed appreciation of a hardbitten audience.

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When Zazoski first saw the violin case in General Assignment squad last night, he exclaimed, "That's not my violin."

Zipper Cover Missing

However, after the case was opened and Zazoski looked at the violin inside, he explained that he didn't recognize the case because its usual canvas zipper cover was missing.

The virtuoso went over the ancient instrument inch by inch, breathing on it gently and polishing its surface with a handkerchief. He moaned over several fresh scratches on the back of the violin.

Zazoski plucked the strings lovingly and expressed indignation over the mere $12 the fiddle had brought in a pawn shop.

Values Bow at $400

"The bow alone is worth $400," he exclaimed angrily.

Then the musician, who plays in Koussevitsky's Boston Symphony Orchestra, gripped the violin with his chin and played a short concert—"Turkey in the Straw," "Danny Boy," and a tune which music experts of the police and press failed to recognize.

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LOUISVILLE, KY.
TIMES

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HOUSTON, TEX.
POST

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Under Bruno Walter, the opening program will offer the Prometheus overture, by Beethoven; Haydon's Symphony in G Major, No. 92, and the tone poem, "Don Juan," by Strauss.

Bruce Patterson, general agent of the insurance company in Houston sees in the new arrangement a gesture to the growing musical culture of the nation.

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Walter Here As Conductor Of Symphony

1-15-47

Haydn, Strauss and Brahms Are Offered By Boston Orchestra

The Boston Symphony Orchestra, with Bruno Walter as conductor, was presented in concert at the Bushnell Memorial Auditorium Tuesday night. The program:

Symphony No. 92, G Major	Haydn
Don Juan	Strauss
Tragic Overture	Brahms
Symphony No. 2, D Major	Brahms

The concert which Bruno Walter conducted here last night earned him as near an ovation as any musician has received in this city in a long time. It was in fact a little hard to compute whether the audience or the members of the Boston Symphony themselves more lavishly applauded him. A smallish man, kindly and unassuming off the podium and riant-faced like the Koussevitzky he replaced, he became compact of intense fervors once he began music-making, with a fine disdain for the strict formalities of time-beating, a habit of swapping his baton from one hand to the other and of carving the shape of the performance on the air with both arms.

The music which Mr. Walter evoked from a lush program was the epitome of German romanticism at its best. It was full of a rich poetry and with a heart, a great big heart for anything. It was indelibly Germanic from the tenderness of the Haydn to the gaudy drama of the Strauss, and the Brahms palpitated like a bosom. And there was an inescapable air of authenticity about it. There are other ways of interpreting these works, ways perhaps more saving for greater calm, more reserve, but as Mr. Walter set them out one had to agree the readings were undeniably what the composers had in soul.

Highly Personal Readings.

In detail, however, Mr. Walters' interpretations were highly personal. Many passages last night were read and played so completely differently that they sounded almost novel here. Mr. Walter has a loving heart for the sensitive and delicate measure, the shy and hidden detail, and an adoring ear for the caressing melodic statement. In each work he started off as if stoutly determined to play it for the main, over-all effect, but in each work he soon s[illegible] some blue flower by the ways which he must nuture with special pains. And in many instance the result, as far as the particular section of the music went, was ravishingly beautiful.

But in many instances too, the movement as a whole was so pulled out of perspective, the impetus was so let down, the direction of the music so lost, that one wondered whether Mr. Walter would ever be able to find his way back to the main road again. Nor did the lingering tempi help the players much, and in fact there were frequent passages where one held one's breath for fear that the performance itself would break. This was especially true in the Brahms symphony where the men were accustomed to the free, galleon sweep of Dr. Koussevitzky's readings, and it was almost more due to the tenacity of the players than to Mr. Walter that nothing actually fell apart.

Beauty By Episodes.

Yet, despite this fault, and it was a rather large and precarious fault, Mr. Walter provided an eveningful of remarkably beautiful music. It was rather necessary to view it as made up of many handsome episodes rather than as a whole, showy mansion, but the beauty was certainly there and the hearty enthusiasms of the listeners and the players were well-founded. Fussy though the adagio of the Haydn was, it had a myriad exquisite fragments, and the closing section tripped along with marvelous warm delicacy. From the Strauss Mr. Walter drew endless measures of magnificent orchestration only too often lost in the giddy rush and emotional goings-on which many conductors impart to "Don Juan." The deviations in the Brahms were the hardest to accept, but again the rich, inventive, ever-poetic passages made up a long way for the architechtural grandeurs lacking as a whole.

The individual virtuosi of the orchestra played with striking skill and beauty last night. They had to, to perform the details as Mr. Walter wanted them, and the conductor encouraged each one anxiously and with pleasure. But the overall magnificence of the Boston still only appears for Dr. Koussevitzky, its imperator.

T. H. P.

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C.E.L.

SANTA MARIA, CAL
COURIER
1/16/47

Daniel Eisler, violinist of the Boston Symphony Orchestra heard over KCOY each Tuesday evening at 6:30, at his favori pastime of taking wrecked and discarded pianos and giving the the ability to make music again.

DAVENPORT, IA.
DEMOCRAT
JAN 1 9 1947

A SERIES OF

. . . Tanglewood Music scholarships will be awarded by the John Hancock Insurance company according to announcement made this week and the full details will be made known at the broadcast concert of the orchestra over the American network on Tuesday evening at 7:30. The offer of the scholarships has been accepted by Dr. Serge Koussevitsky, founder of the summer school at Tanglewood. Dr. Koussevitsky points out that there have been relatively few Americans playing in the first desk positions in the leading symphony orchestras. In the Boston orchestra the first oboist and the first desk double bass player are both American born musicians who received their training at Tanglewood. Thor Johnson, recently appointed conductor of the Cincinnati symphony is another American who studied at the Berkshire Music center at Tanglewood as did Leonard Bernstein and Aaron Copland.

MERIDEN, CONN.
RECORD
JAN 18 1947

Lee Higginson, founder of the Boston Symphony, studying piano as a youth in Vienna, wrote his father, "What is to come of it all if successful? I do not know. But this is clear. I have then improved my own powers, which is every man's duty."

When lameness in his arms forever precluded a musical career, he was seized with the desire to return to Boston, and to become rich in order to provide a first class orchestra for his beloved city.

In 1881 his plan fructified; he was successful in business, and had created the Boston Symphony Orchestra practically single handed. He engaged George Henschl, a singer, as conductor for $3,000, with sixty instrumentalists at $1,500 each, for a year. The musicians could not play under any other conductor while under contract, but must agree to rehearse as often as need be, furnishing one public rehearsal and one performance a week at popular prices. He figured that there would be a deficit of about one-half the cost of the orchestra, which he would have to supply.

Subsequent conductors have been Gericke, Nikisch, Muck, Monteux and Koussevitzky. Always the Boston Symphony has been in the forefront of musical progress and achievement.

* * *

About fifty Meriden persons go to the Symphony concerts in Hartford, many having had course tickets since the series first opened in 1930 in Bushnell Hall. The Boston Symphony used to play at Parson's Theater, at the Armory, or at Poli's, before Bushnell Hall was built. In the early years of this century our Meriden enthusiasts always made the trip to the concerts by train, forming a happy cluster in the station as they com-[illegible]

N. Y. Journal

New Strauss Opus Offered

By MILES KASTENDIECK

Still experimenting at 81, Richard Strauss has remained a remarkable composer. The first New York performance of his "Metamorphoses," conducted by Kousevitsky at the Brooklyn Academy of Music last night, reveals him the expert craftsman that he has always been.

Written two years ago, this latest work is designated a study for 23 solo string instruments. As such, it is definitely a novelty. It appears to say the same thing over and over, but the way in which the idea is worked out has its fascination. Strauss knows his strings.

The music brings "the eternal note of sadness in." Its ebb and flow becomes a kind of philosophical benediction. What it all means is not clearly defined in a single hearing. But its melodies sing and there is sustained beauty. However tame it may sound for Strauss, it is nevertheless an unusual work, lovely in texture.

The Bostonians also played Martinu's Concerto Grosso for chamber orchestra.

Berlioz's "Harold in Italy," with Jascha Veissi as the viola soloist, completed the program. It also provided enough lush romanticism to compensate those who could not relish the contemporary music. The whole program will be repeated in Carnegie Hall this afternoon.

Tagliavini Sings

Ferruccio Tagliavina's debut in "La Boheme" caused considerable furor at the Metropolitan last night. As the first real Italian tenor to come here in years, he was news.

But the audience actually stole the show. It shouted and cheered and had a grand old time. The claque was there to make the evening a traditional one.

When the tumult died away, it was found that Tagliavini was good, if not sensational. He has a fine voice, a good sense of style and should prove a valuable addition to the company. No tenor has yet equalled Bjorling's debut.

Since the atmosphere was charged with excitement, the performance went all out. The work allowed it. So did Sodero in the pit.

MONTREAL, CANADA
GAZETTE
1/17/47

Tanglewood Scholarships Planned To Aid U.S.-born Orchestral Men

A series of scholarships for study at Tanglewood, scene of the Berkshire Music Festival and Summer centre of activities of the Boston Symphony Orchestra, have been announced by Dr. Serge Koussevitsky, conductor.

The scholarships will be awarded by the John Hancock Mutual Life Insurance Company which takes over sponsorship of the ABC broadcasts of the Boston Symphony on Tuesday, January 21.

The purpose of the awards, according to officials of the company, is to encourage musicians with high standards "in the pursuit of their chosen profession."

In announcing the awards, Dr. Koussevitzky noted that there are relatively few American musicians occupying first-desk positions in the principal symphony orchestras of this country. In the Boston Symphony, the conductor pointed out, the oboist and first desk double bassist are both American-born and both received their final training at Tanglewood.

inoff); Adagio movement from Sonata in D minor (Brahms); Intermezzo to Act III from Suor Angelica (Puccini); Two movements from Concerto in E minor

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MIAMI, FLA.
NEWS
JAN 1 9 1947

AS EXECUTIVE of a major recording company, he [illegible]tuted negotiations with Kous[illegible]vitzky which were directly responsible for the recognition of a union by the directors of the orchestra.

Originally scheduled for tomorrow, Koussevitzky has been postponed until Feb. 15.

WICHITA, KAN.
BEACON
JAN 1 9 1947

SPONSOR SERIES OF BROADCASTS

Beginning Tuesday, January 21, the John Hancock Mutual Life Insurance Company will sponsor a series of Tuesday evening broadcasts of the Boston Symphony Orchestra. Locally, the concerts will be aired over KFBI.

Under its present conductor, Dr. Serge Koussevitzky, the orchestra has attained a degree of perfection which makes it one of the finest symphonies of the world.

Conducting the first program Tuesday will be Bruno Walter. Broadcast from Symphony Hall in Boston, the initial concert will include the Prometheus Overture, Beethoven; Symphony in G major, "Oxford," No. 92, Haydn; and "Don

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MEMPHIS, TENN.
COMMERCIAL APPEAL
JAN [illegible] 1947

Dr. Serge Koussevitzky will move his Boston Symphony broadcasts from 8:30 to 7:30 p.m. starting Tuesday on WMPS.

[77]

DURHAM, N. C.
HERALD

JAN 19 1947

Boston's Illustrious Conductor

SERGE KOUSSEVITZKY: THE BOSTON SYMPHONY AND THE NEW AMERICAN MUSIC, by Hugo Leichtentritt (Harvard; $3

It's Boston's turn today in the book news as it is so very often Boston's turn in a music news; The Bay State's illustrious conductor is the subject of one volume and the orchestra's historian is the author of the other.

From 1924, when Russian-born Koussevitzky assumed his present post, to 1944, according to Leichtentritt, the Boston Symphony played to its fortunate audiences 66 new American composers for the first time, and in all 162 American works. Though these figures are of course very small compared to the total number programmed, they probably break all records set by other orchestras, and that is eternally to Koussevitzky's credit.

Of these compositions, 12 were by E. B. Hill, 11 by Aaron Copland, nine by Ernest Bloch, nine by Walter Piston, and so on. Whether by older men like Hill and Hadley, or by their juniors such as Copland, Schuman, Bernstein and Barber, the compositions are briefly analyzed and assigned their places in our general musical scene. Among other judgments unlikely to start any argument are the high rank given to Martinu's First Symphony, Piston's Second and Harris' Third, and the primacy accorded Copland's "Appalachian Spring" among his other works.

The author speaks with some reservations, however, about Copland and Bernstein.

PARKERSBURG, W. VA.
NEWS

JAN 19 1947

Koussevitzky Offers Music Scholarships

Boston Symphony Director Will Sponsor Course At Tanglewood

A series of scholarships for study at Tanglewood, scene of the Berkshire Music Festival and Summer center of activities of the Boston Symphony Orchestra, were announced today by Dr. Serge Koussevitzky, conductor of the ensemble. The scholarships will be awarded by the John Hancock Mutual Life Insurance Company which takes over sponsorship of the ABC broadcasts of the Boston Symphony Orchestra on Tuesday, Jan. 21.

The purpose of the awards, according to officials of the company, is to encourage musicians with high standards "in the pursuit of their chosen profession."

In announcing the awards, Dr. Koussevitzky noted that there are relatively few American musicians occupying first-desk positions in the principal symphony orchestras of this country. In the Boston Symphony Orchestra, the conductor pointed out, the first oboist and first desk double bassist are both American-born and both received their final training at Tanglewood.

Thor Johnson, recently named to succeed Eugene Goossens as conductor of the Cincinnati Symphony, is a Tanglewood graduate. Among other prominent Americans who studied there are Leonard Bernstein, conductor, and Aaron Copland, now regarded as the dean of contemporary American composers.

Dr. Koussevitzky recently received a 1946 New York Newspaper Guild Award for establishing the annual festival of American Music at Tanglewood.

Details of the scholarship plan will be announced during the first ABC broadcast under the new sponsorship on January 21.

TRENTON, N. J.
SUNDAY TIMES ADVERTISER

JAN 19 1947

New Sponsor Offers Music Scholarships

Great conductors are constantly seeking the most skilled instrumentalists to fill important posts in today's large symphonic orchestras. In line with this, Dr. Serge Koussevitzky, conductor of the Boston Symphony, has revealed plans for a series of Tanglewood music scholarships to be awarded by the John Hancock Mutual Life Insurance Company in conjunction with its radio sponsorship of the concerts.

In order to further the conductor's plan to promote the cultural heritage of America, the insurance company will award scholarships at Tanglewood, scene of the Berkshire Music Festival, in Lenox, Mass., where Dr. Koussevitzky has created a Summer school for musicians of accomplishment and promise. Dr. Koussevitzky recently won the New York Newspaper Guild's 1946 Page One Award for his part in establishing the annual Tanglewood Festival of American Music.

Further details on qualifications to participate in the scholarships will be announced on the first broadcast of the new series over WJZ and the American Broadcasting Company on Tuesday. Beginning that night the program will be heard one hour earlier at 8:30 p. m.

NEW YORK, N. Y.
HERALD TRIBUNE

JAN 19 1947

New Publishers

House Will Specialize in Books on Music

Allen, Towne and Heath, Inc., a new firm specializing in books on musical subjects, will issue its first publication, Moses Smith's biography of Serge Koussevitzky, on Feb. 15. A revised and enlarged version of "Music Comes to America" by David Ewen, director of the firm, is also scheduled for February; Robert Goffin's "Horn of Plenty; the Story of Louis Armstrong" for March; a new edition of Franz Werfel's "Verdi, a Novel of the Opera" for April, and "The Columbia Book of Musical Masterworks," edited by Goddard Lieberson, for May. A new annual, "The Year in American Music," edited by Julius Bloom, will make its first appearance next October.

Olin Downes, music critic of "The New York Times," has signed a contract with this firm for a biography of Chopin, which is expected to be ready for publication in 1949, the year of the centenary of Chopin's death.

NEW YORK, N. Y.
TIMES

JAN 19 1947

OPERAS: It was hoped that the opera Marc Blitzstein is writing on commission from the Koussevitzky Music Foundation would be done this summer at Tanglewood. But the composer reports that it is dubious if it will be ready. Unlike his previous efforts, this one is based on a story written by someone else. So far the operatic rights are not fully secured. Samuel Barber reports that since the war interruption he has not started again on his opera for the foundation. He still hasn't the right libretto.

NEW YORK, N. Y.
TIMES

JAN 19 1947

COMPOSERS' PLACE

Conductor Sees Advances In Past Two Decades

Last Sunday night at the Museum of Modern Art the League of Composers presented a program of modern music in honor of Serge Koussevitzky, conductor of the Boston Symphony Orchestra and founder of the Koussevitzky Music Foundation which, in memory of the conductor's wife, has commissioned many new works by American composers. Mr. Koussevitzky spoke during the intermission, and after some preliminary extemporaneous remarks about the position of the American composer in this country as he saw it when he first came here more than two decades ago, he went on to comment on the situation today:

TODAY, more than twenty years later, we can witness a great change and a great progress in the musical life of this country. Today, the American composer occupies a prominent place in American life: his countrymen take interest and pride in his work and show concern for his well-being.

But that is not enough: no matter how much is done for the composer—it is not enough! Because the composer is the ever-living source, the life-giving oxygen without which music cannot exist.

His is the highest mission and, therefore, the more responsible and often precarious.

The path of the composer is not without danger and temptation, especially when his growth has been fast. Let him not forget that a young composer may be technically mature yet emotionally still in his infancy.

Where Art Begins

Let him remember that true creative art begins at a moment of deep contemplation, when the artist tries to clarify to himself his own innermost and confused emotions; when the object of art becomes the soul of the artist, reflecting his feelings and his ideals.

Let the present-day composer beware of the sign of our time—that is, mechanization. It is disastrous for a composer to fall into the artifice of mechanization, to work out a formula and, following this artificial means, not create but "formulate" music.

Such music is inevitably dated.

The supreme goal of the composer is to conquer time—to be in the past, in the present and in the future, to convey the infinity of thought, emotion and ideal, symbolizing eternity.

I have always maintained that artists are prophets and foresee events in social and political life.

The founding of the League of Composers in 1923 was such an instance.

Is not the League of Composers a "United Nations" in its realm?

Is it not the purpose and aim of the League of Composers to unite all the musical creative forces, promoting their art and sustaining an interest in their work?

Musical art adapts itself to this idea because, more than any other art, it may be compared to an immense work-shop, where the greatest harmony is required of all concerned.

In music a score completed at the desk of a composer is only the beginning of the work to be accomplished; its fulfillment demands the cooperation of an auxiliary energy and a body of active and organized forces.

What Music Can Do

In this sense, music has a drawing faculty enhancing harmony among men: it speaks to every heart, breaks down the antagonism of nationality and creates that particular unity and accord among the peoples of the world which found expression in Schiller's "Ode to Joy" and inspired Beethoven's immortal Ninth symphony.

In music, indeed, we sense the approach of a new dawn—an era of which, to this day, we could only dream—an era of brotherhood and love of all men, without discrimination or dissonance, without animosity, violence or passion, appeasing and unifying mankind into one harmonious family. Differences may remain, but all disparity will vanish.

Here lies the deep significance of music incomparable and unique among the arts. Here lies the extraordinary, pacifying and powerful influence of this all-embracing art, upon human society, the individual mind and spiritual consciousness of all men.

Our hope in the future of music is high, and our gratitude deep to the creators of harmony.

HOUSTON, TEX.
CHRONICLE

JAN 19 1947

Scholarships In Music Offered

New York, Jan. 18.—Great conductors are constantly seeking the most skilled instrumentalists to fill important posts in today's large symphonic orchestras. In line with this, Dr. Serge Koussevitzky, conductor of the Boston Symphony, has revealed plans for a series of Tanglewood music scholarships to be awarded by the John Hancock Mutual Life Insurance Company in conjunction with its radio sponsorship of the concerts.

The insurance company will award scholarships at Tanglewood, scene of the Berkshire Music Festival, in Lenox, Mass., where Doctor Koussevitzky has organized a summer school for musicians of accomplishment and promise.

In accepting these scholarships for the Berkshire Music Center Doctor Koussevitzky noted that there had been relatively few Americans playing in the first-desk positions of leading symphony orchestras. Now, in the Boston Symphony itself, Doctor Koussevitzky said, the first oboist and the first-desk double bass player are both American-born musicians. They received final training at Tanglewood. The recently appointed conductor of the Cincinnati Symphony, Thor Johnson, is another American who studied at the Berkshire Music Center. Other famous musicians who studied at Tanglewood are Leonard Bernstein, young American composer-conductor, and Aaron Copland, now considered dean of American contemporary composers.

Further details on qualifications to participate in the scholarships will be announced on the first broadcast in the new series over station KXYZ and the American Broadcasting Company, Tuesday at 7:30 p.m. C. S. T.

ELMIRA, N. Y.
TELEGRAM

JAN 19 1947

Koussevitzky Sees Progress In U. S. Music

By W. G. ROGERS

New York —(AP)— "A great change and a great progress" in American music in the last two decades were reported here this week by Dr. Serge Koussevitzky in an address to the League of Composers.

The League sponsored a meeting in honor of the Boston conductor and the fifth anniversary of the Koussevitzky Music Foundation, and the program consisted of chamber works commissioned by the Foundation.

Aaron Copland, introducing Koussevitzky, recalled that the Foundation already had commissioned 20 works, most of them for orchestra; and noted that the league was formed in 1923, that Koussevitzky came to this country in 1924, and that he immediately conducted a New York concert featuring contemporary compositions. The status of the American composer is much improved, Koussevitzky said, and "our hope in the future of music is high."

The program consisted of two admirable string quarters by William Bergsma who teaches music in New York, and Robert Palmer, who teaches at Cornell; they were played by the Walden String Quartet, now in residence at Cornell. There were also compositions by violoncello and piano, "Eclogue" by Alexei Haieff of this city and a fine "Capriccio" by Lukas Foss, of Boston, with Benar Heifetz as 'cellist and Erich Itor Kahn at the piano.

NEW ORLEANS, LA.
TIMES-PICAYUNE-STATES

JAN 19 1947

Noted Conductor Says Future of Music Is Bright

(The Associated Press)

New York — "A great change and a great progress" in American music in the last two decades were reported here this week by Dr. Serge Koussevitzky in an address to the League of Composers.

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Jan 18 Herald

MUSIC

Symphony Concert

The 13th concert by the Boston Symphony Orchestra, Bruno Walter conducting, was given yesterday afternoon Symphony Hall. The program was follows:
Symphony in G major, "Oxford," No. 92 .... Haydn
"Don Juan," Tone Poem, Op. 20 .. Strauss
Symphony No. 2 in D major, Op. 73 .... Brahms

By ALEXANDER WILLIAMS

It seems strange in the extreme that Bruno Walter has not conducted the Boston Symphony since 1923. A leader of acknowledged mastery, he has been available for an invitation to be guest conductor but during all those years the Boston Symphony has not so availed itself. At any rate the omission has now been repaired, and yesterday we were privileged to welcome this great musician once again to Symphony Hall.

Mr. Walter's first program was a thoroughly conventional one, save that the Haydn Symphony had not been played here since 1910. But if the Strauss Tone Poem and the Brahms 2nd Symphony were familiar to all, the manner of their recreation was the reverse of humdrum. Especially notable was the performance of Strauss's "Don Juan," an amazingly eloquent and brilliant interpretation. In a way it was rather surprising that yesterday's audience applauded the Haydn with more warmth than did the Strauss. I can only suppose that the Boston Symphony audiences have heard "Don Juan" so often that they have become a little blase about it. But what a performance!

Haydn's "Oxford" Symphony deserves more than one performance every 36 years. The witty and sparkling finale alone would merit more frequent attention to it. But all of the Symphony, as with all of Haydn's later works, is full of novel twists and delightful trouvailles. Mr Walter, who is one of the world's greatest interpreters of Haydn and Mozart, secured a wonderfully just and clear performance, for which he was recalled many times to the stage.

Finally there was the Brahms 2nd Symphony for overflowing good measure. Everyone has his favorite ranking of the Brahms symphonies, in which amiable pastime I should put this one last. But if anyone could persuade a listener that he ought to amend his judgment, Mr. Walter is the magician to do so. The performance by exception with the Boston Symphony's work had a few orchestral blemishes, which will undoubtedly not reappear in subsequent repetitions tonight and next week.

The concert will be repeated tonight. Next week Mr. Walter will again be guest conductor and will lead the orchestra in Wagner's "Faust" Overture, Mozart's G minor Symphony and Bruckner's Symphony No. 9 (in the original version).

es Next Week—The Symphony Concert

Jan 19, 1947

Bruno Walter Wins Ovation as Guest Conductor

By L. A. Sloper

Bruno Walter entered this week on his first fortnight's term as guest conductor of the Boston Symphony Orchestra. Directing yesterday afternoon in Symphony Hall the first of the thirteenth pair of Friday-Saturday concerts, he offered Haydn's "Oxford" Symphony in G major, No. 92, Strauss' "Don Juan," and Brahms' Second Symphony. The visitor was warmly welcomed by audience and orchestra on his first appearance and he received an ovation at the conclusion of each number of the program. He was quick to share the applause with the orchestra.

* * *

This was a memorable concert. Mr. Walter is of course one of the great conductors of our time, imired particularly for his inrpretations of the music of the isters of the eighteenth and ieteenth centuries whose cas centered on Vienna. He had conducted this orchestra for ears, although he had directed e operas in Boston for the ropolitan. His return therefore eagerly awaited, and the it [illegible]ceeded anticipation. He [illegible] top of his form, he [illegible] had the enthusiastic [illegible]n of the great orchestra, and the result was an afternoon of rare musical delights.

It is difficult to realize that Haydn's "Oxford" Symphony had gone unheard at these concerts for 37 years, but that appears to be the case. Its neglect for so long is a major mystery of program making, for it is one of the most fascinating works of one of the greatest of composers, filled with original ideas, deftly developed, with charming harmonic and contrapuntal devices; and as for unexpected turns, there are enough to make a dozen more G major Surprise symphonies. The performance was a marvel of precision, clarity, balance and lyrical fluency.

These qualities were evident too in the Strauss, a score so utterly different, yet equally well divined and realized in performance. The conductor here, as ever, was in full control, and he obtained his wishes with a minimum of exertion. The music itself contained less of nervous strain than it sometimes seems to have, because conductor and orchestra appeared to be just doing what came naturally. The work was both dramatic and lyrical, both passionate and tender, with endless revelations of unsuspected or forgotten orchestral beauties.

* * *

The Brahms symphony was more lyrical than dramatic, in line with its mode and its design; although full value was given to its more emotional passages, there was no sense of stress. The rhythms, which are so important to Brahms, were both firm and supple, as in the preceding works. This reading, quite different from that to which we have been long accustomed, appealed strongly to the audience.

We are fortunate to have Mr. Walter with us. The good fortune extends to the subscribers to the other Boston series, who will hear these same works performed next Tuesday and the following Sunday. And of course the radio listeners will hear some of them on Tuesday evening too. Next Friday and Saturday Mr. Walter will present for the first time in Boston the original version of Bruckner's unfinished Symphony No. 9 in D minor.

Violin Ensemble

Announcement is made of the program to be given by the Ondříček Violin Artist Ensemble of New York in Jordan Hall on Wednesday evening Jan. 29. Robert Menga, violinist, and Luise Vosgerchian, pianist, will take part.

Concerto for 4 Violins and Piano	Telemann
Chaconne	Purcell
Praeludium in D minor for 8 Violins and Organ	Pisendel
Violin Concerto in E minor	Mendelssohn
Sonata No. 12	Paganini
Two Études, No. 22 and 28	Fiorillo
Furiant (Czech Dance)	arr. Ondříček
Four Intermezzi	Martinů

Malcuzynski

Witold Malcuzynski, pianist, will give a Chopin recital in Symphony Hall on Sunday afternoon, Feb. 2. The program:

Ballade in G minor
Two Nocturnes: C minor, C sharp minor
Sonata in B flat minor
Three Mazurkas
Three Études, No. 4, Op. 10; No. 7, Op. 25; No. 12, Op. 10.
Waltz
Scherzo in B flat minor

CITIZEN-NEWS

JAN 22 1947

advertising meeting.

Printed leaflets, outlining the programs of the "Boston Symphony Orchestra" for several weeks in advance, will be offered listeners by the new sponsors. The leaflets will also contain interesting information concerning the orchestra and its conductor, Serge Koussevitzky.

MIAMI, FLA.
NEWS

JAN 19 1947

Smith Biography On Koussevitzky Wins Guild Award

THE publication of Koussevitzky, a comprehensive but informal biography by Moses Smith (Allen, Towne & Heath, Inc.) coincides with the recent presentation of some important honors to that great conductor of the Boston Symphony orchestra. The Newspaper Guild of New York has given Dr. Koussevitzky the "Page One Annual Award" for his outstanding contributions to music.

Moses Smith's four-hundred page biography, illustrated with many candid-camera shots, is perhaps the completest story of the fabulous career of Koussevitzky—and one of the most personal and revealing portraits of the man yet to be found within the covers of a book. From his personal contacts with Koussevitzky, and from his experiences as music critic in Boston for two decades, Smith has assembled a great deal of first-hand material—particularly about the relations between conductor and orchestra men—much of which is here revealed for the first time.

BIRMINGHAM, ALA.
NEWS

JAN 21 1947

* * *

A SERIES OF SCHOLARSHIPS for study at Tanglewood, scene of the Berkshire Music Festival and Summer center activities of the Boston Symphony Orchestra, were announced today by Dr. Serge Koussevitzky, conductor of the ensemble. The scholarships will be awarded by the new sponsor of the Boston Symphony broadcasts which are heard each Tuesday from 7 to 8 p.m. over The News-Age-Herald station WSGN. The purpose of the awards, according to officials of the company, is to encourage musicians with high standards "in the pursuit of their chosen profession." Dr. Koussevitzky noted that there are relatively few American musicians occupying first-desk positions in the principal symphony orchestras of this country. In the Boston Symphony, he pointed out, the first oboist and first desk double bassist are both American-born and both received their final training at Tanglewood. Thor Johnson, recently named to succeed Eugene Goossens as conductor of the Cincinnati Symphony, is a Tanglewood graduate. Among other prominent Americans who studied there are Leonard Bernstein, conductor, and Aaron Copeland, composer. Dr. Koussevitzky recently received a 1946 New York Newspaper Guild Award for establishing the annual festival of American Music at Tanglewood. Details of the scholarship plan will be announced during the broadcast of the Boston Symphony

KOUSSEVITZKY

NBC THE OTHER DAY turned back its calendar 10 years to get a glimpse of broadcasting activities about that time and this is what was found: Minnie, the singing mouse that made an auspicious debut last month on NBC, was recalled for an appearance as guest star, this time on National Barn Dance. Jack Benny enlisted the aid of Buck Jones, cowboy screen star, as he continued his mad chase for Cactus Face Elmer, the desert desperado in his "Buck Benny Rides Again" series. Fred Allen took up verbal cudgels against Jack Benny in a transcontinental feud between the two on "Town Hall Tonight." Feud started when Fred cast aspersions on Jack's ability as a violinist.

Colonel Stoopnagle claimed to have discovered a country called Stooptopia, where women rise and give their seats to men in crowded streetcars and buses, and days begin at noon so everybody can sleep late in the morning. Edgar Bergen was signed for an extended engagement with Rudy Vallee's variety hour. Ethel Barrymore played the lead in "The Last of Mrs. Cheney." Graham McNamee headed the announcing staff for NBC's coverage of the inauguration of President Franklin D. Roosevelt as he entered his second term. John Held, Jr., was emcee of a new series," Varsity Show," whose first broadcast originated from the campus of the University of Michigan. And that was life at NBC 10 years ago.

NEW YORK, N. Y.
TIMES

JAN 19 1947

RECORDS

By HOWARD TAUBMAN

FOR those who are fond of Mozart's music, there are rich pickings this month. Arturo Toscanini has conducted the NBC Symphony Orchestra in the *Symphony No.* 41, *in C*, known as the *Jupiter* (Victor, four twelve-inch records), and this album takes precedence over all other recordings of the magnificent score. The performance is lucid, rich in tone, paced more rapidly than usual but justifiably so and radiant in feeling—in short, superb. The recording is good; the resonance of the orchestra has been captured on these disks.

Nor is this album the only fragrant Mozart bouquet. Serge Koussevitzky and the Boston Symphony Orchestra have recorded on one twelve-inch record (Victor) the *Symphony No.* 26, *in E flat*, *K.* 184, and here, too, the playing is of the highest quality. The brief, early Mozart symphony is a score of amazing maturity and depth of feeling. If you can buy only one record this month, put this one first on your list.

Then there are *Three Sonatas for Violin and Harpsichord*—the *B flat major*, *K.* 378; the *F major*, *K.* 296, and the *G major*, *K.* 379—played by Alexander Schneider and Ralph Kirkpatrick (Columbia, six twelve-inch records). These scores disclose other facets of Mozart's mastery, and the performances [illegible] rate.

COMPOSERS' PLACE

Times

Conductor Sees Advances In Past Two Decades

Jan 19 '47

Last Sunday night at the Museum of Modern Art the League of Composers presented a program of modern music in honor of Serge Koussevitzky, conductor of the Boston Symphony Orchestra and founder of the Koussevitzky Music Foundation which, in memory of the conductor's wife, has commissioned many new works by American composers. Mr. Koussevitzky spoke during the intermission, and after some preliminary extemporaneous remarks about the position of the American composer in this country as he saw it when he first came here more than two decades ago, he went on to comment on the situation today:

TODAY, more than twenty years later, we can witness a great change and a great progress in the musical life of this country. Today, the American composer occupies a prominent place in American life: his countrymen take interest and pride in his work and show concern for his well-being.

But that is not enough: no matter how much is done for the composer—it is not enough! Because the composer is the ever-living source, the life-giving oxygen without which music cannot exist.

His is the highest mission and, therefore, the more responsible and often precarious.

The path of the composer is not without danger and temptation, especially when his growth has been fast. Let him not forget that a young composer may be technically mature yet emotionally still in his infancy.

Where Art Begins

Let him remember that true creative art begins at a moment of deep contemplation, when the artist tries to clarify to himself his own innermost and confused emotions; when the object of art becomes the soul of the artist, reflecting his feelings and his ideals.

Let the present-day composer beware of the sign of our time—that is, mechanization. It is disastrous for a composer to fall into the artifice of mechanization, to work out a formula and, following this artificial means, not create but "formulate" music.

Such music is inevitably dated.

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The founding of the League of Composers in 1923 was such an instance.

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Here lies the deep significance of music incomparable and unique among the arts. Here lies the extraordinary, pacifying and powerful influence of this all-embracing art, upon human society, the individual mind and spiritual consciousness of all men.

Our hope in the future of music is high, and our gratitude deep to the creators of harmony.

ARLINGTON, N.J
PLAIN DEALER
1/23/47

Dr. Serge Koussevitzky, conductor of the Boston Symphony, and Mr. Paul F. Clark, president of John Hancock Mutual Life, express pleasure in the sponsorship by the insurance company of the orchestra's network program. The Boston Symphony is heard over WJZ-ABC on Tuesday at 9:30 p.m., EST.

FRAMINGHAM, MASS.
NEWS

JAN 24 1947

Berkshire Festival Will Be Enlarged

The Boston Symphony Orchestra's Berkshire Festival Concerts will be increased next summer from nine to twelve and will include a Beethoven cycle, according to an announcement from Symphony hall by Serge Koussevitzky, music director of the orchestra.

There will be the customary three series of three concerts each and three extra concerts, one devoted to the music of Bach, one to Mozart, and the third to include a performance of Bethoven's Ninth Symphony. This last extra concert will follow the Beethoven cycle in Series B.

N. ADAMS, MASS.
TRANSCRIPT

JAN 24 1947

MUSIC CENTER CONCERT PROGRAMS TO BE OPEN

Membership Acquired by Voluntary Contributions

Music lovers planning to attend the annual Berkshire Festival concerts at the Tanglewood bowl in Lenox this summer also may attend the various performances of the Music center, it was announced today. No tickets are sold for the latter concerts, but they are open to members of the Friends of the Berkshire Music Center. Membership in the center is acquired by voluntary contribution to its support.

The Fetival concerts, given by the Boston Symphony orchestra under the direction of Serge Koussevitzky, will begin on Sunday afternoon, July 13, with other dates being as follows: July 20, 24, 26, 27, and 31 and Aug. 2, 3, 5, 7, 9, and 10.

JAN 24 1947

Prokofieff's Fifth Symphony Recorded By Koussevitzky

DR. SERGE KOUSSEVITZKY, one of the foremost champions of music by contemporary composers, was guest of honor at a concert and reception held at the Museum of Modern Art in New York, by the League of Composers in connection with the celebration of the fifth anniversary of the Koussevitzky Music Foundation. It was Dr. Koussevitzky who gave the American premiere, on Nov. 14, 1945, of Serge Prokofieff's "Symphony No. 5," and who recorded it shortly thereafter for RCA Victor, with the Boston Symphony Orchestra. It is sheduled for release in the near future.

NORTHAMPTON, MASS.
GAZETTE

JAN 25 1947

Berkshire Music Festival Concerts To Be Increased

The Boston Symphony orchestra's Berkshire Festival concerts will be increased in number next summer from nine to twelve. These will include a Beethoven Cycle, according to an announcement from Symphony Hall by Serge Koussevitzky, music director of the orchestra. There will be the customary three series of three concerts each and three extra concerts, one devoted to the music of Bach, one to Mozart, and the third to include a performance of Beethoven's Ninth Symphony. This last extra concert will follow the Beethoven Cycle in Series B. given Sunday afternoon, July 13; the Mozart program Sunday afternoon, July 20; and the Ninth Symphony of Beethoven Tuesday evening, August 5, following the cycle in Series B devoted to his works. Series A, the first of the three regular week-end series, opens July 24. The final program of the festival will be given August 10. Subscribers to any of the three regular series may obtain tickets for the extra concerts at a special rate.

The orchestra's summer school, the Berkshire Music Center, will open its six-week term at "Tanglewood" on June 30th and continue through August 10, under the direction of Dr. Koussevitsky, with Aaron Copland as assistant director. As in the past, the faculty of the center will include the principal players of the Boston Symphony orchestra. Instruction will be offered in five departments: Orchestral and choral conducting, orchestral playing and chamber music, composition, opera, and choral singing and ensemble playing.

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

JAN 25 1947

Berkshire Festival This Year To Offer Twelve Concerts

The Boston Symphony Orchestra's Berkshire Festival concerts will be increased in number next summer from nine to twelve. These will include a Beethoven cycle, according to an announcement from Symphony Hall by Serge Kouseitzky, music director of the orchestra. There will be the customary three series of three concerts each and three extra concerts, one devoted to the music of Bach, one to Mozart, and the third to include a performance of Beethoven's Ninth Symphony. This last extra concert will follow the Beethoven cycle in series B.

The Bach program will be given Sunday afternoon, July 13; the Mozart program Sunday afternoon, July 20, and the Ninth Symphony of Beethoven Tuesday evening, August 5, following the cycle in Series B devoted to his works. Series A, the first of the three regular week-end series, opens July 24. The final program of the festival will be given August 10.

The orchestra's summer school, the Berkshire Music Center, will open its six-week term at "Tanglewood" on June 30 and continue thru August 10, under the direction of Dr. Kousseyitsky, with Aaron Copland as assistant director.

SCHENECTADY, N. Y.
GAZETTE

JAN 25 1947

Berkshire Festival Dates Announced

The Berkshire Festival of the Boston Symphony orchestra under the direction of Serge Koussevitzky will include 12 concerts this year. This will include a Beethoven cycle and three extra concerts, two on Sunday afternoons, July 13 and 20, and the third on Tuesday evening, Aug. 5. These will be devoted respectively to the music of Bach, Mozart and the Beethoven Ninth symphony.

The first series will be given July 24, July 26 and July 27; the second, the Beethoven cycle, on July 31, Aug. 2 and 3; and the third on Aug. 7, 9 and 10.

The orchestra's summer school, the Berkshire Music center, will open its six-week term at Tanglewood on June 30 and continue through Aug. 10. It will be under the direction of Dr. Koussevitzky with Aaron Copland as assistant director. The faculty of the center will include the principal players of the Boston Symphony orchestra. Instruction will be offered in orchestral and choral conducting, orchestral playing and chamber music, composition, opera, choral singing and ensemble playing.

Further information concerning the festival and the music center may be obtained from G. E. Judd, manager of the orchestra, at Symphony hall, Boston 15, Mass.

KINGSTON, N. Y.
FREEMAN

JAN 25 1947

Berkshire Festival Plans

The Boston Symphony Orchestra's Berkshire Festival Concerts will be increased in number next summer from nine to 12. These will include a Beethoven Cycle, according to an announcement from Symphony Hall by Serge Koussevitzky, music director of the orchestra. There will be the customary three series of three concerts each and three extra concerts, one devoted to the music of Bach, one to Mozart, and the third to include a performance of Beethoven's Ninth Symphony. This last extra concert will follow the Beethoven Cycle in Series B.

The Bach program will be given Sunday afternoon, July 13; the Mozart program Sunday afternoon, July 20; and the Ninth Symphony of Beethoven Tuesday evening, August 5. The first of the three regular week-end series opens July 24. The final program of the festival will be given August 10.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

As a community we may be said to enjoy an acquaintance with great music. Some of it, thanks to our present-day habits, has become almost a drug on the market. It was an unusual experience, then—and for a fortunate few a rather crushing and shattering one—to be brought face to face at yesterday's Symphony Concert for the first time in 33 years with one of the greatest things in all music. The work in question, the Ninth Symphony of Bruckner, was restore to us (in its original, unedited form) by Bruno Walter, and no hand would have been worthier for the task.

To give Dr. Koussevitzky his due, he has planned more than once to revive the Bruckner Ninth; but intention is one thing and accomplishment another. Accordingly, to Mr. Walter our deepest gratitude. The three movements of the Symphony which Bruckner left unfinished on his deathbed, and which he desired to dedicate to "the dear God," are not easy to take in at a first hearing. Nor would many yesterday have remembered the three previous performances in Symphony Hall between 1904 and 1914. The advantage lay with those who have been able to familiarize themselves with the work through its recording, while only last year Mr. Walter broadcast it from New York.

The tremendous first movement is a direct descendent of the first movement of Beethoven's Ninth, and Bruckner, alone among subsequent symphonists, was able to wield the thunderbolts of the Jove of Bonn. Will the last trump sound in more awful accents than the chief theme? Yet there are few things in music more beautiful than the group of melodies that bring the needed contrast. Surely no one yesterday could have had any difficulty with the scherzo, which an early critic called the ugliest piece of music ever written, though many may have found the long adagio a hard nut to crack. In this music Bruckner tried to piece the veil which separates us from the Beyond. You may find some of it cryptic, but blind is he who cannot see in it celestial visions. Mr. Walter, who conducted as a priest before the alter, had his reward, if he so considered it, in the cheers that accompanied his final return to the stage. He had given us a performance that we will not soon forget.

While naturally of less significance, the first part of the program was nevertheless something to be treasured. Mr. Walter began by recalling to us the fine "Faust" Overture of Wagner, an early work revised in the composer's middle years that makes

Amusements

u wish that he had written more
r the concert hall. The other num-
r, Mozart's G minor Symphony, was
ayed as we knew in advance that
would be played. With Mozart no
e surpasses Walter. We have him
w for two more days and then for
o weeks in the spring. That is
mething to look forward to.

-Bruno Walter as Guest Conductor A

Christian Science Monitor 1/25/47

Music of Wagner, Mozart, and Bruckner Presented

By L. A. Sloper

Bruno Walter, for the second program of his guest-conductorship of the Boston Symphony Orchestra, played yesterday afternoon in Symphony Hall, had chosen these works: Wagner, A Faust Overture; Mozart, Symphony in G minor (K. 550); Bruckner, Symphony No. 9 in D minor (unfinished).

The Bruckner Ninth was heard on this occasion in the original version for the first time in Boston. Even Ferdinand Löwe's edition had been played here only three times, and its last hearing was under Muck, 33 years ago. There has been a lively controversy over the merits of the two versions. Since I have not compared the scores, and have not the faintest recollection of the 1914 performance, I can say only that the symphony as heard yesterday is eminently Brucknerian.

Dr. Walter is a broad-minded musician. His tastes are catholic enough to embrace Bach and Wagner, Haydn and Bruckner, Mozart and Mahler. He is apparently equally receptive to the classic and the romantic, the Apollonian and Dionysiac. This is of course an admirable trait in a conductor. Members of the audience have the privilege of preferring one school to another, and of defending their choice with fervor, but a conductor must be more tolerant if he is not to become monotonous.

The controversy over the two versions of Bruckner's Ninth Symphony is mild compared to the hostilities over Bruckner himself. To his supporters he is a genius of the first order, to his detractors, a gifted but clumsy peasant. Here, again, it is useless to join in the fray. If your predilection is for the Bach-Haydn-Mozart line, you still cannot deny that Bruckner, for all his debt to Wagner, had individuality and was a master of composition and orchestration. If you belong to the other wing, you will not mind, will indeed revel in, his episodic style, his verbosity, his surcharged emotion.

Regardless of sides, there was no disputing the masterly quality of yesterday's performance, which was as persuasive a statement of Bruckner's case as can be imagined. Dr. Walter left no beauty unrevealed, no climax understated. His success repeated that of last week, with ovations again from audience and orchestra for every number, including both the chaste Mozart and the impetuous Wagner of the "Flying Dutchman" period. It is pleasant to reflect that we are to have another fortnight of Dr. Walter later in the season.

Other Amusement news will be found on Page 4.

MUSIC

BY
WARREN STOREY SMITH

Jan 25

WE CAN all sympathize with the permanent conductor of an orchestra who finds a guest leader praised to the skies. The Boston Symphony's Dr. Serge Koussevitzky told the assembled reviewers at his Brookline home last fall that it greatly distressed him to have these visitors commended for what they accomplish with an organization which he has brought to its present eminence. Nor does he take kindly to the suggestion that Mr. So-and-So's reading of some particular piece was in the nature of a revelation—that we had to wait until that particular performance to learn how or how well a certain composition should or could sound.

Nevertheless, all of these things can be explained in a way that reflects no discredit upon either Dr. Koussevitzky's admittedly remarkable powers as orchestral director, in the more technical sense, or his skill and understanding as interpreter of works old and new, native and foreign. It has been said that on general principles an orchestra will play better for a guest than for its regular leader. At any rate, if he has the goods the men will give him enthusiastic co-operation. Whereas the permanent conductor must rule with an iron hand, the guest can well afford to be a good fellow. The men are flattered by his praise, charmed by his friendly attitude, and for the time being everything is rosy.

As far as the critics are concerned, there is a considerable degree of truth in the old adage that the grass is always greener in your neighbor's yard and in the still older one that variety delights. Let us admit that A and B are each of them eloquent exponents of a particular symphony, tone poem, or what you will, but that each projects the music in a different way. Surely, everyone at all conversant with such matters knows that even with the same forces no two conductors of equal eminence will produce the identical result with a given symphonic or operatic work. There will be variations that the experienced observer will detect in a moment. I am also willing to concede that the imagination plays its part. A conductor's physical appearance, his manner on the podium will color your hearing of the music. Heard but not "seen," the two performances might exhibit less striking divergences.

* * *

But what it boils down to is this: If you have been long accustomed to A's performance, if the latter is of any comparable quality, you will welcome B's, and you would react in the same way if their positions were reversed. Furthermore, no matter who or how great the conductor, thre will always be some piece, some composer, some whole school of music with which another man will do a bettetr job. Such things are a matter of personality or of temperament, and still more often of race and background. To come down to cases, we have just heard at Symphony Hall remarkable performances of French music under Charles Muench and of German and Austrian music under Bruno Walter. It is more than probable that neither could have worked the other's wonders with that gentleman's program or programs. And it is likely that Dr. Koussevitzky would be a more satisfactory interpreter of the lot of them than would Mr. Muench or Mr. Walter, though either might have something on him where his work or that was concerned. In addition to being unexcelled as a projector of more than one composer, Dr. Koussevitzky is a conductor of exceptional versatility. Of course, neither he nor anyone else is the greatest living interpreter of everything under the sun.

There are two composers for whom Bruno Walter is by general consent the foremost spokesman: Anton Bruckner and Gustav Mahler. We have just experienced his impressive disclosure of the elder master's unfinished Ninth Symphony, not heard here in any form since 1914 and never before as Bruckner originally wrote it, undoctored by his well-meaning disciple, the conductor Ferdinand Loewe. When he returns in the spring he will give us the Mahler Fourth, with which we have at last become acquainted through the efforts of that local Mahler enthusiast, Richard Burgin. Mr. Walter has but lately conducted this symphony with various European orchestras, the London Philharmonic and BBC, the Orchestra of the Paris Conservatory, the Concertgebouw of Amsterdam and the leading orchestras of Brussels and Zurich. He reports that they are as good as they ever were, or better. Recognizing that its spiritual needs were greater even than its material wants, the countries of Europe immediately saw to it that the former should be properly satisfied.

SATURDAY, JANUARY 25,

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Thanks to guest conductor Bruno Walter, the Boston Symphony concerts this week are distinctly occasions, for they bring the first local performances since 1914 of Bruckner's Ninth Symphony. The program begins with "A Faust Overture" by Wagner and includes the "great" G minor Symphony of Mozart (K. 550). While the Bruckner is a rarity, neither of the other two pieces has been overdone here in recent seasons. Wagner's early Overture was last heard at the Symphony concerts in 1936, and the Mozart Symphony, in these series, in 1940.

Every time a work of Bruckner is performed, and that sadly is not often, the whole question of "Bruckner-and Mahler" is brought up again. Those two late romantic composers of the 19th Century are regarded as great by some, and by others as negligible. At any rate, while the music of Bruckner and Mahler is still hotly disputed, the fact remains that Mahler is not frequently performed here, and Bruckner even less so.

It may be that the warmest advocates have done the two composers a disservice by the very heat of their admiration. Perhaps, according to the laws of action and reaction, they have provoked equal and unjustified opposition. If the public—and musicians—were to regard Bruckner and Mahler simply as the extraordinarily gifted composers they were, and hear their music without ascribing divine qualities to either of them, then perhaps we would hear more of both. That would be to everyone's advantage.

The Bruckner Ninth shares with its fellows those typical Brucknerian qualities of remarkable orchestral counterpoint, soaring expression, vast formal scope and towering visions. It is really a great symphony in its facture and in what a [illegible] naive and peasant soul succeeded in expressing. It is at once austere and intimate, general and personal, passionate and tender as, in the greatest of all paradoxes, great works of art can be.

If the first movement is the most heroic of the three, the closing adagio, rapt and exalted, is the peak and crown of the Symphony. Surely it is true that while the Ninth, from a formal point of view, may be unfinished, no finale could follow the adagio, which was Bruchner's valedictory. Incidentally, Mr. Walter gives us this week not the Ferdinand Loewe edition, but the "urtext," the original score as Bruckner left it.

As last week, Mr. Walter's conducting is an almost miraculous blend of expression genius, consummate orchestral technic and profound scholarship. This is as true with Wagner as with Bruckner, and I hope I shall not forfeit my place among the Wagnerian faithful by declaring "A Faust Overture" to be a curiosity, groping and immature, rather than a masterpiece. If there could be a finer, more delicate or profound performance of Mozart's troubled Symphony, I cannot imagine it. Mr. Walter's visit has been a revelation. We may be thankful he is returning in March.

NEW BEDFORD, MASS.
STANDARD-TIMES
JAN 25 1947

Berkshire Festivals To Be Enlarged This Year

The Boston Symphony Orchestra's Berkshire festival concerts will be increased in number next Summer from nine to 12, including a Beethoven cycle, according to an announcement from Symphony Hall by Serge Koussevitzky, music director of the orchestra.

There will be the customary three series of three concerts each and three extra concerts, one devoted to the music of Bach, one to Mozart, and the third to include a performance of Beethoven's Ninth Symphony. This last extra concert will follow the Beethoven cycle in series B.

The Bach program will be given Sunday afternoon, July 13; the Mozart program July 20; and the Ninth Symphony of Beethoven, Aug. 5. Series A, the first of the three regular weekend series, opens July 24. The final program of the festival will be given Aug. 10. Subscribers to any of the three regular series may obtain tickets for the extra concerts at a special rate.

The orchestra's Summer school, the Berkshire Music Center, will open its six-week term at "Tanglewood" on June 30 and continue through Aug. 10, under the direction of Dr. Koussevitzky, with Aaron Copland as assistant director. As in the past, the faculty of the center will include the principal players of the Boston Symphony Orchestra. Instruction will be offered in five departments, orchestral and choral conducting, orchestral playing and chamber music, composition, opera, and choral singing and ensemble playing.

Music lovers who arrive on the Berkshire scene early in the season, or are there during the festival period, may attend the numerous instrumental, choral, opera, and student orchestra performances of the music center, for which no tickets are sold. These concerts are open to the members of the Society of Friends of the Berkshire Music Center, a voluntary contribution to the support of the center constituting membership in the society.

For further information about the fesitval, the music center and the Friends, letters may be addressed to Symphony Hall, Boston 15; after June 1 to "Tanglewood," Lenox.

NEW YORK TIMES, SUNDAY, JANUARY 26,

[From Late Editions of Yesterday's TIMES.]

Berkshire Festival Lists Extra Concerts Devoted to Bach, Mozart and Beethoven

Twelve instead of only nine concerts will be given next Summer by the Boston Symphony Orchestra at its Berkshire Festival Concerts, it has been announced by Serge Koussevitzky, music director of the orchestra, from Symphony Hall, Boston. These will include a Beethoven cycle.

The usual three series of three concerts each will be given, with three extra concerts, one devoted to Bach, one to Mozart and one to a performance of Beethoven's Ninth (Choral) Symphony, which will follow the Beethoven Cycle in Series B.

The Bach program will be given on Sunday afternoon, July 13; the Mozart program on Sunday afternoon, July 20, and Beethoven's Ninth on Tuesday evening, Aug. 5. Series A, the first of the three regular week-end series, will open on July 24. The closing program of the Festival will be given on Sunday, Aug. 10. Subscribers to any of the three regular series may buy tickets for the extra concerts at a special rate.

The orchestra's summer school, the Berkshire Music Center, will begin its six-week term at Tanglewood on Monday, June 30, continuing through Aug. 10 under the direction of Dr. Koussevitzky, with Aaron Copland as assistant director. The faculty, as heretofore, will include the principal players of the Boston Symphony Orchestra. Instruction will be offered in five departments: Orchestral and choral conducting; orchestral playing and chamber music; composition; opera and choral singing, and ensemble playing.

The many instrumental, choral, operatic and student orchestra performances of the center will be open to visitors at and before the festival without tickets. These concerts are open free to the members of the Society of Friends of the Berkshire Music Center, a voluntary contribution to the support of the center resulting in membership in the society.

The complete schedule for the regular nine festival concerts follows: Series A, Thursday and Saturday evenings and Sunday afternoon, July 24, 26, 27; Series B, Thursday and Saturday evenings and Sunday afternoon, July 31, Aug. 2 and 3; Series C, Thursday and Saturday evenings and Sunday afternoon, Aug. 7, 9 and 10. Information may be obtained from the Symphony Hall, Boston 15, Mass., and after June 1 in Tanglewood, Lenox, Mass.

BOSTON HERALD, SATURDAY, JANUARY 25,

MUSIC

Symphony Concert

The 14th concert by the Boston Symphony Orchestra, Bruno Walter conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

A Faust Overture.................Wagner
Symphony in G minor, K. 550.....Mozart
Symphony No. 9 in D minor.....Bruckner

By ALEXANDER WILLIAMS

Yesterday's concert proved to be an afternoon of mixed musical pleasure, unless the listener happened to be an ardent admirer of all Bruckner's music in which case there would be no misgivings at all. Once again, however, the interpretations were singularly fine. Mr. Walter surely got all there is to get out of Wagner's Faust Overture, a most eloquent reading. He is a famous interpreter of Mozart, and his sympathetic insight into Bruckner's music makes him probably the foremost conductor in this field.

For me, though, the concert, considered purely as an occasion for rejoicing, began and ended with the Mozart G minor Symphony. This transcendently great masterpiece was beautifully set forth by the orchestra. Mr. Walter's tempi were exactly right. Violinists, pianists and conductors frequently sin by taking Mozart's fast movements at breakneck speed. This Mr. Walter avoided to the great advantage of the musical structure. One reservation about the performance could be made. In so short a work why did not Mr. Walter make the repeats in the sonata-form movements?

And so to Bruckner. The most dismal fate that can befall a man is to be remembered by posterity after an industrious and respectable career as nothing more than a vandal. The man who replaced gothic carvings with golden oak, the 18th century poets who re-wrote the Psalms in heroic couplets, the Bowdlers of this world have not suffered for their crimes any worse than has the memory of Ferdinand Loewe for what, with the best of intentions, he did to Bruckner's Ninth. No more vociferous musical cult exists than the adherents of Bruckner and Mahler, and the fact that Loewe himself was a fervent disciple of the former did not save him fram their wrath. Mr. Burk in the program notes has well told the story of the battle for the original version, which we heard yesterday in Boston for the first time.

The test performance of both versions in 1932, with the foregone conclusion that the original would win, must have been a trial for all but the faithful. To have to listen to the Symphony twice in an afternoon would not be my idea of a good concert. Mercifully Bruckner did not compose a finale, for he was always at his weakest in last movements and the Symphony would then take over an hour.

There are fine passages and splendid moments in the 9th Symphony, and the scherzo is a completely satisfying movement. But what is annoying in Bruckner is the ceaseless repetition. Those interminable sequences, leading nowhere in particular except to further repetitions of other themes, end by getting some of us down. I emerge by unfairly condemning the whole Symphony, while your true Brucknerite, doubtless, considers it a monumental triumph. For him the repetitions are just so much added joy and nobility, but not for everybody.

The concert will be repeated tonight. Next week Leonard Bernstein will be the guest-conductor in Gluck's Overture to "Alceste," Stravinsky's Sacre du Printemps and Beethoven's 7th Symphony.

NEW YORK, N. Y.
TIMES
JAN 25 1947

12 CONCERTS LISTED BY BERKSHIRE FETE

Boston Symphony Will Offer Extra Programs Devoted to Bach, Mozart, Beethoven

Twelve instead of only nine concerts will be given next Summer by the Boston Symphony Orchestra at its Berkshire Festival Concerts, it has been announced by Serge Koussevitzky, music director of the orchestra, from Symphony Hall, Boston. These will include a Beethoven cycle.

The usual three series of three concerts each will be given, with three extra concerts, one devoted to Bach, one to Mozart and one to a performance of Beethoven's Ninth (Choral) Symphony, which will follow the Beethoven Cycle in Series B.

The Bach program will be given on Sunday afternoon, July 13; the Mozart program on Sunday afternoon, July 20, and Beethoven's Ninth on Tuesday evening, Aug. 5. Series A, the first of the three regular week-end series, will open on July 24. The closing program of the Festival will be given on Sunday, Aug. 10. Subscribers to any of the three regular series may buy tickets for the extra concerts at a special rate.

The orchestra's summer school, the Berkshire Music Center, will begin its six-week term at Tanglewood on Monday, June 30, continuing through Aug. 10 under the direction of Dr. Koussevitzky, with Aaron Copland as assistant director. The faculty, as heretofore, will include the principal players of the Boston Symphony Orchestra. Instruction will be offered in five departments: Orchestral and choral conducting; orchestral playing and chamber music; composition; opera and choral singing, and ensemble playing.

The many instrumental, choral, operatic and student orchestra performances of the center will be open to visitors at and before the festival without tickets. These concerts are open free to the members of the Society of Friends of the Berkshire Music Center, a voluntary contribution to the support of the center resulting in membership in the society.

The complete schedule for the regular nine festival concerts follows: Series A, Thursday and Saturday evenings and Sunday afternoon, July 24, 26, 27; Series B, Thursday and Saturday evenings and Sunday afternoon, July 31, Aug. 2 and 3; Series C, Thursday and Saturday evenings and Sunday afternoon, Aug. 7, 9 and 10. Information may be obtained from the Symphony Hall, Boston 15, Mass., and after June 1 in Tanglewood, Lenox, Mass.

HARTFORD, CONN.
COURANT

JAN 2 6 1947

Festival Concerts Will Total 12 At Berkshire Event

The Boston Symphony Orchestra's Berkshire Festival concerts will be increased this coming summer from nine to 12, it was announced Friday by George E. Judd manager.

In addition to the customary three series of three concerts each, three extra concerts will be played. One will be devoted to the music of Bach, one to Mozart and the third to a performance of Beethoven's Ninth Symphony.

As now planned, the first two extra concerts will be played on Sunday afternoons of July 13 and July 20. Series A of the regular concerts will be held Thursday and Saturday evenings, and Sunday afternoon, July 24, 26 and 27. Series B will take place on the corresponding days, July 31, August 2 and 3. The third extra concert is slated for Tuesday evening, August 5 and Series C of the regular concerts, Thursday and Saturday evening and Sunday afternoon, August 7, 9 and 10.

TRENTON, N. J.
SUNDAY TIMES ADVERTISER

JAN 2 6 1947

The publication of "Koussevitzky," a comprehensive but informal biography by Moses Smith coincides with the recent presentation of some important honors to that great conductor of the Boston Symphony Orchestra. The Newspaper Guild of New York has given Dr. Koussevitzky the "Page One Annual Award" for his outstanding contributions to music, and recently the League of Composers honored him at a luncheon on the occasion of the fifth anniversary of the Koussevitzky Foundation. The biography is published by Allen, Towne & Heath.

SCHENECTADY, N. Y.
UNION-STAR

JAN 2 7 1947

12 Concerts Are Scheduled At Tanglewood

Berkshire Music Festival to Have 3 Extra Programs

Twelve instead of nine concerts will comprise the Boston symphony orchestra's Berkshire festival at Tanglewood near Lenox, Mass., this summer.

In addition to the customary three series of three concerts each there will be three extra programs, one on July 13 to be devoted to the music of Bach, another on July 20 to present music of Mozart, nad the third on Aug. 5 to include Beethoven's "Ninth Symphony."

Concerts in the first of the three regular series will be given July 24, 26 and 27; in the second, July 31 and Aug. 2 and 3; and in the third, Aug. 7, 9 and 10.

The orchestra's summer school, the Berkshire music center, will open its six-week term at Tanglewood June 30.

Further information may be obtained from G. E. Judd, Symphony hall, Boston, 15, Mass.

ALBANY, N. Y.
TIMES UNION
JAN 2 6 1947

Music

By Edgar S. Van Olinda

THE Boston Symphony Orchestra's Berkshire Festival concerts will be increased in number next summer from nine to 12. These will include a Beethoven cycle, according to an announcement from Symphony Hall by Serge Koussevitzky, music director of the orchestra. There will be the customary three series of three concerts each and three extra concerts, one devoted to the music of Bach, one to Mozart, and the third to include a performance of Beethoven's Ninth Symphony. This last extra concert will follow the Beethoven cycle in Series B.

The Bach program will be given Sunday afternoon, July 13; the Mozart program Sunday afternoon, July 20; and the Ninth Symphony of Beethoven Tuesday evening, August 5, following the cycle in Series B devoted to his works. Series A. the first of the three regular week-end series, opens July 24. The final program of the Festival will be given August 10. Subscribers to any of the three regular series may obtain tickets for the extra concerts at a special rate.

The orchestra's summer school, the Berkshire Music Center, will open its six-week term at "Tanglewood" on June 30 and continue through August 10, under the direction of Dr. Koussevitsky, with Aaron Copland as assistant director. As in the past, the faculty of the Center will include the principal players of the Boston Symphony orchestra. Instruction will be offered in five departments: orchestral and choral conducting, orchestral playing and chamber music, composition, opera, and choral singing and ensemble playing.

Ruth Woodin Baumbach, cellist and Mrs. Mary Findley Ades organist will give a joint recital in Trinity Methodist church this evening at 7:30 o'clock. The program will include compositions of Mozart, Bach, Tschaikowsky, Grieg, and Debussy. The recital is open to the public.

Oil and gasoline are combinations of hydrogen and carbon atoms, called hydrocarbons.

PROVIDENCE, R. I.
JOURNAL

JAN 2 6 1947

Works of Beethoven and Stravinsky to Be Presented

CONDUCTED by Leonard Bernstein, the Boston Symphony Orchestra will present a Beethoven-Stravinsky program at its third Providence concert Tuesday night in the Metropolitan Theater. Inasmuch as the first part of the program, the Beethoven music, will be broadcast the concert will begin promptly at 8:30 o'clock.

The latter part of the bill will be what is said to be the first performance here of Stravinksy's celebrated "Le Sacre du Printemps," which caused something of a revolution in the musical world at the time of its composition before World War I.

Conducted Here in 1944

Bernstein conducted the Bostonians here in November, 1944, and his present engagement as guest conductor calls for appearances in Boston following his Providence concert. He studied conducting with Koussevitzky at Tanglewood and later graduated to guest conductorship of Boston's symphony during its leader's Winter vacations. He is at present conductor of the New York City Center Orchestra.

Last Summer Bernstein was chosen to appear both as guest conductor and piano soloist at the semi-centennial celebration of the Czech Philharmonic Orchestra in Prague.

Bernstein is noted as a pianist as well as composer. In the latter field his range is indicated by his "Jeremiah" Symphony, a song cycle titled "Five Kid Songs, I Hate Music," the ballet, "Fancy Free," and the musical comedy, "On the Town." His program for Tuesday night follows:

Overture to "Leonore" No. 3, Op. 72 .... Beethoven
Symphony No. 7 in A-major, Op. 92 .... Beethoven
"Le Sacre du Printemps" ("The Rite of Spring")
Pictures of Pagan Russia .... Stravinsky
I. "The Adoration of the Earth"
Introduction—Harbingers of Spring Dance of the Adolescents—Abduction—Spring Rounds—Games of the Rival Towns—The Procession of the Wise Men—The Adoration of the Earth (The Wise Man)—Dance of the Earth.
II. "The Sacrifice"
Introduction—Mysterious Circles of the Adolescents—Glorification of the Chosen One—Evocation of the Ancestors—The Sacrifilcal Dance of the Chosen One.

Concert By Verdandi

The Verdandi Male Chorus will present the program for the first annual concert by the Men's Brotherhood Class of the People's Church Thursday evening, Feb. 6, in Cranston High School Auditorium. Assisting will be Helen Place, soprano; Constance Perry, harpist, and Barbara Perry, reader. The committee in charge consists of Walter Thierfelder, chairman; Gustave Josephson, treasurer, and Thomas Matteson.

WATERBURY, CONN.
AMERICAN

JAN 2 8 1947

Music Lovers Advised To Patronize Local Civic Orchestra

To the Editor of The American:

I tried to buy two tickets for the Boston Symphony concert at Bushnell Memorial in Hartford last Tuesday evening, Jan. 14. There was "Standing Room Only" at $2.40 a ticket.

The same story is true when the Boston Symphony is in New Haven.

I am willing to grant that our Civic Orchestra is not the Boston Symphony. They do not pretend to be but I feel many people in Waterbury are missing a real treat when they fail to attend our Civic Orchestra concerts.

The concert Sunday evening was wonderful — not alone the soloist but the orchestra was splendid.

Why not give Mr. DiCecco and the orchestra the thrill of "Standing Room Only" at the next concert on March 9.

CHARLOTTE WEBSTER SHINN,
Waterbury, Jan. 24. 1947.

DALLAS, TEXAS
NEWS

JAN 2 9 1947

Koussevitzky Plans Beethoven Cycle

BOSTON, Mass., Jan. 28.—A Beethoven cycle of three concerts, a special concert including Beethoven's Ninth Symphony, and a special concert, each devoted to Bach and Mozart, will be included in the Boston Symphony Orchestra's 1947 Berkshire Festival, according to Serge Koussevitzky, music director of the orchestra. Twelve concerts instead of the usual nine, with three three-concert series plus three extra concerts, are scheduled between July 13 and Aug. 10.

The complete schedule follows: Bach concert, July 13; Mozart concert, July 20; series A, July 24-26-27; Beethoven cycle, series B, July 31 and Aug. 2-3; Beethoven extra concert, Aug. 5; series C, Aug. 7-9-10.

The Boston Symphony Orchestra's summer school, the Berkshire Music Center, will open a six-week term at Tanglewood June 30, to close Aug. 10. With Koussevitzky as director, assisted by Aaron Copland, the faculty as in the past will include orchestra principals, and instruction will be offered in orchestra and choral conducting, orchestral playing and chamber music, composition, opera, choral singing and ensemble playing.

PROVIDENCE, R. I.
JOURNAL

JAN 2 9 1947

MUSIC

Boston Symphony Orchestra Is Conducted by Leonard Bernstein

BY WILLIAM DINNEEN

The Boston Symphony Orchestra presented the third of its concerts of the current season in Providence at the Metropolitan Theater last evening. Leonard Bernstein conducted a program consisting of the Leonore Overture No. 3 and the Symphony No. 7 in A major, Opus 92, both by Beethoven, and Stravinsky's "Le Sacre du Printemps" (The Rite of Spring—Pictures of Pagan Russia).

Mr. Bernstein is an extremely talented and brash fellow. As a conductor he displayed what is still a derivative style which, while adept, lacks the experienced control of Dr. Koussevitsky in more ways than one. Some of this was expected. It was surprising to find the right wrist not fluid in a good many places, and to find the hand getting to the beat before it should at the beginning of the concert, though.

As an actor, Mr. Bernstein came off pretty well. His profile angled into the lights magnificently all evening, and there was a wave that kept falling into his eyes from time to time (before intermission, that is).

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The orchestra was perfection, as always.

BUTLER, PA.
EAGLE

JAN 3 0 1947

Modern Library has added to its excellent series The Life & Works of Beethoven, by John N. Burk, historian of the Boston Symphony Orchestra $1.10), and Henry James' The Wings of the Dove [illegible]

NEW YORK, N. Y.
PM
JAN 29 1947

CRITICAL and AMUSEMENTS

Koussevitzky Adds Concerts At Berkshire

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Music lovers who arrive in the Berkshires early in the season, or are there during the Festival period, may attend the numerous instrumental, choral, opera, and student orchestra performances of the Music Center, for which no tickets are sold, by joining the Society of Friends of the Berkshire Music Center. A voluntary contribution to the support of the Center constitutes membership in the society.

For ticket prices and further information about the Festival and the Music Center, letters may be addressed to Symphony Hall, Boston 15, Mass., before June 1; after that date, to Tanglewood, Lenox, Mass. For living accommodations in the Berkshires, which should be reserved well in advance, letters may be addressed to the Berkshire Hills Conference, Courthouse, Pittsfield, Mass.

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BULLETIN
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CT

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The Bach program will [illegible] on Sunday afternoon, July 13; the Mozart program on Sunday afternoon, July 20, and Beethoven's Ninth on Tuesday evening, Aug. 5. Series A, the first of the three regular weekend series, will open on July 24. The closing program of the Festival will be given on Sunday, Aug. 10. Subscribers to any of the three regular series may buy tickets for the extra concerts at a special rate.

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The many instrumental, choral, operatic and student orchestra performances of the center will be open to visitors at and before the festival without tickets. These concerts are open free to the members of the Society of Friends of the Berkshire Music Center, a voluntary contribution to the support of the center resulting in membership in the society.

The complete schedule for the regular nine festival concerts follows: Series A, Thursday and Saturday evenings and Sunday afternoon, July 24, 26, 27; Series B, Thursday and Saturday evenings and Sunday afternoon, July 31, Aug. 2 and 3; Series C, Thursday and Saturday evenings and Sunday afternoon, Aug. 7, 9 and 10. Information may be obtained from the Symphony Hall, Boston 15, Mass., and after June 1 in Tanglewood, Lenox, Mass.

TANGLEWOOD A PLACE FOR IDYLLIC VACATION

Binghamton N.Y.

Boston Symphony Orchestra Management Now Reserving Seats for 1947 Summer Concerts

1-30-47

By SARA LANE

After some data appeared in this column last year concerning the Berkshire music festival of the Boston Symphony Orchestra in Tanglewood, Lenox, Mass., several inquiries about the festival were received.

Some information about the 1947 festival came this morning and it occurred to me that these inquirers and perhaps others would like to know more about the Boston Symphony Orchestra project.

The Tanglewood concert program this year will be opened July 13 and the closing event is scheduled for Aug. 5.

Musicians and music lovers who have had the opportunity to attend any of the concerts in a Summer series at Tanglewood have found the experience especially delightful. The idyllic location in rural Massachusetts of the out of door concert stage enables patrons of the symphonic entertainments to enjoy the rare privilege of breathing the fragrant air of the Berkshire hills and seeing a delightful portion of New England beauty, while listening to the inspiring music of Bach, Mozart, Beethoven and other masters of musical composition.

The 1947 festival will consist of 12 concerts, some of them on Sunday afternoons and some on Sunday nights.

In connection with the symphony concerts, the Berkshire Music Center in Boston, was established in 1940 by the trustees of the orchestra and the conductor, Serge Koussevitzky.

This center was created to provide opportunity for music study in relation to the festival concerts.

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A six-week session in held from June 30 to Aug. 10 in each year, with a faculty including the conductor and principal players in the orchestra.

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At the Music Center, instrumental choral and operatic performances are given and are open to Friends of the Berkshire Music Center. No tickets are sold for these events, but a contribution to the support of the center is necessary to entitle an individual to membership. Forty performances were given during the 1946 session.

People's ideas of a vacation vary so widely that there's usually little point in suggesting a type of holiday that might please a great many people.

For this very reason though, it would seem that a few weeks of loitering in rural Massachusetts, in an atmosphere of combined nature and art would be ideal for a particular person who needs a rest and who is a devotee of music.

Does a suggestion for a Summer vacation offered in mid-Winter seem incongruous to you?

Well people who know about the Tanglewood enterprise are buying tickets for the Summer concerts now. Some of those who have been there in former years are reserving the same seats they've occupied before as the reservation list is being kept open for them for a certain length of time.

By the way, what kind of a vacation are you planning?

If you say you're not planning any, you're not one of those canny persons who buy Christmas gifts in July or August. You're like the rest of us who resolve to do it every year in the midst of a hectic search for things we can afford to buy and that seem worthy of our shrunken dollars and then forget all about it.

Vacation planning like Christmas planning is, for the most part, rather poorly done.

Anyway, if you are thinking of a Summer holiday, you now know about Tanglewood.

MILLBROOK, N.Y
ROUND TABLE
1/31/47

Berkshire Festival Will Be Enlarged

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For further information about the Festival, the Music Center and the Friends, letters may be addressed to Symphony Hall, Boston 15, Massachusetts and after June 1 to "Tan[illegible] Lenox, Mass. For living [illegible] in the Berkshire[illegible] be addressed to the Berkshire Hills Conference, Courthouse, Pittsfield, Massachusetts.

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Jan 30 47

Additional Concerts Include Beethoven Cycle Announces Serge Koussevitzky

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PRIZE TURKEYS FROM ANCRAMDALE

Starting last May Mrs. B. E. David of Ancramdale hand-raised 18 prize turkeys which now hit the scales [illegible] 508 lbs. picked. Three [illegible] gigantic birds total 92 [illegible] present they are on displ[illegible] Ganung's who considers [illegible] the finest turkeys with the [illegible]ish he has ever seen. [illegible] them have been promised [illegible]. Margaret Reid of The O[illegible]st Inn, who says it will take [illegible] two-fisted eater to handle these double-breasted birds.

[83]

NEW YORK, N.Y.
PM
JAN 29 1947

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BULLETIN
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The orchestra's summer school, the Berkshire Music Center, will open its six-week term at "Tanglewood" on June 30 and continue through August 10, under the direction of Dr. Koussevitzky, with Aaron Copland as assistant director. As in the past, the faculty of the Center will include the principal players of the Boston Symphony Orchestra. Instruction will be offered in five departments. Orchestral and Choral Conducting, Orchestral Playing and Chamber Music Composition, Opera, and Choral Singing and Ensemble Playing.

Music lovers who arrive on the Berkshire scene early in the season, or are there during the Festival period, may attend the numerous instrumental, choral, opera and student orchestra performances of the Music Center, for which no tickets are sold. These concerts are open to the members of the Society of Friends of the Berkshire Music Center, a voluntary contribution to the support of the Center constituting membership in the society.

For further information about the Festival, the Music Center and the Friends, letters may be addressed to Symphony Hall, Boston 15, Massachusetts and after June 1 to "Tanglewood," Lenox, Mass. For living accommodations in the Berkshires, letters may be addressed to the Berkshire Hills Conference, Courthouse, Pittsfield, Massachusetts.

Berkshire Festival Will Be Enlarged This Year

Jan 30-47

Additional Concerts Include Beethoven Cycle Announces Serge Koussevitzky

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PRIZE TURKEYS FROM ANCRAMDALE

Starting last May Mrs. B. E. David of Ancramdale hand-raised 18 prize turkeys which now hit the scales [illegible] 508 lbs. picked. Three of [illegible] gigantic birds total 92 [illegible] present they are on displ[illegible] Ganung's who conside[illegible] the finest turkeys with the [illegible] finish he has ever seen. [illegible] them have been promised [illegible]s. Margaret Reid of The O[illegible]st Inn, who says it will take a two-fisted eater to handle these double-breasted birds.

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Beneke at Symphony Hall

Next Monday night the music of the late Glenn Miller will find a perfect setting at Boston's Symphony Hall where Tex Beneke will lead 35 of the world's greatest musicians and entertainers as they play a concert from 8 to 9 p. m. and then for dancing till 12:30. Beneke plays Tuesday at Lyonhurst in Marlboro . . . Bob Chester totes his trombone and band to the Grove in Manchester, N. H. next Wednesday and down at Roseland, Taunton, Thursday . . . Dancers from all sections north of Boston are finding the new Memorial Hall in Melrose an ideal Saturday night spot with Ted Herbert's band . . . Jess Stacy back on piano with Benny Goodman . . . Sam Donahue's band is touring theatres with the King Cole Trio . . . Woody Herman, Les Brown and Harry James on vacation in Hollywood but will soon be reorganizing . . . Andover, Lawrence and Haverhill dancers will flock to the Lowell Commodore tonight to enjoy Frankie Kahn's music . . . New faces continue to show up at Moseley's new spot in Dedham where Johnny McAteer holds forth on the ivories . . . Peter Chase at Lyonhurst tonight . . . Baron Hugo in 37th month at Totem Pole . . . Buddy Welcome is back with Mal Hallet tonight at the Symphony Ballroom . . . Syd Ross at Roseland, Taunton, tonight . . . Ray Belaire's orchestra is the current rave of Gus Peachy down at his Canoe Club Ballroom in West Bridgewater every Friday and Saturday.

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Society Hails Koussevitzky At Reception

By Marie McNair

WITH THE applause of an enthusiastic audience still ringing in his ears, Serge Koussevitzky went on from Constitution Hall last evening to the French Embassy for the reception in his honor given by the Ambassador and Mme. Bonnet.

Most of the guests at the reception had heard the Boston Symphony Concert, had watched Mr. Koussevitsky's magic fingers lead his men through the familiar Fourth Symphony by Tschaikowsky, the difficult "La Mer" by Debussy, and Mendelssohn's beloved "Italian Symphony."

The Ambasasdor and Mme. Bonnet occupied a box, having among their guests the former Attorney General and Mrs. Francis Biddle.

Mrs. Robert Low Bacon had in her box former Senator and Mrs. Warren Austin, who are her guests for the week, the Austins having come down for the White House reception Tuesday evening from New York where Mr. Austin is now chief United States delegate to the United Nations Security Council.

With Judge and Mrs. George D. Neilson in their box were the Nicaraguan Ambassador, Dr. Guillermo Sevilla Sacasa; the Philippine Ambassador, Joaquin Elizadae, and Mrs. Tom Clark, wife of the Attorney General.

The Cuban Ambassador and Senora de Belt came in after their dinner party had broken up, and with them were the Brazilian Ambassador, Carlos Martins, and the Egyptian Ambassador and Mme. Hassan, who had been in the dinner company.

The Italian Ambassador and Signora Tarchiani were there and the Peruvian Ambassador and Senora de Prado, the Swiss Minister and Mme. Bruggmann, the New Zealand Minister and Lady Berendsen, the Honduran Ambassador and Senora de Caceres and the Swedish Minister and Mme. Eriksson.

O. Max Gardner, United States Ambassador to Great Britain, and Mrs. Gardner were in the gathering, and others were Justice and Mrs. Felix Frankfurter, Senator and Mrs. J. William Fulbright, the Assistant Secretary of the Navy and Mrs. John Nicholas Brown; Senator and Mrs. Edward V. Robertson, the Undersecretary of War and Mrs. Kenneth Royall, Representative Edith Nourse Rogers, Representative and Mrs. Richard Wigglesworth and the Assistant Secretary of State and Mrs. Willard Thorp.

Representative and Mrs. Estes Kefauver were among those offering congratulations to Mr. Kousseviztky, and then there were Representative Sol Bloom and his daughter, Miss Vera Bloom; former Ambassador Joseph Grew and Mrs. Grew, Mr. and Mrs. C. C. Glover, jr.; Mr. and Mrs. Eugene Meyer, Mrs. Warren Delano Robbins.

Mr. and Mrs. Eliot Wadsworth, musically minded Mrs. Truxtun Beale and Mrs. Leland Harrison were in the group and—Jonkheer and Mme. Rene van Swinderen, Mr. and Mrs. Walter Lippmann, Mr. and Mrs. Herbert Elliston, Mr. and Mrs. Harry White, Mr. and Mrs. Andre Visson and Mr. and Mrs. Edgar A. Mowrer.

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TWO popular ladies of the Diplomatic Corps—Lady Berendsen, wife of the Minister of New Zealand, and Mrs. Harry Andrews, wife of the South African Minister—were the guests in whose honor Mrs. Charles Fletcher Martin, wife of Colonel Martin, entertained at tea yesterday at the Sulgrave Club.

The author of innumerable short stories, the hostess has also written three books, best known of which are "Green Gods Pavilion" and "The Lingering Faun." She has spent much time abroad and lived in Paris when Colonel Martin was Assistant Military Attache of our Embassy there.

Guests of honor wore floor-length black gowns —Mrs. Martin's was green—and all three wore corsage bouquets of roses. Lady Berendsen's gown was simply made with a short jacket and her flowers were red rosebuds and stephanotis. Mrs. Andrews had chosen a bustle back frock of crepe with lace top and long lace sleeves and a cluster

Continued … e 6, Column 4.

LEONARD BERNSTEIN, guest conductor of the Boston Symphony Orchestra for the regular Friday afternoon and Saturday evening programs this week and next at Symphony Hall.

[84]

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Veteran Sen. Joseph O'Mahoney can't find room on his Washington office wall for his most recent certificate of election. The legislator who first entered the Senate in 1933 is serving his third full term. Previously he had served a short term by appointment.

The very day that Commerce Secretary Averell Harriman's name went to the Senate for confirmation—despite the fact he'd been around the town and on the job for seven months—rumors were flying that Donald Nelson will be the next Commerce big-wig.

Beneke at Symphony Hall

Next Monday night the music of the late Glenn Miller will find a perfect setting at Boston's Symphony Hall where Tex Beneke will lead 35 of the world's greatest musicians and entertainers as they play a concert from 8 to 9 p. m. and then for dancing till 12:30. Beneke plays Tuesday at Lyonhurst in Marlboro . . . Bob Chester totes his trombone and band to the Grove in Manchester, N. H. next Wednesday and down at Roseland, Taunton, Thursday . . . Dancers from all sections north of Boston are finding the new Memorial Hall in Melrose an ideal Saturday night spot with Ted Herbert's band . . . Jess Stacy back on piano with Benny Goodman . . . Sam Donahue's band is touring theatres with the King Cole Trio . . . Woody Herman, Les Brown and Harry James on vacation in Hollywood but will soon be reorganizing . . . Andover, Lawrence and Haverhill dancers will flock to the Lowell Commodore tonight to enjoy Frankie Kahn's music . . . New faces continue to show up at Moseley's new spot in Dedham where Johnny McAteer holds forth on the ivories . . . Peter Chase at Lyonhurst tonight . . . Baron Hugo in 37th month at Totem Pole . . . Buddy Welcome is back with Mal Hallet tonight at the Symphony Ballroom . . . Syd Ross at Roseland, Taunton, tonight . . . Ray Belaire's orchestra is the current rave of Gus Peachy down at his Canoe Club Ballroom in West Bridgewater every Friday and Saturday.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

We have waited a long time to experience again the extraordinary combination of Bruno Walter and the Boston Symphony. And when that greatly gifted conductor was here 24 years ago the orchestra was hardly the body that it is today, while the years have added to rather than detracted from Mr. Walter's stature. At 70 he is today in the fullness of his powers.

No conductor of any age could have given a more fiery reading of Strauss' "Don Juan" than the one that so stirred yesterday's audience. And if any music is a young man's music, it is these glowing pages which Strauss penned before he had reached 25. Performances of this tone poem have long been of frequent occurrence at Symphony Hall, and many are the conductors who have interpreted it for us. Mr. Walter's projection of it, which seems at the moment the most eloquent of them all, was one that respected the music's structure, its superbly planned design, one that glowed with passion, that steadily ravished the ear and that in its intensely dramatic quality reminded us that Mr. Walter is as much at home in the pit of an opera house as on the concert platform.

This performance of the Strauss may have been in its way the climax of the concert but it was far from being all that the occasion had to offer. For the first time since 1910 we heard the beautiful "Oxford" Symphony of Haydn, and in a performance that heightened and enhanced its intrinsic loveliness and charm. Although the Minuet is not quite up to the level of the other three movements, this is one of the master's finest. Why, then, have we been deprived of it so long?

If "Don Juan" is a common experience at the Hall, Brahms' Second Symphony, the remaining number on this week's program, is a commoner one, and for some the yearly repetitions have tended to dull the music. Yet Mr. Walter made it fresh again. There was no straining after effect but, as with Haydn and Strauss, there was nothing in the score that went by the board and there was much that was transfigured by the warmth and understanding of Mr. Walter's approach. After all, this is his music; we are not made to feel that it has been translated into an alien tongue. Finally, the orchestra itself on this

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Society Hails Koussevitzky At Reception

By Marie McNair

WITH THE applause of an enthusiastic audience still ringing in his ears, Serge Koussevitzky went on from Constitution Hall last evening to the French Embassy for the reception in his honor given by the Ambassador and Mme. Bonnet.

Most of the guests at the reception had heard the Boston Symphony Concert, had watched Mr. Koussevitzky's magic fingers lead his men through the familiar Fourth Symphony by Tschaikowsky, the difficult "La Mer" by Debussy, and Mendelssohn's beloved "Italian Symphony."

The Ambassador and Mme. Bonnet occupied a box, having among their guests the former Attorney General and Mrs. Francis Biddle.

Mrs. Robert Low Bacon had in her box former Senator and Mrs. Warren Austin, who are her guests for the week, the Austins having come down for the White House reception Tuesday evening from New York where Mr. Austin is now chief United States delegate to the United Nations Security Council.

With Judge and Mrs. George D. Neilson in their box were the Nicaraguan Ambassador, Dr. Guillermo Sevilla Sacasa; the Philippine Ambassador, Joaquin Elizadae, and Mrs. Tom Clark, wife of the Attorney General.

The Cuban Ambassador and Senora de Belt came in after their dinner party had broken up, and with them were the Brazilian Ambassador, Carlos Martins, and the Egyptian Ambassador and Mme. Hassan, who had been in the dinner company.

The Italian Ambassador and Signora Tarchiani were there and the Peruvian Ambassador and Senora de Prado, the Swiss Minister and Mme. Bruggmann, the New Zealand Minister and Lady Berendsen, the Honduran Ambassador and Senora de Caceres and the Swedish Minister and Mme. Eriksson.

O. Max Gardner, United States Ambassador to Great Britain, and Mrs. Gardner were in the gathering, and others were Justice and Mrs. Felix Frankfurter, Senator and Mrs. J. William Fulbright, the Assistant Secretary of the Navy and Mrs. John Nicholas Brown; Senator and Mrs. Edward V. Robertson, the Undersecretary of War and Mrs. Kenneth Royall, Representative Edith Nourse Rogers, Representative and Mrs. Richard Wigglesworth and the Assistant Secretary of State and Mrs. Willard Thorp.

Representative and Mrs. Estes Kefauver were among those offering congratulations to Mr. Koussevitzky, and then there were Representative Sol Bloom and his daughter, Miss Vera Bloom; former Ambassador Joseph Grew and Mrs. Grew, Mr. and rs. C. C. Glover, jr.; Mr. and Mrs. Eugene Meyer, s. Warren Delano Robbins.

r. and Mrs. Eliot Wadsworth, musically mind- rs. Truxtun Beale and Mrs. Leland Harrison in the group and—Jonkheer and Mme. Rene vinderen, Mr. and Mrs. Walter Lippmann, Mrs. Herbert Elliston, Mr. and Mrs. Harry Ir. and Mrs. Andre Visson and Mr. and r A. Mowrer.

lar ladies of the Diplomatic Corps— endsen, wife of the Minister of New Mrs. Harry Andrews, wife of the inister—were the guests in whose les Fletcher Martin, wife of Col- rtained at tea yesterday at the

nnumerable short stories, the itten three books, best known en Gods Pavilion" and "The e has spent much time abroad hen Colonel Martin was As- he of our Embassy there. re floor-length black gowns green—and all three wore roses. Lady Berendsen's with a short jacket and her uds and stephanotis. Mrs. bustle back frock of crepe lace sleeves and a cluster

6, Column 4.

LEONARD BERNSTEIN, guest conductor of the Boston Symphony Orchestra for the regular Friday afternoon and Saturday evening programs this week and next at Symphony Hall.

MUSIC

Symphony Concert

The 13th concert by the Boston Symphony Orchestra, Bruno Walter conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Symphony in G major, "Oxford," No. 92 .... Haydn
"Don Juan," Tone Poem, Op. 20...Strauss
Symphony No. 2 in D major, Op. 73 Brahms

By ALEXANDER WILLIAMS

It seems strange in the extreme that Bruno Walter has not conducted the Boston Symphony since 1923. A leader of acknowledged mastery, he has been available for an invitation to be guest conductor, but during all those years the Boston Symphony has not so availed itself. At any rate the omission has now been repaired, and yesterday we were privileged to welcome this great musician once again to Symphony Hall.

Mr. Walter's first program was a thoroughly conventional one, save that the Haydn Symphony had not been played here since 1910. But if the Strauss Tone Poem and the Brahms 2nd Symphony were familiar to all, the manner of their recreation was the reverse of humdrum. Especially notable was the performance of Strauss's "Don Juan," an amazingly eloquent and brilliant interpretation. In a way it was rather surprising that yesterday's audience applauded the Haydn with more warmth than it did the Strauss. I can only suppose that the Boston Symphony audiences have heard "Don Juan" so often that they have become a little blase about it. But what a performance!

Haydn's "Oxford" Symphony deserves more than one performance every 36 years. The witty and sparkling finale alone would merit more frequent attention to it. But all of the Symphony, as with all of Haydn's later works, is full of novel twists and delightful trouvailles. Mr. Walter, who is one of the world's greatest interpreters of Haydn and Mozart, secured a wonderfully just and clear performance, for which he was recalled many times to the stage.

Finally there was the Brahms 2nd Symphony for overflowing good measure. Everyone has his favorite ranking of the Brahms symphonies, in which amiable pastime I should put this one last. But if anyone could persuade a listener that he ought to amend his judgment, Mr. Walter is the magician to do so. The performance by exception with the Boston Symphony's work had a few orchestral blemishes, which will undoubtedly not reappear in subsequent repetitions tonight and next week.

The concert will be repeated tonight. Next week Mr. Walter will again be guest conductor and will lead the orchestra in Wagner's "Faust" Overture, Mozart's G minor Symphony and Bruckner's Symphony No. 9 (in the original version).

The Problem of the Philharmonic

Artur Rodzinski's resignation as conductor of the New York Philharmonic-Symphony Orchestra, in spite of a proffered three-year contract, has brought into the open a "secret" that has long been common knowledge in the world of music. That secret is simply the fact that the manager of that orchestra, Mr. Arthur Judson, by reason of the force of his personality and of his powerful business associations, inevitably limits the freedom of the orchestra in its musical policy.

The business experience of Mr. Judson has not been questioned, any more than have the musical abilities of Dr. Rodzinski. What musicians are asking one another is whether any conductor of the Philharmonic can do a proper musical job under the circumstances. Certainly since its merger in 1922 with the New York Symphony Orchestra, Dr. Rodzinski is the first Philharmonic conductor to have essayed the assumption of full musical responsibility. Very probably he has manifested a bit of temperament here and there—though surely no more than most other artists of his power. It is his contention that the management has been overbearing out of all proportion to what is beneficial to good music making.

The Philharmonic has the largest budget and one of the heaviest concert schedules of any orchestra in the country. Its advantages and its responsibilities mark it for a musical position second to none. They require, as well, if that position is to be maintained, that the musical director, the business management and the board of directors co-operate loyally. Mr. Judson's business occupations are many. As president of Arthur Judson, Inc., a concert management handling a great many musical artists, including several hundred conductors, and as president also of the Columbia Concerts Corporation, a consortium of managements, he is both a busy man and a star of some magnitude in his own right.

The suitability of his managing the Philharmonic has long been questioned. Dr. Rodzinski's refusal of a long-term contract as musical director of the organization has aroused, under the circumstances, much favorable comment. To have exposed the orchestra's weak spot (weak from excess of strength) is a courageous gesture. It is to be devoutly hoped by all music lovers that the board of directors will take serious thought before refusing to remedy a situation that has long been recognized as unfavorable to music. The Philharmonic-Symphony Orchestra occupies too important a position in the musical life of the community to be compromised by any alliance that hampers its musical independence.

Dr. Kaussevitzky Conducted Rarely Heard Orchestral Works

Herald 1/14/47

The ceond Brooklyn concert by the Boston Symphony Orchestra took plans before a capacity audience Friday night in the Opera House of the Academy of Music.

Dr. Serge Kousevitzky conducted a program of three rarely heard orchestral works: 'Metamorphosen,' by Richard Strauss, a Concerto Grosso for Chamber Orchestra by the contemporary Czech composer, Bahuslav Martinu, and "Harold in Italy," a symphony by Berliox. The soloists in the Martinu work were Lukas Foss and Bernard Ziphera, pianists. The viold solo in the Berlioz symphony was played by Jascha Veissi.

Box No. 1, originally reserved by Mrs. Edward G. Blum, was occupied by Miss Anna Alexandre of Manhattan, and friends.

Mrs. Dea Osborne, hostess in Box. No. 2, entertained the Judge James M. Fawcett, Mr. and Mrs. Donald G. C. Sinclair, Mr. and Mrs Alfred Fawcett, Mr. and Mrs. William E. Robertson and Mrs. Thomas Frohne.

Box No. 3 was occupied by Mrs. Benjamin Prince and her guests: Dr. and Mrs. John Howland Lathrop. Mr. and Mrs. Charles Courtenay Hoge, Jr. Dr.and Mrs. Mrs. Kastendieck, Mrs. Karp P. Mikalenkoff, Leslie Hodgson and Charles R. Breer.

Members of the Brooklyn Womens Club were seated in Box No. 4; Miss Mary E. Tuthill, president; Mrs. Thomas H. McClintock, vice president; Mrs. B. Parks Gooden, Mrs. Wm. E. Howes, Mrs. Robert F Ives, Mrs. Henry Wilbur Gross, Miss Lois Pinney Clark and Mrs. Henry J. Nauer

Seated in Box No. 5 ere Miss Ema Jessie Ogg, Miss Jessie Lockitt, and her guest, Miss Anne Mackey, Mrs. William B. Parker, and her guests. Miss Kathryn Parker, Miss Patricia Root, and Miss Jean Long.

Box No. 7 as occupied by members of the United Nations personnel, who were guests of the Brooklyn committee fo rthe Boston Symphony Concerts, Mrs. Haughton Btll, chairman.

Tickets for Box No. 8 were given by the Institute to officers of the United States Naval Station in Brooklyn.

The third concert of the 1946-1947 season will take place on Feb. 14.

Reception at French Embassy Honors Distinguished Musician

By Katharine M. Brooks

"This is Massachusetts Night, isn't it?" said Representative Edith Nourse Rogers to Mrs. Felix Frankfurter as they arrived at the French Embassy last evening. The occasion was a very delightful reception given by the French Ambassador and Mrs. Henri Bonnet in honor of Serge Koussevitsky, conductor of the Boston Symphony Orchestra. The invitations were for "10 o'clock—after the concert" and many of the guests arrived before Mr. Koussevitsky.

The Ambassador and Mrs. Bonnet stood at the door of the large drawing room on the west side of the Embassy to receive until the arrival of their honor guest. Then Mrs. Bonnet stood with Mr. Koussevitsky in the handsomely paneled room opposite the front door, and presented the guests to him.

Before the revolution in Russia Mr. Koussevitsky maintained his own orchestra and acted as conductor. Following the overthrow of the Czar the Soviet took his wealth, but he continued to conduct concerts for which the government remunerated him. This was not satisfactory to him and he went to Paris. There he gave "Koussevitsky concerts" each season until the Boston Symphony Orchestra brought him to this country. Mr. Koussevitsky was a talented artist of the double bass before developing his gifts as a conductor.

The two hundred or more guests were representative of Capital society—those particularly interested in the best in music. Mrs. Bonnet, always gracious and charming, made a graceful picture in a black gown of taffeta with satin stripes, made with full skirt and dropped shoulders. A large star set with diamonds was pinned in the narrow bertha-like band of the neckline. She wore no other jewels.

The Peruvian Ambassador and Mrs. Jorge Prado were among the early arrivals extolling the music they had just heard. Mrs. Prado wore an unusual costume of gold color satin having long sleeves and built high in the neck and buttoned down the back with tiny emerald green buttons matching her suede gloves. About her neck hung a string of jade beads and tiny crystals.

The permanent chairman for the United States at the United Nations and Mrs. Warren R. Austin also arrived early, the latter expressing the wish that they could stay longer in Washington but promising to be back as often as possible.

The minority leader of the Upper House of Congress, Senator Alben W. Barkley was there, though he admitted he had missed the concert. Leaders in music circles in Washington predominated last evening and among them were Mr. and Mrs. Charles Carroll Glover, the latter chairman of the Woman's Committee of the National Symphony Orchestra, and the founder of that committee, Mrs. Walter Bruce Howe. Also from that group was Mrs. Truxtun Beale, chairman of the entertainment branch.

A delicious buffet supper was served in the dining room at 11 o'clock and about the prettily appointed table were the Panamanian Ambassador and Mrs. J. J. Vallarino, the Cuban Ambassador and Mrs. Guillermo Belt, the Italian Ambassador and Mrs. Alberto Tarchiani, Lady Berenden, the Swedisn Minister and Mrs. Herman Eriksson and the Swiss Minister and Mrs. Charles Bruggman.

Stately Mrs. J. Borden Harriman was telling interested listeners about the fun of having her granddaughter and her young children with her and Mr. and Mrs. George Maurice Morris came in from the concert. Mrs. Morris told of their proposed trip to South America and that her mother, Mrs. Wilbur W. Hubbard, would probably fly to Mexico City while they are gone.

Mrs. Robert Woods Bliss, a devotee of music in its highest forms, kept her short chinchilla cape about her shoulders and Miss Carolyn Nash was discussing with old friends her proposed trip abroad next summer. Others at the delightful fete last evening were Mr. and Mrs. Leslie L. Biffle, Mr. and Mrs. Herbert Feis, the latter wearing her hair piled high on her head; Mrs. Eliot Wadsworth, Mr. and Mrs. Barnet Nover, Miss Irene Boyle, Mr. and Mrs. Eugene Meyer and Mrs. Jouett Shouse, the latter wearing intriguing spectacles with white plastic rims studded with tiny diamonds.

GASTONIA, N. C.
GAZETTE

New Books On Music

SERGE KOUSSEVITZKY: THE BOSTON SYMPHONY AND THE NEW AMERICAN MUSIC, by Hugo Leichtentritt (Harvard;) $3); THE LIFE AND WORKS OF BEETHOVEN, by John N. Burk (Modern Library; $1.10).

It's Boston's turn today in the book column as it is so very often Boston's turn in a music column; the Bay State's illustrious conductor is the subject of one volume and his orchestra's historian is the author of the other.

From 1924, when Russian-born Koussevitzky assumed his present post, to 1944, according to Leichtentritt's count, the Boston Symphony played for its fortunate audiences 66 new American compositions for the first time, and in all 162 American works. Though these figures are of course very small compared to the total number programmed, they probably break all records set by other orchestras, and that is eternally to Koussevitzky's credit.

Of these compositions, 12 were by E. B. Hill, 11 by Aaron Copland, nine by Ernest Bloch, nine by Walter Piston, and so on. Whether by older men like Hill and Hadley, or by their juniors such as Copland, Schuman, Bernstein and Barber, the compositions are briefly analyzed and assigned their places in our general musical scene. Among other judgments unlikely to start any argument are the high rank given to Martinu's First Symphony, Piston's Second and Harris' Third, and the primacy accorded Copland's "Appalachian Spring" among his other works.

The author speaks with some reservations, however, about Copland and Bernstein, and dismisses Antheil, Varese and Ives somewhat brusquely. His chapter on "Artist Koussevitzky," as conductor, is not too helpful. In general he tends to assume that American music and Boston music are synonymous. Chicago, Philadelphia and New York are apt sourly to wish he had got around a little more. . . but the fact is, if you live in Boston, you don't need to.

Burk's book, first published in 1943, is divided about evenly between biography and a catalogued description of the 135 numbered works plus some others.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Bruno Walter made his long and pleasantly anticipated appearance as guest conductor of the Boston Symphony Orchestra yesterday afternoon. This is not his first visit to us as a symphonic conductor, for he directed Boston's orchestra in 1923.

This time the elder statesman among conductors will be with us for two weeks. Then he will return late in March for another fortnight. Mr. Walter's first program is mostly familiar and conservative, but good. The first number, however — Haydn's "Oxford" Symphony, and one of his greatest—is conservative rather than familiar, for the last performances of it by this orchestra were in 1910. The other items are Strauss' "Don Juan" and the Second Symphony of Brahms.

It is extremely rewarding to have heard, within a month, three great conductors, a Frenchman (Charles Munch), a Russian (Mr. Koussevitzky), and a German (Mr. Walter). They are all great and they are completely different, one from another. Mr. Walter, by temperament and training, goes back to the classic succession of German conductors in the 19th century. He makes everything "sing" and everything clear, down to the least obtrusive inner voice.

As one member of the audience, who knew, said: "This reminds me more than anything else of the days when Dr. Muck conducted the Boston Symphony." The essence of Walter's technical and interpretive character is a blend of romanticism and simplicity, mellow rather than dramatic classic rather than spectacular.

He is inclined to slow tempi, and for me the last movement of the Brahms Symphony was mannered because it went so slowly. Yet it is extraordinary how the rhythms pulse under his straightforward beat and how Haydn can sound so timeless when played without interpretive complications. "Don Juan" can be made to sound much more involved, even neurotic, but the broad sweep and healthy vigor of a Walter performance makes it as passionate as you could wish. No one would realize, either by Mr. Walter's appearance or the rich, vibrant tone which he obtains, that he passed his 70th birthday last September.

Unlike most of the guests, who do not alter Mr. Koussevitzky's individual seating of the orchestra, Mr. Walter temporarily placed first violins on the audience's left, the seconds on the right; behind the seconds, the violas, and behind the first, the cellos. Some expert opinion to the contrary, I think that the Walter arrangement cuts down the volume of the violas. But that is a small matter.

AUS DER MUSIKWELT

Von WOLFGANG STRESEMANN

Koussevitzky dirigiert Strauss' "Metamorphosen"

Dr. Serge Koussevitzky, dem wir so viele interessante Erstaufführungen verdanken, dirigierte am Sonnabend nachmittag in Carnegie Hall eine neue Komposition von Richard Strauß, die sich "Metamorphosen" nennt und die für 23 Solo-Streicher (10 Violinen, 5 Bratschen und Celli und drei Kontrabässe) geschrieben ist. Das Werk, daß der über 80jährige Strauß im Winter 1944/45 komponiert hat, wurde vor rund einem Jahre in Zürich in Anwesenheit des Komponisten uraufgeführt.

Es ist selbstverständlich schwer, wenn nicht unmöglich, ein endgültiges Urteil über ein Werk von der Dauer von 26 Minuten nach einmaligem Anhören abzugeben, insbesondere, wenn es sich um die Schöpfung eines Genies handelt. Wohl aber läßt sich ein erster Eindruck wiedergeben und dieser besagt im Falle der "Metamorphosen": Richard Strauß ist ein großer Wurf gelungen. Er hat ein erschütterndes, tiefes Werk geschrieben, das mit seinen früheren Schöpfungen kaum etwas zu tun hat, das geradezu einen neuen Stil in seinem Schaffen aufweist und das in Form und Inhalt eine wahre Meisterleistung darstellt. Wir haben in den letzten 20 Jahren viele Kompositionen von Strauß gehört, die eine deutliche Abnahme der Erfindung offenbarten. Man hat daher den Komponisten vielfach zum alten Eisen geworfen. Aber mit diesem Werk hat er bewiesen, daß sein Genie nicht ausgelöscht war, sondern daß es offenbar nur einer neuen Anregung, eines großen Erlebnisses bedurfte. Das furchtbare Schicksal seines Vaterlandes und das Ende "seiner Welt" haben Strauß schwer erschüttert. Die Frucht dieser Erschütterung ist offensichtlich seine neue Komposition, die zu den tragischsten gehört, die je gschrieben worden sind.

Das Werk, das ohne Unterbrechung gespielt wird, zerfällt formell in drei Teile. Es beginnt mit einem dunklen Adagio in C-Moll. Dieses geht allmählich in ein lichteres C-Dur (Allegro) über. In dem Augenblick aber, in dem der Höhepunkt des Dur-Teiles erreicht ist, bricht erneut die tragische Stimmung des Adagio durch, die sich dann bis zum Schluß im Rahmen einer freien Reprise mit Coda behauptet. Der Titel "Metamorphosen" deutet auf den Aufbau der Komposition: es handelt sich um fortlaufende Neu- und Umgestaltungen von verschiedenen Hauptthemen in einer kunstvollen Verarbeitung, die die letzte Meisterschaft von Strauß verrät. Auch von dieser Partitur darf man getrost sagen: Nur ein Richard Strauß konnte sie schreiben!

Was nun die Musik selbst anbetrifft, so finden wir kaum irgendwelche Anklänge an jene brillanten Klänge und Melodien, mit denen der Komponist sich seiner Zeit die Welt eroberte. Man hat ihm oft mit Recht zum Vorwurf gemacht, daß seine Musik der Tiefe entbehre, sich bisweilen zu sehr dem Trivialen nähere. Diesen Vorwurf kann man bei den "Metamorphosen" nicht mehr erheben. Denn die Musik zu dieser Komposition ist in erster Linie nach innen gekehrt, sie ist bisweilen geradezu grüblerisch und ihr oft ganz verklärter, in dem Dur-Teil beseeligter Laut ist dem Virtuosen gänzlich abgewandt. Strauß' Tonsprache hat vieles mit den letzten Werken großer Komponisten gemeinsam. Auch er nimmt Abschied von der Welt. Er hat in den "Metamorphosen" sein eigenes Requiem geschrieben und zugleich auch das für sein Vaterland, dessen Zertrümmerung er bei der Niederschrift der Komposition miterleben mußte. "In memoriam", so heißt es am Ende der Partitur. Auf wen sich dieses Gedenken bezieht, hat Strauß nicht mitgeteilt. Aber man dürfte nicht fehlgehen, wenn man diese Worte auf das Deutschland bezieht, in dem er einstmals glücklichere Tage gesehen hat. Die ergreifende Tragik der Musik, deren Intensität an die des von Strauß am Ende zitierten Eroica-Trauermarsches heranreicht, spricht dafür, daß dieses Werk unter dem Eindruck der deutschen Katastrophe geschrieben wurde, mit dem Strauß seinen eigenen Abschiedsgesang verbunden hat.

Unendlich viel mehr ließe sich über diese elegische und gleichzeitig aufwühlende Komposition sagen, besonders auch über die eigenartige Behandlung der 23 Soloinstrumente, die das Stück rein äußerlich zu einem Kammermusikwerk stempelt, für das Carnegie Hall an sich zu groß ist. Doch beschränken wir uns in diesem Augenblick auf die Feststellung, daß dieser ersten Komposition, die aus Deutschland nach dem zweiten Weltkrieg zu uns kommt, von einer wunderbaren seelischen und geistigen Größe ist, und daß wir Dr. Serge Koussevitzky zu tiefstem Dank dafür verpflichtet sind, daß er die "Metamorphosen" auf seine Programme gesetzt hat. Er dirigiert das Werk mit großartiger Intensität, und verstand es meisterhaft, den Inhalt der Komposition plastisch herauszubringen. Er verdient aber auch dafür Anerkennung, daß er den Mut hatte, überhaupt ein neues Werk von Richard Strauß aufzuführen, das in der "Nazi-Zeit" komponiert worden ist. Er hat damit zum Ausdruck gebracht, daß schöpferische Kunst und Politik grundsätzlich nichts miteinander zu tun haben, eine Erkenntnis, die diejenigen beherzigen sollten, die nach wie vor alle deutschen Komponisten, die unter den Nazis gelebt haben, boykottieren wollen.

Auf dem glänzend aufgebauten Programm stand weiterhin Martinus "Concerto Grosso" für Kammerorchester und zwei Klaviere, einem frischen und kraftvollen Werk, das von dem Orchester und den beiden Pianisten Lukas Foss und Bernard Zighera unter der anfeuernden Leitung des Dirigenten mit schönem Schwung gespielt wurde. — Nach der Pause gab es Berlioz' "Harald in Italien." Das selten gespielte Werk ist in dieser Saison nun bereits zweimal aufgeführt worden, nachdem Toscanini es als Hauptnummer für sein diesjähriges Eröffnungskonzert bei NBC gewählt hatte. Wir müssen gestehen, daß uns die blutvolle, romantisch, leidenschaftliche Wiedergabe des Werks durch Dr. Koussevitzky weit mehr beeindruckt hat, als mehr sachliche Aufführung bei NBC. Ausgezeichnete Tempi, dramatische Spannung und außerordentliche Klangeffekte zeichneten die Interpretationsleistung von Koussevitzky aus, da auch Solist Jascha Veissi seinen Bratschenpart mit großer Klangschönheit und Musikalität spielte, gab es eine Aufführung, die mitriß und die von der Meisterschaft des Orchesters und ihres Dirigenten erneut Zeugnis ablegte.

Ein denkwürdiges Konzert!

Music

Boston Symphony, Dame Myra Hess Appear at Met

BY RUTH TRIPP

The Boston Symphony Orchestra presented Dame Myra Hess as soloist last evening at the second concert of the series at the Metropolitan Theatre. Serge Koussevitzky conducted and as at the opening concert, even standing room was at a premium. The audience stood as the distinguished English pianist came on the stage. The record of her wartime concerts in the National Gallery is a legend by now. The record of her musicianship is still being written and a brilliant page of the story was reached last evening as she played the Beethoven Concerto in G with Dr. Koussevitzky conducting.

The program:

Beethoven
Overture to Goethe's "Egmont," Op. 84
Mendelsshon
Symphony in A major, No. 4, "Italian," Op. 90
I. Allegro vivace
II. Andante con moto
III. Con moto moderato
IV. Saltarello: presto
INTERMISSION
Debussy .... Two Nocturnes
Nuages
Fetes
Beethoven
Concerto for Pianoforte No. 4 in G major, Op. 58
I. Allegro moderato
II. Andante con moto
III. Rondo, vivace

Soloist
DAME MYRA HESS

The "Egmont" Overture made a splendid opening for the concert. The solid writing of the Beethoven score settled the listeners into a receptive mood and the familiar themes were clearly presented.

The Mendelssohn Symphony was never more skillfully played. The affable and pleasant first movement was followed by the wistful Andante. Viola tones of exquisite quality shared the honors with the two flutes. It was in the Saltarello that the orchestra outdid itself in virtuosity. The clever phrases were tossed about from choir to choir with breathless speed. This performance brought an ovation for the orchestra.

A reading of the two Debussy Nocturnes, quite up to the usual standard, followed and this delightful excursion away from the romantic school of writing served its clever purpose. It afforded the opportunity to let one's imagination wander with the gossamer clouds and the carnival crowds.

When the stage was arranged for the piano concerto, there was a breathless moment until the entrance of Dame Myra. She played the Beethoven as it will seldom be heard in a lifetime of concert going. Clarity, tonal beauty and rhythmic verve seem trite phrases to use. It was in the slow movement that the greatness of her art was apparent. In simple fashion she stated anew the lasting qualities of beauty. Her statement somehow included Beethoven, Koussevitzky, the orchestra and us.

Page THE BOSTON DAILY GLOBE—SATURDAY, FEBRUARY 1, 1947

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

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I could not help feeling, through the course of the Seventh Symphony, that perhaps a good deal of Beethoven, this symphony included, is perhaps more young than old men's music. While there were a few places in the last movement that were a bit raw, and while that surging dance rhythm seemed to run away with him (as it often does with more experienced conductors), I nevertheless felt that his Beethoven touches the fundamentals of expression.

Everything "sang," and in the fast movements everything "danced"; most of the time the texture was clear and the sound evenly balanced. He avoided the tempting pitfall of making the allegretto either too fast or too slow; the trio of the scherzo was retarded just enough for contrast, but it never dragged. His Gluck had the right tempo and interpretive approach. (A less discerning man would have borne down more heavily on those three trombones which lend such weight of drama to the score.)

But it was in "Le Sacre du Printemps," that fiendishly difficult work, with tricky rhythms, changing metrical signatures and irregular accents that Mr. Bernstein really showed his technical mettle. Here there was no question of surface refinement or polished sound; what mattered was the insistent rhythm, the proper speed and the force of accents. Mr. Bernstein came through handsomely, and his performance had a "bite" not only appropriate but which added an extra thrill to music that, paradoxically, represents a peak of intellectual organization and an extreme of primitive, even visceral feeling.

Although I did not observe everyone in the hall, my eyes being glued to Stravinsky's score, I did not see anyone walk out on the grinding dissonances of "Le Sacre du Printemps." In fact, some of the older subscribers were heard to express delight with what was once considered a tonal nightmare. Evidently time will fix everything. Hurray!

CHICAGO, ILL.
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CIENCE MONITOR, BOSTON, SATURDAY, FEBRUARY 1, 1947 Art—Music—Theater **5

how—The Symphony Under Leonard Bernstein

Stravinsky's 'The Rite of Spring' for the First Time in Eight Years

By L. A. Sloper

Leonard Bernstein yesterday began a four-week engagement as guest conductor of the Boston Symphony Orchestra. His initial program, the fifteenth of the Friday series, included Gluck's Overture to "Alceste," Stravinsky's "Sacre du Printemps," and Beethoven's Seventh Symphony.

The young leader again demonstrated his technical mastery, his authority and his musicianship. These qualities were most clearly manifested in Stravinsky's ballet score. This performance was in effect a revival, since the work had not been heard in this series of concerts for eight years. There was no doubt that Mr. Bernstein knew his way about in the score. Although he had the book before him, he referred to it seldom. He had not only knowledge of but a feeling for the music, with its barbaric yawps and its complex rhythmic patterns. It was a stirring performance, which won an ovation from the audience.

The dance was much in evidence in this program. But Beethoven's dance forms are far from Stravinsky's, and Mr. Bernstein is not quite so much at home with them. Rhythmically he was lively enough, but he missed a good deal of the lyricism of the score, and both his phrasing and his tempi were unimaginative. The beginning of the Allegretto was a little too quick and a little too loud, leaving small opportunity for an effective crescendo and accelerando. The fugato was well balanced, but elsewhere greater clarity would have been welcome. There was a similar lack of expression in the Trio of the Scherzo, and the final movement was taken so fast and with such imperfect definition that it became confused.

Gluck's Overture to "Alceste" had its first performance at these concerts, but I am afraid we shall have to await another interpretation of it in order to enjoy its essential beauty. Mr. Bernstein used a large orchestra, and played the overture with scant realization of its classical style. His reading was heavy-handed and literal, without the necessary sense of remoteness and mystery

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age THE BOSTON DAILY GLOBE—SATURDAY, FEBRUARY 1, 1

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NEW HAVEN, CONN.
REGISTER

FEB 2 - 1947

Berkshire Festival Enlarged

The Boston Symphony Orchestra's Berkshire Festival Concerts will be increased in number next Summer from nine to twelve. These will include a Beethoven Cycle. There will be the customary three series of three concerts each and three extra concerts, one devoted to the music of Bach, one to Mozart, and the third to include a performance of Beethoven's Ninth Symphony. This last extra concert will follow the Beethoven Cycle in Series B.

The orchestra's summer school, the Berkshire Music Center, will open its six-week term at "Tanglewood" on June 30 and continue through August 10, under the direction of Dr. Serge Koussevitzky, with Aaron Copland as assistant director. As in the past, the faculty of the Center will include the principal players of the Boston Symphony Orchestra.

Music lovers who arrive on the Berkshire scene early in the season, or are there during the Festival period, may attend numerous instrumental, choral, opera, and student orchestra performances of the Music Center, for which no tickets are sold. Those concerts are open to the members of the Society of Friends of the Berkshire Music Center, a voluntary contribution to the support of the Center constituting membership.

For further information letters may be addressed to Spmphony Hall, Boston 15, Massachusetts.

WORCESTER, MASS.
TELEGRAM

FEB 2 - 1947

Berkshire Festival

The following schedule is announced for the 1947 Berkshire Music Festival under the direction of Dr. Serge Koussevitzky.

There will be 12 concerts in all, including three series of three concerts each, and three extra concerts. The first of these special concerts will be devoted to the music of Bach (Sunday afternoon, July 13), one devoted to the music of Mozart (Sunday afternoon, July 20), and the third (Tuesday evening, August 5), to include a performance of Beethoven's "Ninth Symphony."

The three regular series will be given on Thursday and Saturday evenings and Sunday afternoons on these dates—(July 24, 26, and 27) (July 31, Aug. 2, and 3), Aug. 7, 9, 10).

NEW YORK, N. Y.
HERALD TRIBUNE

FEB 2 - 1947

BERKSHIRE FESTIVAL

THE Boston Symphony Orchestra, conducted by Serge Koussevitzky, will give twelve concerts in the 1947 Berkshire Festival at Tanglewood, Lenox, Mass. In addition to the usual three subscription series of three concerts each on Thursday and Saturday nights and Sunday afternoons, July 24, 26 and 27; July 31, Aug. 2 and 3, and Aug. 7, 9 and 10, there will be three extra concerts. The first two, on Sunday afternoons, July 13 and 20, will be devoted to the music of Bach and Mozart, respectively. The third, on Tuesday night, Aug. 5, will include Beethoven's Ninth Symphony.

Subscribers to the regular concerts have first choice of tickets for the extra concerts, at preferential rates. The second subscription series (Series B) will be devoted to Beethoven's music. The renewal option for subscribers to last summer's festival closes Feb. 15.

The Berkshire Music Center, with Dr. Koussevitzky as director and Aaron Copland as assistant director, opens its six weeks' term on June 30. As before, its activities will include many orchestral, chamber music, choral and operatic programs. Tickets for these are not sold but are obtainable by application to contributing members of the Society of the Friends of the Berkshire Music Center. Information about the festival, the center and the society may be obtained by writing to Berkshire Festival, Symphony Hall, Boston 15, Mass. Information about living accommodations is obtainable by writing to the Berkshire Hills Festival, Court House, Pittsfield, Mass. Such accommodations should be reserved as early as possible.

Not counting the 1944 and 1945 chamber orchestra programs, the 1947 series will be the eleventh symphonic festival in the Berkshires, the eighth at Tanglewood, the eighth with the participation of the Boston Symphony and the ninth under Dr. Koussevitzky's direction.

POUGHKEEPSIE, N. Y.-
NEW YORKER

FEB 2 - 1947

Berkshire Festival Includes 12 Concerts

Berkshire Festival concerts of the Boston Symphony orchestra will be increased in number next summer from nine to 12. These will include a Beethoven Cycle, according to an announcement from Boston Symphony hall by Serge Koussevitzky, music director of the orchestra. There will be the customary three series of three concerts each and three extra concerts, one devoted to the much of Bach, one to Mozart, and the third to include a performance of Beethoven's Ninth Symphony. This last extra concert will follow the Beethoven Cycle in Series B.

The Bach program will be given Sunday afternoon, July 13; the Mozart program Sunday afternoon, July 20; and the Ninth Symphony of Beethoven Tuesday, Aug. 5, after the cycle in Series B devoted to his works. Series A, the first of the three regular weekend series, opens July 24. The final program of the festival will be given Aug. 10.

The orchestra's summer school, the Berkshire Music center, will open its six-week term at "Tanglewood" on June 30 and continue through Aug. 10, under the direction of Dr. Koussevitzky, with Aaron Copland as assistant director. As in the past, the faculty of the center will include the principal players of the Boston Symphony orchestra. Instruction will be offered in five departments: orchestral and choral conducting, orchestral playing and chamber music, composition, opera, and choral singing and ensemble playing.

MUSIC

BY
WARREN STOREY
SMITH

IT HAD not been my intention to return immediately to the Boston Symphony Orchestra, its conductors, its concerts and related matters. There are, however, new developments, straws in the wind and controversial issues that call for comment. First of all, the rumors that Dr. Koussevitzky is intending to resign have begun to fly again. They are denied by the orchestra's trustees, who are famous for keep- their own council until the time ne for making public announce- s. Nevertheless, coming events cast their shadow before and here are some adumbrations, that are in part mere conjecture and hearsay.

No longer does the Symphony program book, or "concert bulletin," list Dr. Koussevitzky as the orchestra's conductor, but rather as its "music director," while still referring to Richard Burgin as the "associate conductor." The announcement of next summer's Berkshire Festival, which Dr. Koussevitzky certainly plans to conduct, also calls him the music director, so it may be that he prefers this title, as signifying that he supervises every activity of the orchestra. It is an open secret that he has the power of veto where the guest conductor's program is concerned and at least a considerable say as to who shall be invited in the first place.

* * *

The trustees, along with everyone else, have been in something of a dither over the guest appearances of Bruno Walter, which for the time being ended last Sunday. There is an unconfirmed report that he will return to us next season for a longer period than the total of four weeks assigned to him this winter and spring. That is a consummation devoutly to be desired. Too many of our guests in recent years have been second-raters or, at best, promising figures among the younger generation. Again, were Dr. Koussevitzky to conduct less than 13 out of the 24 pairs of regular concerts that he alloted himself this season, that would be in line with the way things have been going lately. It is also significant that when the orchestra makes its next trip to New York, it will be directed by Leonard Bernstein. At Symphony Hall Dr. Koussevitzky has been willing and eager to yield his place to others; unless illness prevented, he has always been on the job in Manhattan.

It is no secret that the Berkshire Festival and the school which he founded there are dear to Koussevitzky's heart and many have pictured him as decreasing his winter activities in order to add to the summer ones. Instead of nine concerts next July and August there will be 12, one devoted to Mozart, one to Bach and Beethoven's Ninth Symphony, without which no Koussevitzkian year is now complete. This performance of the Ninth will fall on Aug. 5, and the three previous concerts will be devoted to other music by Beethoven, thus constituting a sort of festival within a festival. Last year it was Brahms who was so honored. At this point it may be observed that the John Hancock Life Insurance Co., which now sponsors the Boston Symphony broadcast on Tuesday evenings, has given 10 scholarships to the Berkshire Music Centre, which opens its six-week term on June 30.

The outstanding event of Mr. Walter's visit, the first since 1923, was the restoration to the repertory of Bruckner's great Ninth Symphony, last played here in 1914 under Dr. Muck. It is inconceivable that we shall have to wait that long before hearing it again, though the Symphony did not make an equally favorable impression upon all who heard it. Like his disciple, Mahler, Bruckner is still a controversial figure. Which is really all to the good. The greatness of most music is too calmly accepted.

Among the critical brethren, the one least sold on the Bruckner Ninth complained bitterly of the composer's over-use of that repetitive device known to musicians as the sequence. Far be it from me to deny that Bruckner has never offended in this respect. Nevertheless, the Ninth is less marked by these sequential repetitions—to be found in every classical and romantic symphony—than certain of the master's earlier works. The amusing angle on this is that this dissenter went into ecstacies over the G minor Symphony of Mozart, which appeared on the same program. (Mozart has now supplanted both Bach and Beethoven as the older composer most to be reverenced), yet from start to finish the G minor follows the sequential pattern. We were supposed to be properly impressed with the fact that Mr. Walter gave us the original version of the Ninth, free from the editings and tamperings of his pupil, Ferdinand Loewe, who took it upon himself to retouch the orchestration and here and there the actual text. There are those, including the composer's latest biographer, Werner Wolff, who plump for the revised edition. In any event, what we heard was very good.

management, it was believed ago.

TOLEDO, OHIO
TIMES
FEB 2 - 1947

The Berkshire festival is a little farther into the future than the springtime melange in Ann Arbor. And Tanglewood, which is becoming the summer music center of the world, is not very close to our immediate vicinity. It is not likely that great numbers of people from our city will have sufficient free time to enable themselves to hear what the Boston orchestra will be doing. But, whether we attend or not, the Berkshire festival with its school, its superb faculty, its concerts has developed into such a challenging musical undertaking that all news of it is interesting.

The school under the direction of Dr. ~~Koussevitzky~~ will open June 30 and continue through Aug. 10. The first series of concerts will be played Thursday and Saturday evenings and Sunday afternoon, July 24, 26, 27; the second series Thursday and Saturday evenings and Sunday afternoon, July 31, Aug. 2 and 3; the third series Thursday and Saturday evenings and Sunday afternoon, Aug. 7, 9, 10.

In addition there will be three extra concerts which will be given over to the music of Bach, Beethoven and Mozart. The Bach program will be performed on Sunday afternoon, July 13, the Mozart program on Sunday afternoon, July 20. The Ninth Symphony of Beethoven will be presented on Tuesday evening, Aug. 4.

Information of this festival may be obtained from Symphony hall, Boston, 15, Mass., until June 1. After that date inquiries should be addressed to Tanglewood, Lenox, Massachusetts.

* * *

THIS column was concerned last Sunday with certain thoughts on our native opera, all of them taking momentary impetus from the highly-colored pre-showing publicity which was visited upon the Metropolitan production of the new American opera, "The Warrior,' and the apparent failure of the opera either in content or performance to arouse anything more than negative reactions. And it was implied that the real, living American opera, when and if it comes, will more likely spring out of the theater than out of such organizations as the Metropolitan which are still unaware, it seems, that drama is the basis of any opera which is worth preserving.

It now appears that the dividing line between opera and theater has become very faint in New York. There has been produced there lately a musical version of Elmer Rice's rather famous old play, "Street Scene." Kurt Weill has composed the music. And from all indications in the press this musical play is not only very good but very successful to boot.

In the New York Times of last Sunday Mr. Brooks Atkinson, who is the dramatic critic of that paper, gave no space to a consideration of "Street Scene," among other musical ventures on Broadway, because, as he said, "It comes as close to opera as Broadway dares to go." And Mr. Olin Downes, who is the music critic of the same paper, took the play into his care and devoted a whole column to it.

All this is an excellent sign of progress in the field of our own opera. But more than that it is an indication of enlightened, of intelligent and civilized thinking along these lines by our composers, our producers and our audiences. That is all to the good.

I have noticed that the weather, fickle as it is, has already resumed its winter habits.

LAWRENCE, MASS.
EAGLE
FEB 4 - 1947

West Newbury

On Radio Program

A West Newbury man, John N. Burk of Main street, program annotator of ~~the Boston Symphony~~ orchestra appeared on "The Artist Meets the Critics" program, presented over a Boston radio station Sunday afternoon. Mr. Burk, former musical critic for the Boston Evening Transcript, challenged his fellow-critics, Boris Goldovsky and Jules Woffles in questioning "whether any career is made or ruined by a critic." Controversy, however, he contended "always helps and is a good thing."

In answer to a charge from Mr. Goldovsky that sponsors of symphonic programs seem frightened to present new or controversial music, Mr. Burk said: "If I were the sponsor, I would feel the same way. The sponsor pays a very large sum to make his products known. I would not take a chance on challenging music, to which the public will not listen."

Mr. Burk was introduced to the radio-audience as the author of authoritative biographies of Clara Schumann and Beethoven. He is also a frequent contributor of musical book reviews, magazines and newspapers.

LA PORTE, IND.
HERALD-ARGUS
FEB 4 - 1947

The World of Music

New York, Feb. 4—(UP)—The Boston Symphony Orchestra will ~~increase from nine to 12~~ the number of concerts it will give this summer at Tanglewood in the Berkshires,

Serge Koussevitzky announced there would be the customary three series of three concerts each plus three extra concerts—one devoted to the music of Bach, one to Mozart and the third to include a performance of Beethoven's Ninth Symphony.

The season will open on July 13 with the Bach program and close with the concert of Aug. 10.

The orchestra's summer school, the Berkshire Music Center, will open its six-week term at Tanglewood on June 30 and continue through August 10, under the direction of Dr. Koussevitzky, with Aaron Copland as assistant director. As in the past, the faculty of the center will include the principal players of the Boston Symphony Orchestra. Instruction will be offered in five departments: orchestral and choral conducting, orchestral playing and chamber music, composition, opera and choral singing and ensemble playing.

The New York Philharmonic-Symphony Orchestra, for the first time since before the war, will make an extensive tour this spring. Between April 14 and through May 11, the orchestra will play 28 concerts in 24 cities. Seventeen concerts will be conducted by Artur Rodzinski; the remaining 11 by Leopold Stokowski.

The tour, which will take the orchestra for the first time in its history through the south, has been made possible by its radio sponsorship. The cost involved in moving an organization of 103 musicians some 4,000 miles halfway across the country and back is so high that a large deficit otherwise would have been inevitable, the orchestra's directors said.

The tour opens in Baltimore on April 14 under Stokowski, who also will conduct the next ten concerts in southern cities. Rodzinski takes over on April 25 in Montgomery, Ala.

All concerts will be played in the evening except the four Sundays, which will be afternoon performances broadcast, as usual, over the Columbia network.

ISH WEE

TIME MAGAZINE
CHICAGO, ILL.
FEB 3 - 1947

MUS

Smith

The Boston Symphony Orchestra is to be on the air again regularly this year, but without benefit of its sponsor for the past several years, Allis-Chalmers. Whether the company, in giving up its sponsorship, was yielding to the economic pinch of the strike which has beset it for months or was motivated by the present "more favorable tax structure" (in the cant of the business world) has not been indicated. The latter explanation, at any rate, is not unlikely; it seems more than a coincidence that General Motors gave up sponsorship of the NBC Symphony broadcasts not long ago, while U. S. Rubber cut its sponsorship of the Philharmonic down to the main musical season.

SMITH

The Boston Symphony broadcasts will again, therefore, be on a sustaining basis over the same network, ABC. The broadcast program will be one hour in length, beginning at 9:30, as last season. But the night is to be changed from Saturday to Tuesday. Once more, accordingly,—and this time more radically — the orchestra will accomodate itself to the needs of the radio broadcasting medium, instead of the other way about: the six concerts which in the past have been given in Symphony Hall on Monday evenings will this season be given on Tuesday; and the six which have been given in Sanders Theatre, Cambrige, on Thursdays have been shifted to Tuesdays. Putting these series together with the Providence series and other concerts on the road, the management of the orchestra will be able to provide the network with a weekly schedule of programs picked up, almost without exception, from scheduled Boston Symphony concerts.

The fee which the orchestra will receive from ABC—and which has not been announced—will therefore for be almost entirely "gravy." It will not, however, be anything like the size of the fee received on sponsored broadcasts. Fortunately other portents are favorable: the ticket sales are very good, and record royalties are good. The corporate financial structure is probably pretty secure, as judged in terms of non-profit institutions like symphony orchestras. And without attempting to minimize the serious loss of reveune for the orchestra as an institution entailed in the cancellation of the commercial broadcasts, I should say the greater hardship is to be suffered by the individual musicians, each of whom will automatically lose a minimum of seven or eight hundred dollars annually in his pay checks.

These things, meanwhile, are a reminder that, for better or worse, the leading American symphony orchestras — Boston, New York Philharmonic, NBC and Philadelphia — are in big business. Their annual budgets approach nearer and nearer to a million dollars each. To take advantage of subsidy from radio they adjust their concert schedules more and more to radio's needs. They have not yet had to adjust these schedules to the needs of the companies for which all four make phonograph records and from which they now receive an appreciable portion of their income. Yet you would be surprised to learn, perhaps, that the needs (or demands) of these record companies are frequently reflected in the composition of the orchestras' programs.

I have no desire here to smear the increasingly commercial tendencies of concerts of the leading symphony orchestras during the past two decades. It's something that can scarcely be stopped. It has brought damage in its train. But it has also brought enormous benefit, on a broad democratic base, to millions of listeners.

One accidental by-product of the Boston Orchestra's recent misfortune is a blessing for radio listeners. It breaks into the almost total monopoly of the weekend on the best—and, at any rate, the leading—musical programs on the air: the four orchestral broadcasts indicated above, plus the Metropolitan Opera broadcast, have all been regularly scheduled on Saturdays or Sundays. It will be good to hear some solid music in the middle of the week for a change—and by "solid" I don't mean a hot jazz band.

NEW ROCHELLE, N. Y.
STANDARD STAR
FEB 4 - 1947

CENTER TO BE READY FOR CONCERT ON 13TH

From White Plains Bureau

Barring unexpected work stoppage or difficulties, the County Center auditorium will be open for the Boston Symphony Orchestra concert ~~Feb. 13, the~~ Public Works Department has informed the County Recreation Commission.

The auditorium will then be closed two more weeks for finishing of the floor, and will open for full use on Feb. 28.

Professional boxing will be resumed March 4.

This Clipping From
CINCINNATI, OHIO
ENQUIRER
FEB 4 - 1947

Writer Lauds Switch Of Boston Symphony To New Airing Time

BY MAGEE ADAMS.

In this section, music lovers are profiting by ABC's shift of the Boston Symphony Orchestra program to 8:30 p. m. today. Formerly it was heard an hour later. Coming immediately before WSAI's "Evening Concert," that would have produced two and a half hours of symphonic music locally. So WSAI wisely transcribed the program and aired it on Sunday morning.

At its new time on WSAI, the Boston Orchestra program is doubly welcome. It provides the sort of superior music that Tuesday schedules sorely need. And it is available at a convenient mid-evening hour.

Moreover, the Boston program has the same technical advantage already noted here in connection with the Detroit Orchestra's "Sunday Evening Hour." The music has a much wider range of volume than most symphonic broadcasts.

Evidently, ABC is adopting this advanced method for all its programs of good music. At any rate, it pays handsome dividends in the case of the Boston Orchestra. The music has a sweep and flexibility instantly distinguishable from a conventional broadcast. A single program seldom gives music lovers so many breaks.

This Clipping From
BIRMINGHAM, ALA.
NEWS

FEB 4 - 1947

Scholarships Are Radio Prizes

BY LILY MAY CALDWELL
Radio, Drama, Music Editor

Plans for awarding of 10 scholarships to the Berkshire Music Center this Summer will be explained tonight on the Boston Symphony Orchestra broadcast over Station WSGN and the ABC Network at 7:30.

LEONARD BERNSTEIN

Application blanks for the scholarships, which include study with Dr. Serge Koussevitzky and other distinguished musicians, may be obtained from the Boston Symphony Orchestra, Symphony Hall, Boston, Mass.

Dr. Koussevitzky personally will select the winners and the scholarship students will have many unusual opportunities awaiting them.

The Boston Symphony Orchestra concerts are being carried to 60 countries abroad, including the Far East and Latin Americas, by shortwave through the courtesy of the State Department.

Tonight's concert will find Leonard Bernstein conducting the works of Mozart and Schubert, the featured symphony being Schubert's Seventh.

* * *

GOLDEN GLOVES—The final bouts in the annual Golden Gloves Tournament will be broadcast over WSGN at 9 p.m. from the ringside.

* * *

...cilities of WTNB. The topic under discussion on tonight's 8:30 Forum will be one of interest to all who rent their homes: "Will Raising the Rent Ceilings Solve the Housing Problem?" The speakers chosen for this discussion are Sen. Albert W. Hawkes (R., N. J.., George M. Englar, president of the National Apartment Owners Association; Ray Sawyer, national commander of AMVETS and David Ginsberg, former counsel-general of the OPA. As usual, Theodore Granik will preside over the meeting and maintain order if the debaters become too heated in their arguments for and against this discussion problem. . . . "The Settlement of Hanita," another in the series "The Drama of Palestine," which is presented weekly over WTNB at 6:30 on Tuesday evenings, will be tonight's dramatized episode.

DETECTIVE DRAMA ON THE AIR—Mutual and WJLD present two thrilling half hours from 7-8 tonight as "Scotland Yard" and "The Falcon" take stage center. During the latter half hour, the old adage "honor among thieves" is cast aside when two bank robbers attempt to cut the third member of their gang from his share of the loot. The climax finds Detective Waring unravelling a complicated plot. . . . Sen. Albert Hawkes, George Englar, Ray Sawyer and David Ginsburg are featured tonight on "America's Forum of the Air" (Mutual-WJLD, 8:30 p.m.) in a discussion on "Will Raising the Rent Ceiling Solve the Housing Problem?"

Rodzinski Quits Symphony Post After Assailing Judson Control

By HOWARD TAUBMAN

Artur Rodzinski, who has been musical director of the New York Philharmonic-Symphony Orchestra since 1943, resigned last night, effective Oct. 1, after delivering an indictment of the orchestra's management before an afternoon meeting of the executive committee of the Philharmonic's board of directors.

Mr. Rodzinski's contract was automatically renewed for one year last November, and a three-year contract was offered to him by the full board last month. He deferred immediate acceptance of this longer-term contract until today, waiting until he could confer with the executive committee.

At the meeting of the executive committee, which was attended also by Arthur Judson, manager of the orchestra, Mr. Rodzinski arose to give what he called "a state of the orchestra" report. It is understood that his report lasted for more than an hour, and that the meeting was stormy.

Among the statements Mr. Rodzinski made to the executive committee he was willing to repeat two at his home at 1160 Park Avenue last night.

"I told them," he said, "that the three pillars of a soundly run orchestra are the board, the manager and the musical director. As the New York Philharmonic is run, these three pillars are not of equal importance, as they must be. The board and musical director revolve

Continued on Page 32, Column 6

DAY, FEBRUARY 4, 1947. AMUSEMENTS

NDUCTOR RESIGNS

Artur Rodzinski

Murillo, 193

RODZINSKI QUITS POST IN SYMPHONY

Continued From Page 1

around the manager as if they were satellites.

"I told them also that Columbia Concerts, Inc., a concert management agency, of which Mr. Judson is also president, is often more important than the New York Philharmonic-Symphony, which is treated as a subsidiary on occasion."

Mr. Rodzinski summed up with the observation that, as things stood, the musical director had that title "pro forma" but not "de facto."

After he completed his report, Mr. Rodzinski was asked by Charles Triller, president of the Philharmonic - Symphony Society, what his conclusions were. The conductor replied that he would let the board have his answer in twenty-one hours. A few hours later he sent the following telegram to Mr. Triller at his home, 109 East Thirty-fifth Street:

"I am deeply touched with your appreciation of my work which found expression in offering me a long-term contract as conductor of the Philharmonic Orchestra. It has been my goal to make this great orchestra the greatest orchestra in the world. It is already on its way, but the job is not finished yet. Unfortunately the existing circumstances and the organizational shortcomings make the attainment of this goal impossible. Therefore, with great regret, I would appreciate your releasing me from all conductorial duties as of October, 1947."

Directors to Meet Today

Commenting briefly on the resignation, Mr. Triller said that "the only thing that surprises me about Mr. Rokzinski's action is that he has done it." He added that it would "be placed before the society's board of directors" today.

Mr. Judson could not be reached for comment last night.

When Mr. Rodzinski took over as musical director of the orchestra, it was agreed that the ensemble was not at the artistic level it should have attained as the oldest and one of the outstanding symphony orchestras in the country. Among his first acts was to change fourteen members of the orchestra, and that drastic change created a heated controversy that lasted for many weeks.

In succeeding years Mr. Rodzinski made other changes, if not so many at one time. In sum, there were a few shifts in the string section, more in the woodwinds and a great many in the brass section. Reviewers and audiences this year have pronounced the orchestra's playing better than it has been at any time since Arturo Toscanini ended his tenure as musical director in 1936.

Making of Decisions at Issue

While Mr. Rodzinski would not elaborate last night on the factors he found wrong with the orchestra management, it was believed that in his reference to the musical director not being one "de facto," he was suggesting that the musical director was not allowed to make important decisions on artistic matters.

It was explained that in organizations like the Boston Symphony Orchestra, the conductor, Serge Koussevitzky, had a vital voice in decisions relating to guest conductors, soloists and such matters as who would conduct the orchestra in recording engagements. It was understood that Mr. Rodzinski's voice in these matters was not similarly controlling.

Mr. Rodzinski conducted the first ten weeks of the current season. While he has been on vacation, there have been several guest conductors, including George Szell, Leopold Stokowski and Charles Muench, with Bruno Walter due to take over for a fortnight starting this week.

Mr. Rodzinski came to this country in 1926 from Poland, where he was born, to be Mr. Stokowski's assistant conductor with the Philadelphia Orchestra. In 1929 he became conductor of the Los Angeles Philharmonic, and in 1933 took over the Cleveland Orchestra. He referred to himself last night as an "orchestra builder."

Asked whether he had other plans, Mr. Rodzinski nodded, adding, "I can't tell them for another ten days."

Mr. Rodzinski said that he had severed his personal connection with Mr. Judson, who had been his manager, about a year and a half ago.

FEBRUARY 5, 1947.

RODZINSKI DROPPED BY PHILHARMONIC

Continued From Page 25

the orchestra are being terminated effective immediately rather than in October, as his resignation specified.

"Regardless of Mr. Rodzinski's views, the policies of the society have been established by its board of directors and any action taken by its officers, or by Mr. Judson as manager, has been taken in accordance with such policies which were at all times subject to review by the board of directors.

"The board today unanimously adopted resolutions expressing its high regard for Mr. Judson and its complete confidence in him as the manager of the society's orchestra."

Judsosn Has No Comment

Mr. Judson, who had been the prime target of Mr. Rodzinski's charges that he was turning the orchestra into a subsidiary of Columbia Concerts, Inc., of which he is president, declined to comment "at this time."

As to the orchestra of 100-odd musicians, it rehearsed as usual yesterday, with Mr. Walter in charge. It was learned that before and during pauses in the rehearsal, Mr. Rodzinski's resignation was the main topic of conversation among the men.

Monday was the last day for notification of resignations by instrumentalists, and only one player William Namen, second horn for the last two years, had notified the management that he was leaving at the end of the season.

Mr. Namen had made his decision to return to the Cleveland Orchestra, of which he had been a member for many years before coming to New York, before he knew of Mr. Rodzinski's action, and he had decided to go back to Cleveland, it was learned, because of a very favorable offer.

At Mr. Rodzinski's home at 1160 Park Avenue it was disclosed yesterday that he had received scores of telephone calls and messages commending him for his action and for frank speaking.

One of these telegrams came from Henry H. Reichhold, president of the Detroit Symphony Orchestra, who wired:

"Congratulations on your forthright and courageous stand for musical freedom and independence. As president of the Detroit Symphony Orchestra I would like to assure you of our full moral support. You have done much to emphasize our own stand of full independence in all musical matters for the conductor. As you know, our musical director, Dr. Karl Kreuger, is not dominated by any concert or financial interest. Good luck."

Earlier in the day, before the board had announced its decision, Mr. Rodzinski had said that he was glad he had acted as he had and had got the issues aired publicly.

WEDNESDAY, FEBRUARY 5, 1947.

Rodzinski's Resignation Accepted By Philharmonic, Effective at Once

Society Votes Confidence in Judson as the Conductor Weighs Lawsuit—Stokowski Likely to Become Musical Director

By HOWARD TAUBMAN

The board of directors of the New York Philharmonic-Symphony Society accepted yesterday Artur Rodzinski's resignation as musical director but made it effective immediately, instead of in October, as Mr. Rodzinski had specified.

In a special two-and-a-half-hour meeting that was called to take action after Mr. Rodzinski's resignation Monday and his statement attacking Arthur Judson, manager of the orchestra, the board expressed its complete confidence in Mr. Judson.

When Mr. Rodzinski was told of the board's action, he said that he would reserve comment until he had received official notification. In the meantime, he spent several hours last night in conference with his lawyers to decide whether he could and should take legal action against the society.

Mr. Rodzinski was scheduled to return to the orchestra on Feb. 20 after his midseason vacation. He was to conduct the final eight weeks of the New York season as well as about half of the long post-season tour in the West and South. Leopold Stokowski was engaged some months ago to handle part of the tour concerts.

The executive committee of the Philharmonic-Symphony Society will meet tomorrow to decide on what conductors are to finish the season. Bruno Walter, who will be guest conductor for two weeks, is scheduled to end his stay on Feb. 16.

It was believed that Mr. Stokowski, formerly conductor of the Philadelphia Orchestra for many years, was the most likely choice to take over as many of the season's remaining concerts as he could fit in. It was thought possible that Charles Muench, who, like Mr. Stokowski, has served as guest conductor this season, would be invited back if his other engagements would permit.

It was not certain yesterday whether the board of the Philharmonic-Symphony would be able to deal with the problem of naming a new musical director for next season immediately. It was thought that a decision on this matter would be deferred for a while.

Nevertheless, musical circles buzzed with rumors as to likely candidates, with Mr. Stokowski and Mr. Muench leading the list. Mr. Stokowski, it has been said, would not be averse to becoming the musical director of the country's oldest orchestra. If he should be invited to take the post, Mr. Muench, French conductor who made his American debut this season with considerable success, would probably be asked to serve as guest leader for an extended stay.

The executive committee of the board met early yesterday afternoon, and that meeting was followed by one of the full board. After the latter session, Charles Triller, chairman of the board and president of the society, issued the following statement:

"The board today accepted Mr. Rodzinski's resignation as its musical director. However, he is being notified that his relations with

Continued on Page 31, Column 4

NEW ROCHELLE, N. Y.
STANDARD STAR

FEB 5 - 1947

BOSTON SYMPHONY TO REOPEN CENTER

From White Plains Bureau

The County Center auditorium, closed for 14 months for repairs, will have a gala reopening Feb. 13 when Mrs. Julian Olney presents the Boston Symphony Orchestra in its ~~first Westchester~~ appearance. It will mark the 14th season of Olney concerts.

The orchestra has been directed by Serge Koussevitsky for 23 years. Leonard Bernstein, young composer and conductor, will be guest conductor.

The program will open with Serenade No. 1 in A Major by Brahms, in four movements, followed by Beethoven's Overture to "Leonore." After an intermission the orchestra will play four movements of Schubert's Symphony in C Major.

Not only does the auditorium have a new roof and decorations but acoustics have been improved.

(3 805,967)

This Clipping From
NEW YORK, N. Y.
TIMES

FEB 5 - 1947

CENTER NEARLY FINISHED

Main Auditorium in Westchester to Open Feb. 13 With Concert

Special to THE NEW YORK TIMES.

WHITE PLAINS, N. Y., Feb. 4—Extensive repairs to the County Center here are nearing completion after numerous delays caused by shortages of materials. The main auditorium will be opened on the night of Feb. 13 for a concert by the Boston Symphony Orchestra, Westchester officials announced today.

Although parts of the building have remained open, the large auditorium has been closed fourteen months because of cracks in its wooden roof. James O. Harding, County Commissioner of Public Works, said the new roof is of concrete, supported by steel trusses and acoustically treated inside. The repairs, he said, have cost $175,000.

After the Feb. 13 concert the auditorium will be closed for completion of painting, then will be opened in early March with a full calendar of events, the Recreation Commission said.

HERALD 2/6/47

A Note to New York

On matters of music Boston can still speak to New York in big-brother fashion. Thanks in equal parts to the artistic leadership of Serge Koussevitzky and to the cohesive, supporting policies of the board of trustees, the Boston Symphony Orchestra proceeds smoothly from triumph to triumph. Unhappily, New York's Philharmonic-Symphony Orchestra seems to be almost continuously in upheaval. The latest blow to its prestige is the resignation, effective next October, of Arthur Rodzinski, its conductor since 1943, who has been doing an increasingly good job in restoring the orchestra to its one-time eminent position.

From this distance it appears that the Philharmonic's troubles do not stem from a personal quarrel between Mr. Rodzinski and Arthur Judson, the manager, or between Mr. Rodzinski and any members of his orchestra. They arise from a fundamental defect in supervisory organization. It is simply too big to operate effectively. For example, it is headed by a group of nine officers. This is followed by a board of directors of 30 members, a smaller board of trustees, and an almost innumerable list of auxiliary boards and committees. Compare this with the Boston orchestra's single board of 14 trustees, which has sole and complete power.

Under the New York set-up it is almost inevitable that schisms should occur and factions arise. One group wants Mr. Stokowski to be the next conductor. Another wants Mr. Muench. Still another, presumably, is loyal to Mr. Rodzinski. Social jealousies, racial prejudices, and financial rivalries all have room to thrive and grow. The Philharmonic will never have artistic peace and financial prosperity, we make so bold as to suggest, until its control is centered in a small, responsible group which, after appointing a conductor, will back him to the limit.

This Clipping From
PROVIDENCE, R. I.
BULLETIN

FEB 6 - 1947

IN THE DAY'S MAIL

Lette
but
Lette

Panning the Critic

Editor:

The review by William Dinneen, headed "Music," which appeared in the issue of Jan. 28 and apparently was considered by you a proper critical review of the Boston Symphony Orchestra's concert, struck as unpleasant a chord in my mind as it must have in the minds of many of your readers.

I happened to be present at that concert, and while granting that Mr. Bernstein laid himself open to criticism for being over-theatrical, I submit that Mr. Dinneen's vicious and totally unnecessary remarks were both beside the point and disagreeably cheap in tone. Further, that they stem largely from the fact that Mr. Bernstein at an early age is conducting the Boston Symphony and other famous orchestras while his former fellow undergraduate at Harvard, Mr. Dinneen, is merely writing in a rather small way about what Mr Bernstein is doing—is painfully obvious.

He would be far more at home back at Harvard writing for the "Crimson," where his sophomoric talents and attitude would reach, I am sure, a more sympathetic audience.

WALLACE CAMPBELL III.

Peace Dale.

Editor:

It would seem no matter how high Mr. Bernstein goes in his chosen fields, he will be to your reviewer, just "Lennie whom I knew at Harvard." Calling him "Lennie" in the review seems to many of us rather poor taste.

Differences of opinion make the world go around and I'll take Koussevitzky's judgment as to the young man's fitness to conduct the world's greatest orchestra.

As to the Stravinsky, if your reporter would like to hear more of such monstrosities under the guise of music he can have the theater all alone and listen to his heart's content. I doubt if he would have the company of a dozen people who heard this one.

MUSIC LOVER.

Cranston.

Editor:

Having read Mr. Dinneen's review of the recent Boston Symphony Concert, conducted by Leonard Bernstein, I would like to comment on the obvious personal antagonism and hostility the reviewer holds for Mr. Bernstein.

I am sure the public would much prefer the reviewer to take care of the "business on hand," omitting the quaint, personal reminiscing and the spurts of literary endeavor.

MRS. J. I. COHEN.

Providence.

Editor:

One of the less important, though obvious, lows to which your paper has sunk was brought to my mind sharply in your review of the recent Boston Symphony Orchestra Concert.

The criticism was inept, amazingly immature, and full of petty, personal prejudices.

ROBERT IRVING.

Providence.

Bad Faith Charged to Rodzinski In Dealing With the Philharmonic

Friends of Board Say It Knew Conductor Was Negotiating With Chicago, but That He Insisted on 3-Year Contract Here

NY. TIMES 2/6/47

By HOWARD TAUBMAN

The battle between the New York Philharmonic-Symphony Society and its musical director of three and a half years, Artur Rodzinski, flared again yesterday when friends of the board of directors told its side of the story and charged the conductor with failing to act in good faith.

They said that he was negotiating with the Chicago Orchestra for next season, even though he had allowed his contract with the New York Philharmonic to renew itself automatically for another year. They added that at the same time he pressed the New York Philharmonic to replace the one-year contract with a three-year pact.

The board, according to its story, then decided to offer to Mr. Rodzinski a three-year contract, with several modifications, minor and major, of his old agreement. One of the modifications, to which the conductor objected strongly, gave him first choice of repertory, with guest conductors free to choose anything else. In previous contracts Mr. Rodzinski had had the right to approve or disapprove programs of guest conductors, and that led to considerable friction, according to friends of the board.

At the executive committee meeting last Monday Mr. Rodzinski was told by board members that they knew he had been negotiating with the Chicago Orchestra, according to this version. He was urged to accept the Philharmonic three-year contract but was asked that if he decided to go to Chicago to inform the New York board, whereupon arrangements would be made for simultaneous announcement in New York and Chicago.

Mr. Rodzinski, who left New York last night for his home in Lake Placid, declined to make any further comment, but Mrs. Rodzinski said that he had received a flood of letters and telegrams from points throughout the country, commending him for his stand against Arthur Judson, manager of the New York Philharmonic and president of Columbia Concerts, Inc.

At the Philharmonic offices it was said that many conductors had sent messages to Mr. Judson, approving of his managerial methods with the orchestra.

In the meantime, Ralph F. Colin, lawyer for the Philharmonic-Symphony, conferred with Mr. Rodzinski's legal advisers. Mr. Colin said that he was seeking to "work out the terms of severance in an amicable and equitable settlement."

Whether Mr. Rodzinski would accept the Philharmonic's offer of a payment of a lump sum was not revealed yesterday, but it was understood that he had still under advisement a plan to reject the offer and bring the issue to court.

In preparation for today's meeting of the executive committee of the Philharmonic-Symphony board, Mr. Judson and his staff were canvassing the conductors' field to find out who would be available to complete the season. It was thought that Bruno Walter might be able to take on an extra week, that Leopold Stokowski might agree to do several weeks and that Charles Muench might conduct several weeks, if he could get permission from Paris, where he is committed to conduct in April.

It was also learned yesterday that Arturo Toscanini, for many years musical director of the New York Philharmonic-Symphony, had phoned the orchestra office several times to check on the latest developments. It was thought that the Italian maestro could be induced to conduct some concerts with his old ensemble next season, if the NBC Symphony management would agree.

N. ADAMS, MASS.
TRANSCRIPT

FEB 6 - 1947

Programs Released For Music Festival

Koussevitzky Reports Bernstein and Shaw to be Guest Conductors at Tanglewood Next Summer.

Music to be heard during the Berkshire Festival at Tanglewood next summer was announced today by Dr. Serge Koussevitzky, who will conduct the Boston Symphony orchestra during most of the series of concerts. Dr. Koussevitzky also announced that Leonard Bernstein and Robert Shaw will be guest conductors, as well as members of the faculty of the Berkshire Music center.

The first of three "extra" concerts on July 13, by an orchestra of chamber music proportions, will feature the music of Bach, while the second on July 20 will be devoted to Mozart's works. The third, on Aug. 5, will be a performance of Beethoven's Ninth symphony.

The first in the series by the full orchestra will include Brahms' Second symphony, Schubert's Seventh, Copland's Third, Rachmaninoff's Third, Berlioz's "Harold in Italy" symphony, Hindemith's violin concerto, Barber's overture, "School for Scandal," Ravel's "Pavane" and "La Valse," and Martinu's Concerto Grosso. Miss Ruth Posselt will be soloist for the Hindemith concerto and William Primrose for the Berlioz work.

The second series, July 31 and Aug. 2 and 3, will be devoted to a Beethoven cycle, and the final series, Aug. 7, 9, and 10, will include a Haydn symphony, Mendelssohn's Italian symphony, Schumann's Second, Tchaikovsky's Fourth, Debussy's "The Sea," Stravinsky's "Le Sacre du Printemps," and Mozart's Requiem, with chorus and soloists.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

FEB 7 - 1947

Bernstein, Shaw To Be Guest Conductors at Tanglewood

Serge Koussevitzky has invited Leonard Bernstein and Robert Shaw to be guest conductors at the Berkshire Festival at Tanglewood next summer. Dr. Koussevitzky, who will conduct the Boston Symphony Orchestra in the greater part of the festival of 12 concerts, announces music that will be included in the programs.

The opening concert by an orchestra of chamber music proportions on July 13 will be devoted to the works of Bach and the second concert July 20 to Mozart.

Dr. Koussevitzky plans to include in the first series of concerts by the full orchestra, July 24, 26 and 27, Brahm's Second Symphony, Schubert's Seventh, Copland's Third, Rachmaninoff's Third, Berlioz's "Harold in Italy" Symphony, Hindemith's Violin Concerto, Barber's Overture, "School for Scandal,' Ravel's "Pavane" and "La Valse" and Martinu's Concerto Grosso. Miss Ruth Possett will be the soloist for the Hindemith Concerto and William Primrose for the Berlioz Symphony.

Ninth Symphony Aug. 5

The second week end, July 31 and Aug. 2 and 3, will be devoted to a Beethoven cycle, and will be followed on Aug. 5 by a performance of the Ninth Symphony in a special concert.

In the final series, Aug. 7, 9 and 10, will be a Haydn symphony, Mendelssohn's "Italian" Symphony, Schuman's Second Symphony, Tchaikovsky's Fourth Symphony, Debussy's "The Sea," Stravinsky's "Le Sacre du Printemps" and Mozart's Requiem, with chorus and soloists.

Mr. Bernstein, who conducted the Rochester Orchestra in the Community Concert series in Pittsfield last year, has studied conducting under Dr. Koussevitzky. He has for two years been conductor of the New York Symphony Orchestra, and was assistant conductor of the New York Philharmonic Orchestra under Artur Rodzinski three years ago. He is a pianist and composer of note.

Mr. Shaw, who trained and directed choral groups at Tanglewood last summer, is on the faculty of the Juillard School. New York. Both men will be members of the Berkshire Music Center faculty, as they were last summer.

PORTLAND, ME.
EXPRESS

FEB 8 1947

Conductor Pleads For Jewish Cause

Boston, Feb. 8. (AP)—Composer-Conductor Leonard Bernstein says that until Palestine has a government which Jews can support "we won't have a Jewish nation, art or music."

Bernstein, guest conductor of the Boston Symphony during Serge Koussevitzky's midwinter vacation, spoke at Temple Israel Friday night. He pleaded for a Jewish homeland around which Jews of the world "can rally and unite to produce art and music."

DOVER, OHIO
DAILY REPORTER

FEB 7 - 1947

The World Of Music

NEW YORK—The Boston Symphony Orchestra will increase from nine to 12 the number of concerts it will give this summer at Tanglewood in the Berkshires.

Serge Koussevitzky announced there would be the customary three series of three concerts each plus three extra concerts—one devoted to the music of Bach, one to Mozart and the third to include a performance of Beethoven's Ninth Symphony.

The season will open on July 13 with the Bach program and close with the concert of Aug. 10.

The orchestra's summer school, the Berkshire Music Center, will open its six-week term at Tanglewood on June 30 and continue through August 10, under the direction of Dr. Koussevitzky, with Aaron Copland as assistant director.

TRENTON, N. J.
TIMES

FEB 7 - 1947

Berkshire Music Festival's Dates

The first announcement of the repertory for next Summer's Berkshire Festival has been received from Serge Koussevitsky, who is now on his mid-Winter vacation in Florida. The Boston Symphony Orchestra is to give 12 concerts at its Summer home at Tanglewood, Massachusetts next Summer. These will include two concerts devoted to the music of Bach and Mozart respectively by an orchestra of chamber proportions (July 13,20) and three weeks of concerts by the full orchestra in the Shed, the middle week to be devoted to a Beethoven cycle (July 31, August 2, 3), the Ninth Symphony to be performed as an extra concert on the following Tuesday (August 5).

NORWALK, CONN.
HOUR

FEB 7 1947

BERKSHIRE FESTIVAL PROGRAM ANNOUNCED FOR NEXT SUMMER

The first announcement of th repertory for next summer's Berkshire Festival has been received a Symphony Hall from Serge Koussevitzky, who is now on his mid winter vacation in Florida. The Boston Symphony Orchestra is to give 12 concerts at its summe home at Tanglewood next summer These will include two concerts devoted to the music of Bach and Mozart respectively by an orchestra of chamber proportions (July 13, 20) and three weeks of concerts by the full orchestra in the Shed, the middle week to be devoted to a Beethoven cycle (July 31, Aug. 2, 3), the Ninth Symphony to be performed as an extra concert on the following Tuesday (Aug. 5).

Dr. Koussevitzky will conduct the greater part of the Festival, and has invited two guest conductors, Leonard Bernstein and Robert Shaw, both of whom are to be on the faculty at the Berkshire Music Center, which will be currently in session at Tanglewood.

Dr. Koussevitzky plans to include in the concerts of July 24, 26, 27 Brahms' Second Symphony, Schubert's Seventh Symphony, Rach- Copland's Third Symphony, maninoff's Third Symphony, Berlioz' "Harold in Italy" Symphony (Viola soloist: William Primrose), Hindemith's Violin Concerto (Soloist: Ruth Posselt), Barber's Overture "School for Scandal," Ravel's "Pavane" and "La Valse," and Martinu's Concerto Grosso.

Following the Beethoven cycle the last week of the Festival, with concerts on Aug. 7, 9, 10, will include a Symphony by Haydn, Mendelssohn's "Italian" Symphony, Schumann's Second Symphony, Tchaikovsky's Fourth Symphony, Debussy's "The Sea," Stravinsky's "Le Sacre du Printemp and Mozart's Requiem (with chorus and soloists).

This Clipping From
NORTHAMPTON, MASS.
GAZETTE

FEB 7 - 1947

Bernstein, Shaw Guest Conductors For Tanglewood

Serge Koussevitzky has invited ~~Leonard Bernstein and~~ Robert Shaw to be guest conductors at the Berkshire Festival at Tanglewood next summer. Dr. Koussevitzky, who will conduct the Boston Symphony orchestra in the greater part of the festival of 12 concerts, announces music to be included in the programs for the concerts. The guest conductors will be members of the faculty of the Berkshire Music Center, which will be in session at the orchestra's summer home in July and early August.

The opening concert on July 13, by an orchestra of chamber music proportions, will be devoted to the music of Bach and the second concert on July 20 to that of Mozart.

In the first series of concerts, July 24, 26 and 27, by the full orchestra Dr. Koussevitzky plans to include Brahms' Second Symphony, Schubert's Seventh Symphony, Copland's Third Symphony, Rachmaninoff's Third Symphony, Berlioz' "Harold in Italy" Symphony, Hindemith's Violin Concerto, Barber's Overture, "School for Scandal," Ravel's "Pavane" and "La Valse" and Martinu's Concerto Grosso. Miss Ruth Posselt will be the soloist for the Hindemith Concerto and William Primrose for the Berlioz Symphony.

The second week end, July 31 and August 2 and 3, will be devoted to a Beethoven cycle, and will be followed on August 5 by a performance of the Ninth Symphony in an extra concert.

In the final series, August 7, 9 and 10, will be a Haydn Symphony, Mendelssohn's "Italian" Symphony, Schumann's Second Symphony, Tchaikovsky's Fourth Symphony, Debussy's "The Sea," Stravinsky's "Le Sacre du Printemps" and Mozart's Requiem, with chorus and soloists.

Information and subscriptions may be obtained from the festival office, Symphony hall, Boston

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FEB 7 - 1947

Kapell, Boston Orchestra Disc Rhapsodic Concerto

By Corbin Patrick

TWO SPECIAL notices merit the attention of record collectors before we proceed with consideration of the latest releases from the major studios.

Dmitri Mitropolous and the Minneapolis orchestra, whose waxed performances are included in many well-stocked record collections, will play a concert at the Murat next Friday night under the auspices of the Indiana State Symphony Society. While most of their currently available discs were made by Columbia, the Mitropolous-Minneapolis team recently transferred to the RCA-Victor fold.

Columbia has announced that it will issue a recording of Handel's great oratorio, "The Messiah," on or about Feb. 17, as performed in concert by the Huddersfield Choral Society and Liverpool Philharmonic orchestra, conducted by Malcolm Sargent, with four English soloists. It will be the longest recording of a single work Columbia ever has issued—19 discs, in two albums.

MEANWHILE, we have an attractive list of February releases from Victor. Most interesting, from a local point of view, perhaps is the recording of Khatchaturian's concerto for piano and orchestra by the Boston Symphony under Serge Koussevitzky, with the brilliant young virtuoso, William Kapell, as soloist. ~~Kapell's two appe~~arances with the Indianapolis orchestra have won him many friends and admirers here, and he justifies their faith in a scintillating performance of this rhapsodic work. Khatchaturian is a native of Armenia, and much of his music is adapted from its folklore. While its treatment is alertly modern, the concerto also has a piquant oriental quality. The Bostonians wave a rich orchestral tapestry around Kapell's vivid pianism. The surfaces are excellent. There are four large discs in the set. This is, incidentally, Kapell's first recording with orchestra.

NEW YORK, N. Y.
HERALD TRIBUNE

FEB 7 - 1947

Boston Symphony Lists Tanglewood Programs

Berkshire Festival Includes 12 Concerts Next Summer

The Boston Symphony Orchestra announced yesterday some of the principal works which Serge Koussevitzky plans to present at the Berkshire Festival next summer at Tanglewood, Lenox, Mass. As already announced, the festival will include the usual three subscription series of three concerts each, on Thursday and Saturday nights and Sunday afternoon, and three extra concerts.

Among the works to be heard in Series A (July 24, 26 and 27) are Brahms's second symphony, Schubert's symphony in C major, Copland's third symphony, Rachmaninoff's third symphony, Berlioz's "Harold in Italy," with William Primrose as viola soloist; Hindemith's violin concerto, with Ruth Posselt as soloist; Barber's overture to "The School for Scandal," Ravel's "Pavane" and "La Valse" and Martinu's Concerto Grosso.

Series B (July 31, Aug. 2 and 3) will be devoted to Beethoven's music. Series C (Aug. 7, 9 and 10) will include a Haydn symphony, Mendelssohn's Italian symphony, Schumann's second symphony, Tchaikovsky's fourth symphony, Debussy's "La Mer," Stravinsky's "Le Sacre du Printemps" and Mozart's Requiem.

The first two extra concerts, on Sunday afternoon, July 13 and 20, will be devoted to music of Bach and Mozart, played by an orchestra of chamber-music proportions. Beethoven's ninth symphony will be played in the third extra concert on Tuseday night, Aug. 5. Further information is obtainable from the Berkshire Festival office at Symphony Hall, Boston.

Feb 8

CONCERT

BY WARREN STOREY SMITH

These guest conductors at Symphony Hall are opening our eyes, or, rather, our ears, in the music they elect to play and in the way in which they present it. Leonard Bernstein is in charge again this week and his current program opens with the so-called "Linz" Symphony of Mozart, which, according to the record, had been played here in 1882, 1900 and 1920. Yet no less an authority than Sir Donald Tovey has seen fit to rank it with the composer's last three. It is surely one of the most incredible manifestations of Mozart's altogether incredible genius.

Another miracle man of music was represented yesterday, Franz Schubert. Since the 150th anniversary of his birth fell Jan. 31 last, Mr. Bernstein has seen fit to mark the occasion by playing Schubert's last and greatest symphony, that in C major, called the "great" C major, to distinguish it from the Sixth in the same key. Schubert did not write this Symphony in three days. That would have been impossible, but we know that it did not take him long and that he was both physically ill and mentally harassed when, in the last year of his tragically short life, he wrote this supremely joyous music. When Mr. Bernstein has become a little more mature he will see in the work essentially Schubertian qualities which were missed in yesterday's undeniably exciting performance.

Between these two masterpieces was set a modern work with more than the usual amount of stuff in it, the Violin Concerto by Hindemith. Introduced to this country by the Boston Symphony, with Richard Burgin as the soloist, it was repeated yesterday with his wife, Ruth Posselt, in that exacting role. While clearer structurally and melodically than many contemporary compositions, the Concerto still makes terrific demands upon all concerned.

Mr. Bernstein shows remarkable sympathy for music of many schools. We naturally expect him to be at home with contemporary works, and he is. Miss Posselt, too, has a reputation as exponent of the moderns.

In this Concerto she outdid herself yesterday. Her performance was marked by the utmost virtuosity, and in the slow movement by the depth of feeling appropriate to music that is itself deeply felt. The performance provoked a demonstration on the part of the audience, but so, for that matter, did those of the two symphonies.

This Clipping From
TIFFIN, OHIO
ADVERTISER-TRIBUNE

8 1947

Something Makes Mr. Lilienthal Awfully Tired

Hours of vehement speech-making by his foe, Sen. Kenneth McKellar, of Tennessee, backed up by testimony of witnesses, such as Mrs. Agnes Waters, of Washington, D. C., shown in passionate outburst at left, evidently had their effect on David E. Lilienthal. He's pictured at right, in attitude of utter weariness during Senate hearing on his confirmation as member of Atomic Energy Commission.

BERKSHIRE MUSIC SEASON EXTENDED BY BOSTON DATES

NEW YORK, Feb. 8—The Boston Symphony Orchestra will increase from nine to 12 the number of concerts it will give this summer at Tanglewood in the Berkshires.

Serge Koussevitzky announced there would be the customary three series of three concerts each plus three extra concerts — one devoted to the music of Bach, one to Mozart and the third to include a performance of Beethoven's Ninth Symphony.

The season will open on July 13 with the Bach program and close with the concert of Aug. 10.

The orchestra's summer school, the Berkshire Music Center, will open its six-week term at Tanglewood on June 30 and continue through August 10, under the direction of Dr. Koussevitzky, with Aaron Copland as assistant director. As in the past, the faculty of the center will include the principal players of the Boston Symphony Orchestra. Instruction will be offered in five departments: orchestral and choral conducting, orchestral playing and chamber music, composition, opera and choral singing and ensemble playing.

The New York Philharmonic-Symphony Orchestra, for the first time since before the war, will make an extensive tour this spring. Between April 14 and through May 11, the orchestra will play 28 concerts in 24 cities. Seventeen concerts will be conducted by Artur Rodzinski; the remaining 11 by Leopold Stokowski.

The tour, which will take the orchestra fro the first time in its history through the South, has been made possible by its radio sponsorship. The cost involved in moving an organization of 103 musicians some 4,000 miles halfway across the country and back is so high that a large deficit other wise would have been inevitable, the orchestra's directors said.

The tour opens in Baltimore on

LATROBE, PA.
BULLETIN

FEB 8 - 1947

The World Of Music

★ ★ ★

Berkshire Music Festival Extended—N. Y. Philharmonic To Go on Tour—Toscanini Back on Air

New York, Feb. 8—(U.P.)—The Boston ~~Symphony~~ Orchestra will increase from nine to 12 the number of concerts it will give this summer at Tanglewood in the Berkshires.

Serge Koussevitzky announced there would be the customary three series of three concerts each plus three extra concerts—one devoted to the music of Bach, one to Mozart and the third to include a performance of Beethoven's Ninth Symphony.

The season will open July 13 with the Bach program and close with the concert on Aug. 10.

The orchestra's summer school, the Berkshire Music Center, will open its six-week term at Tanglewood on June 30 and continue through August 10, under the direction of Dr. Koussevitzky, with Aaron Copeland as assistant director. As in the past, the faculty of the center will include the principal players of the Boston Symphony Orchestra. Instruction will be offered in five departments: orchestral playing and chamber music, composition, opera and choral singing and ensemble playing.

April 14 under Stokowski, who also will conduct the next ten concerts in southern cities. Rodzinski takes over on April 25 in Montgomery, Ala.

All concerts will be played in the evening except the four Sundays, which will be afternoon performances broadcast, as usual, over the Columbia network.

[92]

INFORMATION OBSCURED

MUSIC

Symphony Concert

The 16th regular concert by the Boston Symphony Orchestra, Leonard Bernstein conducting, was given yesterday afternoon in Symphony Hall. The soloist was Ruth Posselt, violinist. The program was as follows:

Symphony in C major, "Linz," No. 36 ...... Mozart
Concerto for Violin and Orchestra ...... Hindemith
Symphony in C major No. 7 ...... Schubert

By ALEXANDER WILLIAMS

Mr. Bernstein's second concert proved to be fully as rewarding as his first last week. The program was chiefly distinguished by Mozart's "Linz" Symphony, which has unaccountably not been played by the Boston Symphony since 1920, and Hindemith's Violin Concerto, which allowed us to hear some superb fiddle playing by Ruth Posselt.

The first and last movements of the Concerto wear the best. The andante is a bit long drawn out and finds Hindemith writing the sort of music which he has done much better before, in "Mathis der Maler" for instance. There are fine things in the slow movement, a forte climax with a marvelously wrought diminuendo and other moments; but they seem rather few and far between. The first movement and the finale are top-notch Hindemith, his personal idiom, mature and highly developed.

The Concerto provides a lot for the soloist to do, including an appropriately placed and thought out cadenza in the finale. Miss Posselt shrugged off the difficulties of the score as though they did not exist. She is, in fact, a splendid violinist. We all say this of her every year and then every year she gets even better. Does she not know how embarrassing it is for a critic to heap praises on an artist one season and then find that next year he must search for even purpler adjectives? It was a magnificent performance, in which Mr. Bernstein and the orchestra had a by no means modest share. After it there were cheers and bravos for Miss Posselt, a reaction which Hindemith's music does not usually arouse.

Mozart's "Linz" Symphony is actually one of his most celebrated and probably best known, but you would not gather this as a Boston Symphony subscriber. The answer, of course, is that the symphonic literature of both Mozart and Haydn is so rich that it is virtually impossible for an orchestra to do justice to them. Mr. Bernstein was eminently right in resurrecting this one, for it is singularly lovely and has an unusual slow movement. The performance was just right, neither too fragile nor sentimental, the two great sins in playing Mozart. Again the audience's response was unusually cordial, for Mr. Bernstein was recalled to the stand three times.

Finally we had Schubert's familiar C major Symphony, making a fairly long concert for a change. Mr. Bernstein injected a good deal of fire into the performance, which was just as well since it is perilously easy for musicians to go to sleep in this work.

The concert will be repeated tonight. Next week the orchestra goes to New York. When it returns on Feb. 21 Mr. Bernstein will conduct Brahms' Serenade in A major, Bartok's Music for strings and percussion and Schumann's 2nd Symphony in C major.

1947 Feb 8

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Mozart of the "Linz" Symphony (K. 425); Hindemith of the Violin Concerto and Schubert of the C major or "Heavenly length" Symphony make a solid and effectively contrasted program at the Boston Symphony concerts this week. The conductor is again Leonard Bernstein, now in the second of the three weeks he will be guest with us in Boston. Ruth Posselt is soloist in the Hindemith Concerto.

If it is incomprehensible why certain of the Haydn symphonies are not played nowadays, it is equally hard to fathom why the "Linz" Symphony of Mozart has been absent from this orchestra's programs since 1920. It is also amazing that such compact and concentrated music should have been written in a mere three days! Here you have the essential Mozart, of fecund ideas and deft hand, with an instinctive sense of proportion and form and yet, for his time, adventurously expressive. The "Linz" has a good deal of the brave flourish of the "Haffner" Symphony, which preceded it by a year, and at the same time it looks forward to the weight and intimacy of the "Great" G minor.

Mr. Bernstein's conducting of the "Linz" Symphony, like that of the Schubert C major, was interesting because it was so close to interpretive maturity. Haydn, Mozart and Schubert are almost deceptively simple. They invite no interpretive mannerisms but they require thorough understanding of the composer's style and a straightforward handling of the structure and "line" of the music.

For these reasons theirs may well be the last music that a young conductor really masters. In middle age it is easier to be simple than it is in youth. Mr. Bernstein did admirably by Mozart, and only the menuet seemed heavy and overemphasized. Otherwise the "Linz" Symphony flowed and sang like a clear brook.

It was a somewhat different story with Schubert. A good deal of the C major Symphony was too angular, too muscular, dynamically forced. As he grows artistically, Mr. Bernstein may likely take the andante slower and make the scherzo more gentle. As it was, apart from these reservations, we enjoyed a bright and vital performance of one of the greatest lyrico-dramatic masterpieces among symphonies.

Hindemith's Violin Concerto could stand more frequent hearings. This is a remarkable modern Concerto which is both a virtuoso piece for the solo instrument and of intense logic and consistent musical worth. But only two sets of performances in eight seasons are not enough to get deeply into the score, for it is by no means simple.

One of the most resourceful of contemporary technicians, Hindemith did wonders in balancing the solo violin against the orchestra and simultaneously making that part an integral factor of the whole work. And while the style may be dissonant, it is also lyrical. Miss Posselt played brilliantly, and Mr. Bernstein and the orchestra partnered her superbly.

DALLAS, TEX.
NEWS

FEB 9 1947

Serge Koussevitzky Announces Berkshire Festival Repertory

BOSTON, Mass., Feb. 8.—The first announcement of the repertory for next summer's Berkshire Festival has been received at Symphony Hall from Serge Koussevitzky, who is now on his mid-winter vacation in Florida.

The Boston Symphony Orchestra is to give twelve concerts at its summer home at Tanglewood next summer. These will include two concerts devoted to the music of Bach and Mozart respectively by an orchestra of chamber proportions (July 13, 20) and three weeks of concerts by the full orchestra in the Shed, the middle week to be devoted to a Beethoven cycle (July 31, Aug. 2, 3), the Ninth Symphony to be performed as an extra concert on the following Tuesday (Aug. 5).

Dr. Koussevitzky will conduct the greater part of the Festival, and has invited two guest conductors, Leonard Bernstein and Robert Shaw, both of whom are to be on the faculty at the Berkshire Music Center, which will be currently in session at Tanglewood.

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Following the Beethoven cycle the last week of the Festival, with concerts on Aug. 7, 9, 10, will include a Symphony by Haydn, Mendelssohn's "Italian" Symphony, Schumann's Second Symphony, Tchaikovsky's Fourth Symphony, Debussy's "The Sea," Stravinsky's "Le Sacre du Printemps" and Mozart's Requiem (with chorus and soloists).

Prospective subscribers should address the Festival office at Symphony Hall in Boston.

BURBANK, CALIF.
REVIEW

D 8 1947

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TORONTO, CANADA
GLOBE & MAIL

FEB 8 - 1947

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PHILADELPHIA, PA.
INQUIRER

FEB 9 - 1947

Berkshire Auditions To Be Held This Week

Auditions for admission to the Berkshire Music Center student orchestra will be held this week in New York. The Music Center, operated by the Boston Symphony Orchestra, and directed by ~~Serge Koussevitsky~~, will be held at Tanglewood, Lenox, Mass., from June 30 to Aug. 10.

The auditions will be held at Carnegie Chamber Music Hall Friday morning, violin and viola at 9 A. M., 'cello and bass at 10, woodwinds at 10.30, brass at 11. Auditions for tympani will be held backstage at Carnegie Hall on Wednesday at 6.30. Applicants should notify Thomas D. Perry, Jr., at Symphony Hall, Boston 15, before Thursday noon. Formal applications may be made at the auditions.

NIAGARA FALLS, N. Y.
GAZETTE

FEB 8 - 1947

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The Berkshire ~~Music Center~~, will open its six-week term at Tanglewood on June 30 and continue through August 10, under the direction of Dr. Koussevitzky, with Aaron Copland as assistant director. As in the past, the faculty of the center will include the principal players of the Boston Symphony Orchestra. Instruction will be offered in five departments: orchestral and choral conducting, orchestral playing and chamber music, composition, opera and choral singing and ensemble playing.

MILWAUKEE, WIS.
JOURNAL

FEB 9 - 1947

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POUGHKEEPSIE, N. Y.
NEW YORKER

FEB 9 1947

Serge Koussevitzky To Conduct Concerts

Dr. Serge Koussevitzky will conduct the greater part of the concerts this year which the Boston Symphony orchestra will present at its summer home at Tanglewood. Included in the 12 concerts will be two devoted to the music of Bach and Mozart respectively by an orchestra of chamber proportions July 13 and July 20, and three week of concerts by the full orchestra i the Shed.

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NEWARK, N. J.
NEWS

FEB 9 - 1947

Auditions for admission to the Berkshire Music Center student orchestra will be held Friday morning at Carnegie Chamber Music Hall, New York City. The center, operated by the Boston Symphony, is directed by Dr. Serge Koussevitzky, with Aaron Copland ~~as assistant~~ director and Stanley Chapple as dean. The center will be in session at Tanglewood, Lenox, Mass., from June 30 to August 10. Applicants should notify Thomas D. Perry Jr. at Symphony Hall, Boston, before Thursday noon. Formal application may be made at the auditions.

ELMIRA, N. Y.
TELEGRAM

B 9 - 1947

—World of Music—

12 Concerts Booked for Berkshires

United Press

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THE NEW YORK Philharmonic-Symphony Orchestra, for the first time since before the war, will make an extensive tour this spring. Between Apr. 14 and through May 11, the orchestra will play 28 concerts in 24 cities. Seventeen concerts will be conducted by Artur Rodzinski; the remaining 11 by Leopold Stokowski.

The tour, which will take the orchestra for the first time in its history through the South, has been made possible by its radio sponsorship. The cost involved in moving an organization of 103 musicians some 4,000 miles halfway across the country and back is so high that a large deficit otherwise would have been inevitable, the orchestra's directors said.

The tour opens in Baltimore on Apr. 14 under Stokowski, who also will conduct the next ten concerts in southern cities. Rodzinski takes over on Apr. 25 in Montgomery, Ala.

All concerts will be played in the evening except the four Sundays, which will be afternoon performances broadcast, as usual, over the Columbia network.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

FEB 9 - 1947

Works Listed For Festival In Berkshires

Koussevitzky Announces Features of His 1947 Tanglewood Programs

Serge Koussevitzky has announced some of the principal works to be played by the Boston Symphony Orchestra in next summer's Berkshire Festival at Tanglewood, Lenox, Mass. These are scheduled as follows:

Series A: Thursday and Saturday, July 24 and 26, 8:30, and Sunday, July 27, 3:30. Brahms, Symphony No. 2; Schubert, Symphony in C major; Copland, Symphony No. 3; Rachmaninoff, Symphony No. 3; Berlioz, "Harold in Italy" (viola solo, William Primrose); Hindemith, violin concerto (soloist, Ruth Posselt); Barber, Overture to "The School for Scandal;" Ravel, "Pavane" and "La Valse;" Martinu, Concerto Grosso.

Series B: Thursday and Saturday, July 31, Aug. 2; Sunday, Aug. 3. All-Beethoven.

Series C: Thursday and Saturday, Aug. 7, 8; Sunday, Aug. 10. Haydn, Symphony; Mendelssohn, Italian Symphony; Schumann, Symphony No. 2; Tchaikovsky, Symphony No. 4; Debussy, La Mer; Stravinsky, Le Sacre du Printemps; Mozart, Requiem.

Leonard Bernstein and Robert Shaw will be guest conductors. The extra concerts of Bach and Mozart works on Sunday afternoons, July 13 and 20, will be played by an orchestra of chamber music proportions. The third extra concert, presenting the Ninth Symphony on Tuesday night, Aug. 5, will round out the Beethoven cycle.

Music Center Auditions

Members of the Boston Symphony will hold auditions for admission to the Berkshire Music Center's student orchestra next Friday morning in the Carnegie Chamber Music Hall at the following times: violin and viola, 9 o'clock; cello and double-bass, 10; woodwinds, 10:30; brass, 11. Auditions for tympanists will be held backstage at Carnegie Hall next Wednesday afternoon at 6:30. Applicants are asked to notify Thomas D. Perry jr., Symphony Hall, Boston 15, Mass., as soon as possible. The Music Center opens its six-week term under Dr. Koussevitzky's direction on June 30. William Primrose, who will play the viola solo in Berlioz's "Harold in Italy," will head the chamber music department.

Concert in Greenwich

The Greenwich-Stamford Society of Music will present two concerts by a small orchestra under Fritz Kitzinger's direction. The first will take place next Sunday, Feb. 16, at 5 o'clock in the Playhouse at Greenwich, Conn., with a program including Schubert's fifth symphony, Mozart's violin concerto in D major, arias from Mozart operas, two songs by Hugo Wolf and Bela Bartok's Romanian Dances. Diez Weissmann, violinist, and Ralph Magelessen, barytone, will be the soloists. The place and program of the second concert, on Sunday, April 27, will be announced later.

SYRACUSE, N. Y.
HERALD-AMERICAN

FEB 9 - 1947

Koussevitzky in Beethoven Cycle Among Berkshire Festival Events

THE FIRST ANNOUNCEMENT of the repertory for next summer's Berkshire Festival has been received at Symphony Hall from Dr. Serge Koussevitzky, now on his mid-winter vacation in Florida. The Boston Symphony Orchestra is to give 12 concerts in its summer home in Tanglewood, near Lenox, Mass. These will include two concerts devoted to the music of Bach and Mozart respectively by an orchestra of chamber proportions (July 13, 20) and three weeks of concerts by the full orchestra in the Shed, the middle week to be devoted to a Beethoven cycle (July 31, Aug. 2, 3), the Ninth Symphony to be performed as an extra concert on the following Tuesday (Aug. 5). Dr. Koussevitzky will conduct the greater part of the Festival, and has invited two guest conductors, Leonard Bernstein and Robert Shaw, both of whom are to be on the faculty at the Berkshire Music Center, currently in session at Tanglewood.

DR. KOUSSEVITZKY plans to include in the concerts of July 24, 26, 27 Brahms' Second Symphony, Schubert's Seventh Symphony, Copland's Third Symphony, Rachmaninoff's Third Symphony, Berlioz' "Harold in Italy" Symphony (Viola soloist: William Primrose), Hindemith's Violin Concerto (soloist: Ruth Posselt), Barber's Overture "School for Scandal," Ravel's "Pavane" and "La Valse," and Martinu's Concerto Grosso. Following the Beethoven cycle the last week of the Festival, with concerts on Aug. 7, 9, 10, will include a Symphony by Haydn, Mendelssohn's "Italian" Symphony, Schumann's Second Symphony, Tchaikovsky's Fourth Symphony, Debussy's "The Sea," Stravinsky's "Le Sacre du Printemps" and Mozart's Requiem (with chorus and soloists). Prospective subscribers should address the Festival office at Symphony Hall in Boston.

RALEIGH, N. C.
NEWS-OBSERVER

FEB 9 - 1947

Speaking of Records—

Khatchaturian: Concerto for Piano and Orchestra (1936). William Kapell, Pianist, with the Boston Symphony Orchestra, Serge Koussevitzky, Conductor. Victor Album DM-1084. $4.85.

The name of Khatchaturian is still new to the musical world that a ort bigraphical note is in order. orn in Tiflis in 1904, this Armenian mposer did not manifest his in rest in music until he was 19. hen he entered the Gnessin School f Music in Moscow and later tudied at the Moscow Conservatory. is ability as a composer was recognized immediately and in a few hort years he has risen to be classed long with the great figures of the ontemporary Russian school. In this ountry he is known principally for is Armenian folk-ballet "Gayane," nd two piano works—the Concerto nd a Toccata.

The Concerto is frankly a virtuoso piece in the manner of Liszt and Tschaikowsky with a 20th century armonic and orchestral conception. An interesting facet is the strong Armenian folk-music flavor of the themes of the first two movements. The spontaneous spirit and verve of this work caught the fancy of the American audiences at its first performances and it is well on its way to great popularity.

It was a happy choice that brought Kapell and Koussevitsky together for this performance. Kapell's youthful vigor, enthusiasm, and virtuosity make him an ideal interpretor of this Concerto. Koussevitsky's deep understanding of the modern Russian school and his superb musicianship make the performance well-nigh perfect in every respect. These facts plus a rich and live recording assure the success of this album.

LOUISVILLE, KY.
COURIER-JOURNAL

FEB 9 - 1947

Berkshire Festival

The Boston Symphony Orchestra has announced its plans for the 1947 Berkshire Festival, which will be held as usual at Tanglewood, Lenox, Mass. According to word received from Symphony Hall, Serge Koussevitzky, music director of the orchestra, will increase the number of concerts next summer from nine to 12.

The Berkshire Music Center will be in operation at Tanglewood from June 30 to August 10, under the direction of Dr. Koussevitzky, with Aaron Copland as assistant director. Instruction will be offered in five departments: orchestral and choral conducting, orchestral playing and chamber music, composition, opera, and choral singing and ensemble playing.

For further information about the festival and the Music Center, address Symphony Hall, Boston 15. For living accommodations in the Berkshires, address Berkshire Hills Conference, Courthouse, Pittsfield, Mass.

The complete schedule for the festival concerts: Extra concerts (music of Bach and Mozart respectively), Sunday afternoons, July 13 and 20; Series A, Thursday and Saturday evenings and Sunday afternoon, July 24, 26, 27; Series B, Thursday and Saturday evenings and Sunday afternoon, July 31, August 2, 3; extra concert (to include Beethoven's Ninth Symphony), Tuesday evening, August 5; Series C, Thursday and Saturday evenings and Sunday afternoon, August 7, 9, 10.

Jul 7 47

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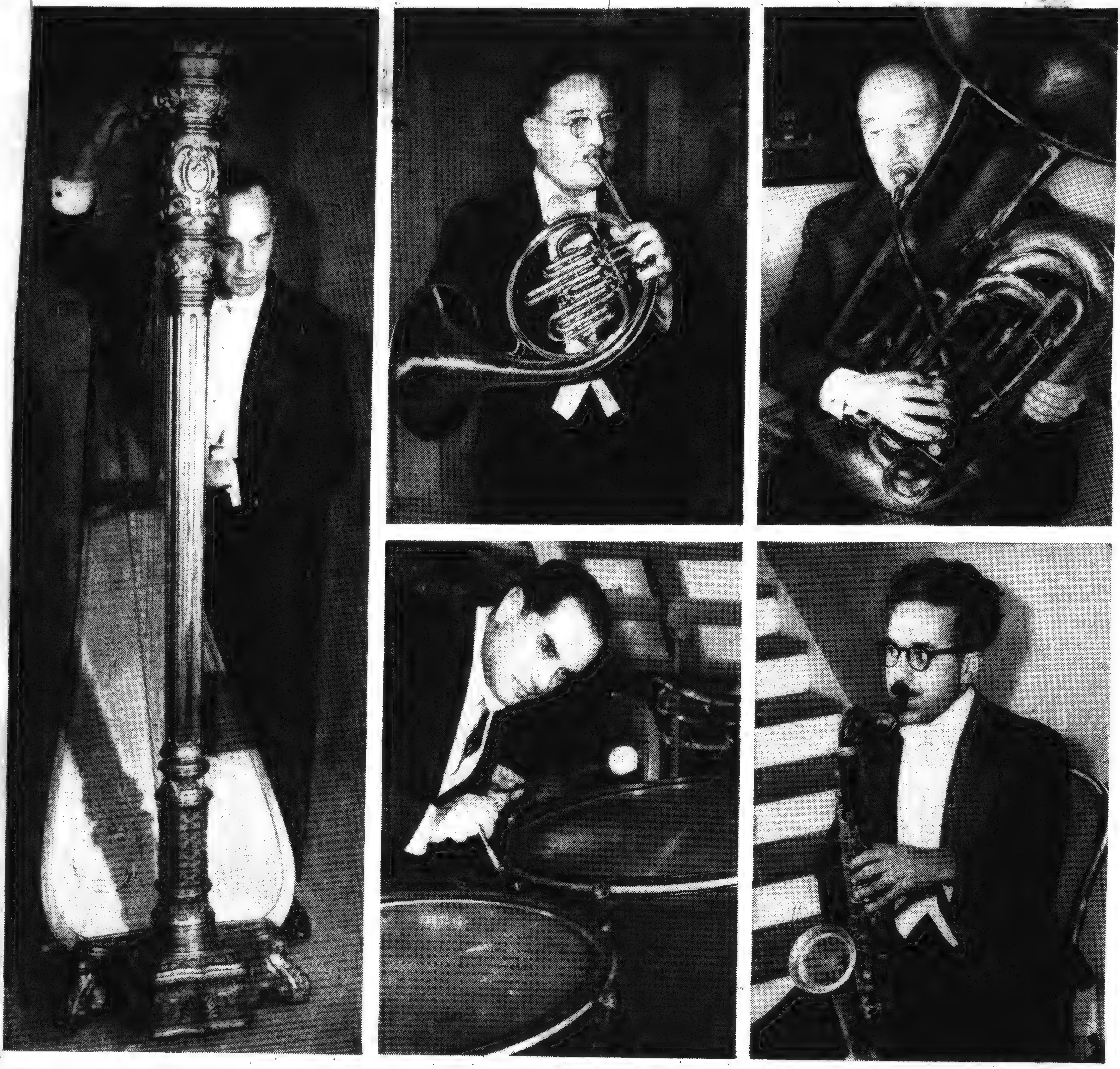
Layman's Music Course

Owing to the holiday, there will be no lecture Wednesday afternoon in the Layman's Music Course conducted by Olga Samaroff-Stokowski. The next lecture with "How do you regard the soloist at a symphony concert?" as its theme, will take place Wednesday Feb. 19, at 5:30 in Town Hall.

THE NEW YORK TIMES, SUNDAY, FEBRUARY 9, 1947. MU

Members of the Boston Symphony, in Town This Week, Warm Up for Concert



David W. Nilsson

It's usually the conductor on whom the spotlight falls. For a change, then, we turn to some of the less publicized players. Left, Bernard Zighera tunes his harp. Upper left, Willem Valkeneier, first horn player, and upper right, Eugene Adam, bass tuba player, try out a few preparatory notes. Lower left, Roman Szulc tunes up his kettle drums. Lower right, Rosario Masseo tries out his bass clarinet. The Boston Symphony will be directed by Leonard Bernstein on this visit to New York

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This Clipping From
BROADCASTING
WASHINGTON, D. C.

FEB 10 1947

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This Clipping From
HARTFORD, CONN.
TIMES

FEB 10 1947

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The judges are members of the Boston Symphony who are also on the faculty of the Berkshire Music Center at Tanglewood.

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This Clipping From
NEW YORK, N. Y.
TIMES
FEB 9 1947

ORCHESTRA CONTROL

Philharmonic Dispute Raises Question Anew of Conductor-Manager Relations

By OLIN DOWNES

It is clear that the growing pains of our justly famous American orchestras, even the oldest of them, the New York Philharmonic-Symphony, are not at an end. The unfortunate altercation between Dr. Rodzinski and the management and directors of the Philharmonic-Symphony Society, which has resulted in the sudden and complete severance of their relations, points up this fact.

It cannot be said that as regards the technical status of the orchestra itself or the strongly differing characteristics and artistic qualities of the conductors it has engaged its course has run precisely smooth since the time, some eleven seasons ago, when Mr. Toscanini departed from its podium. Nor has this course been invariably easy to explain. Circumstances have given evidence in these years of confused counsels and conflicting guidances of the orchestra's destinies. Why John Barbirolli, for example, was made musical director of the orchestra after Toscanini's departure and maintained there, with exception of artistic authority, for seasons after he had conclusively demonstrated his insufficiency for that post, is still a mystery which has been impossible to solve. As a result the orchestra quickly and appallingly retrograded in its discipline and its technical quality, while reviewers became positively embarrassed to record the level of mediocrity, or worse, in the performances.

Rebuilding the Ensemble

Dr. Rodzinski, when he became Barbirolli's successor, had to pick up after him, partially reorganize the orchestra, refurbish it in personnel and quality—a direction in which he had made notable progress at the time of the deplorable and complete collapse of the relations, both personal and professional, with the Society. Little has been published of the actual complaints and charges that Dr. Rodzinski made when he tendered his resignation in a manner so conclusive and uncompromising that further discussion was impossible; and little more, up to the time of this writing, of the society's rejoinders. This pot still boils furiously, and the end of the matter is not yet. The details of this matter are not this column's present concern. But the situation emphasizes a matter which is of decided interest to the musical public as well as the future of the Philharmonic-Symphony. That is, the question of what the relations of the conductor to the management and the directors of a great symphony orchestra and what the balance of musical and managerial power should be.

In general an excellent principle is observed in American orchestral organization. It is observed in different ways and degrees, and perhaps, in some instance, honored more in the breach than the observance. But that prevailing principle is the separation of the musical and business policies of the orchestra, by which the conductor is given full and practically sovereign powers in his choice of players and of programs, and all that pertains to the musical results, while the management of the orchestra is entrusted with full control of its practical affairs. But the practical problems, and the deficits arising therefrom, are not permitted to dominate the conductor.

It is obvious that while theoretically this division can be made cleanly, in the practice neither the artistic side nor the business organization of the orchestra can be wholly independent of each other. The orchestra has to be financed. It never pays its way from the sale of seats to the concerts. There are usually deficits, often heavy ones. There are public spirited citizens who meet these deficits. The deficits must have a limit; the donors have some rights, indeed obligations, to themselves as well as the public, to know how the funds that they have so often contributed to keep our great symphony orchestra going are being spent, and for what artistic and as well as practical objectives.

Days That Are Gone

In the olden days these problems were simpler than they are now and they were met, if not less generously, less democratically. When Maj. Henry L. Higginson established the Boston Symphony in 1881, and the orchestra, under his patronage, rapidly took the leading position among American symphonic organizations, he laid down the above principles and they were strictly maintained. Major Higginson had at his side Charles A. Ellis, a gentleman and business man of large means, who managed the Boston Symphony—and leading artists as well—with a zeal which companioned the ideals of his friend, the orchestra's founder.

Practical modifications in the workings of the principle inevitably developed with the years. Major Higginson, virtually sole guarantor of the orchestra's heavy annual deficits, went to his rest. A board of directors, in place of a single imperious person, now controlled the orchestra's policies. Of these directors, one, Ernest B. Dane, was the principal payer of the annual deficits. He died. Circumstances of the depression and multiplied income taxes had discouraged donors. The orchestra was debarred from income from records and sponsored radio, since it remained for a long time non-union. It then joined the Musicians Union. Its budget is now balanced, we understand—balanced or better. Fortunately, the principle of the conductor's artistic ascendancy remains what it was from the beginning. Dr. Koussevitzky's exceptional achievements and popularity with the public would have assured that had any such assurance been necessary.

Philharmonic Policy

The Philharmonic - Symphony grew up differently from Boston's orchestra. It began as a cooperative enterprise back in 1842. It struggled through many vicissitudes and many phases of management. In due course it attained a supporting Maecenas in the person of Clarence H. Mackay, who wished only one thing at any cost—the orchestra's supremacy. Seasons with Toscanini, Furtwaengler and Mengelberg followed, seasons of great brilliancy and public acclaim but seasons which rested for public support, some unsoundly, on the presence of famous "star" conductors. This policy fell apart by its own inner weakness. Toscanini left and years of conductorial chaos ensued. It was realized that the orchestra must have a musical director with supreme authority during his tenure of office, with guest conductors only as short-term visitors to rest him periodically from his labors. This conductor, for New York's orchestra, has to be at least three things—a brilliant leader, an orchestra builder, a musician with a deep sense of the service his orchestra must render its community, and adjustability, always within the limits of artistic integrity, to other people's arguments and to conditions as well as theories.

The ideal arrangement is as small, intelligent and concentrated an executive organization as possible; a management of experience, firmness and wisdom; a conductor whose final purpose is the orchestra's greatest good and its greatest possible service in the cause of music. Social influence in a conductor's policies there should not be and it should be impossible for such influence to be exerted. The conductor must be engaged on his merits and not his figure or pulchritude, given unrestricted musical powers and kept in position and free to concentrate wholly on his work so long as it is clear that he is acting effectively and selflessly to this end. As previously pointed out, and regardless of either side of the recent altercation, the Philharmonic-Symphony has again before it a choice of really capable conductors and of a policy which will be long range and sound in all its workings. The days of a Stransky following a Mahler, or a Barbirolli a Toscanini, should be definitely past. The development of an orchestra should be free of officious meddling by those without knowledge of the conductor's art, on the one hand, or conductorial vanity or caprice in a situation of public service on the other. The orchestras which have best succeeded in their objectives are the ones that have clung closest to these principles.

NEW YORK, N. Y.
TIMES
FEB 11 1947

Bernstein to Lead Olney Concert

Leonard Bernstein will conduct the Boston Symphony Orchestra Thursday night in a concert at the Westchester County Center, White Plains, N. Y. The event will be the first of a series to be presented by Mrs. Julian Olney. It will be the first Olney concert there in three years. The Olney series, which were instituted in 1930, were closed because of the war in 1943.

NEW YORK, N. Y.
TIMES
FEB 11 1947

MUSIC AUDITIONS TO OPEN

Trials for the Berkshire Student Orchestra Will Begin Friday

Auditions for membership in the student orchestra of the Berkshire Music Center will be held on Friday morning at Carnegie Chamber Music Hall. Members of the Boston Symphony Orchestra will listen to applicants.

Violinists and violists will be heard at 9 A. M., 'cellists and contrabassists at 10, wood winds at 10:30 and brasses at 11. Auditions for tympani will be held backstage at Carnegie Hall on Wednesday at 6:30 P. M.

Traveler Feb 12

Koussevitzky Biographer Defends Book

Moses Smith of Brookline defended today his new book, "Koussevitzky," biography of the conductor of the Boston Symphony Orchestra, against the charge made by Koussevitzky that it "falsely and wrongfully portrays my life and musical career."

LIBEL DENIED

Smith, music critic of two Boston newspapers and subsequently director of Columbia Masterworks of the Columbia Recording Corporation, said:

"As far as I am concerned there's nothing libelous in the book."

He said that he does not know as yet what the exact charge of libel is and that he is leaving for New York today to confer with his lawyer and his publishers, Allen, Towne & Heath, Inc., who were scheduled to release the book Saturday.

Dr. Koussevitzky, who is vacationing in New York, obtained a temporary court order yesterday restraining publication of the book. In his petition he said the book contained "untruthful and unjustified statements, disparaging my ability as a conductor, musician and teacher."

In the foreword of his book Smith wrote that "the ensuing pages are in no sense an 'authorized' biography."

Smith said there was an earlier biography of Koussevitzky, written by his friend Arthur Lourie, but in the foreword he describes the value of this book as a source as being "unfortunately lessened greatly by its numerous errors, by the author's excessively worshipful attitude toward his subject, and by the book's inadequate factual content, particularly as to omissions of important matter about Koussevitzky's origins and early life.

"The special significance of these errors of commission and omission lies in the fact that Lourie's 'Life' was 'authorized' by Koussevitzky," Smith wrote.

"In an effort to correct them I had recourse, among other sources, to those who knew Koussevitzky 'when'—for there are still many such in this country."

Smith said that reference books "unfortunately tend to repeat the same misinformation as is contained in Lourie's 'Life,' even those that were published many years earlier. So do many of the autobiographical statements contained in published interviews with Koussevitzky."

AID DECLINED

Through his counsel, Henry Root Stern of Mudge, Stern, Williams & Tucker, Dr. Koussevitzky contended that publication of the book was without his consent and violates his privacy.

The 72-year-old Russian-born virtuoso set forth in his petition that he had declined to give Smith any information, advising him that he planned to publish his autobiography later.

"The said book untruthfully and without justification describes me as generally incompetent as a conductor of orchestras, brutal to the musicians in my orchestra, incompetent as an instructor of conducting and a poseur, deficient in musical education and training," Dr. Koussevitzky complained.

He added that he found the book as a whole "not only disparaging, but very distinctly damaging, not no indication when."

Herald 2/12/48

Koussevitzky Blocks Book On His Life

NEW YORK, Feb. 11 (AP)—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, obtained a temporary court order today restraining publication of a book which he said "falsely and wrongfully portrays my life and musical career."

The book, titled "Koussevitzky" and written by Moses Smith, was scheduled for release next Saturday.

In his petition, the conductor said Smith told him several years ago that he planned to write a biography of him. Koussevitzky said he declined to give the writer any information, advising him that he planned to publish his autobiography later.

Koussevitzky's petition said the book contained "untruthful and unjustified statements, disparaging my ability as a conductor, musician and teacher."

Defendants named beside Smith were Allen, Towne and Heath, Inc., publishers, and the Arco Publishing Company, Inc., distributors.

Supreme Court Justice Bernard L. Shientag, who granted the interim injunction, will decide later whether the order will be made permanent.

WORCESTER, MASS.
TELEGRAM
FEB 12 1947

Koussevitzky Acts to Ban Biography

NEW YORK, Wednesday (AP)—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, obtained a temporary court order yesterday restraining publication of a book which he said "falsely and wrongfully portrays my life and musical career."

The book, titled "Koussevitzky" and written by Moses Smith, was scheduled for release next Saturday.

In his petition, the conductor said Smith told him several years ago that he planned to write a biography of him. Koussevitzky said he declined to give the writer any information, advising him that he planned to publish his autobiography later.

Koussevitzky's petition said the book contained "untruthful and unjustified statements, disparaging my ability as a conductor, musician and teacher."

Supreme Court Justice Bernard L. Shientag, who granted the interim injunction, will decide later whether the order will be made permanent.

Koussevitzky Wins Court Order Halting Sale of Biography

NEW YORK, Feb. 11 (UP)—Serge Koussevitzky, Boston Symphony Orchestra conductor, who has sued a publishing firm for $400,000 damages on the grounds that a new biography of him was libelous, today won a court order restraining distribution of the book.

State Supreme Court Justice Bernard Shientag, who granted the order, said the suit would establish a precedent on rights to publish biographies without the subject's consent.

See BOOK Page 3

Globe 2/12/48

Book

Continued from the First Page

Koussevitzky has charged that the book, written by Boston music critic Moses Smith, was unauthorized and therefore in violation of his civil rights. He also chadged he was libeled by statements in the biography.

His suit was brought against Allen, Towne & Heath, publishing firm, which had scheduled the book for sale Saturday.

The publishing firm said copies of the books already in the hands of booksellers will go on sale that day, but the restraining order will halt further distribution.

A spokesman for the firm said it was with "surprise" that the publishers learned of Koussevitzky's suit because they believed the biography was unbiased and highly laudatory of the conductor.

The publishers said the charge of libel was less important than the question of whether the rights of critics could be infringed on by prohibiting publication of criticisms without the consent of the subject.

NEW YORK, N. Y.
SUN

FEB 12 1947

BOOK SUIT SEEN AS SIGNIFICANT

Koussevitzky Tries to Stop Sale of His Biography.

A suit of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, for an injunction restraining publication and distribution of "Koussevitzky," a new biography by Moses Smith, was viewed today as having broad implications for the publishing business.

The 72-year-old conductor, at a preliminary hearing in the New York Supreme Court yesterday, won an interim stay restraining Allen, Towne & Heath, Inc., 1 Madison avenue, from publishing or distributing the book. Justice Bernard L. Shientag, who granted the stay pending determination of the musician's application for a temporary injunction, gave opposing attorneys until next Wednesday to submit briefs.

David Ewen, director and editor of the newly formed publishing firm, expressed surprise at Koussevitzky's action. "If Mr. Koussevitzky's contention should prevail," he said, "every publisher who has published any book concerning living people without their consent would be subject to an action for damages for invasion of their private rights."

Conductor's Contentions.

The Russian-born conductor, through his attorney, Henry Root Stern, contended that the publication of the book without his consent was a violation of the State civil rights law; that publication of the photographs in the book also was a violation of that law, and that the biography was libelous and "falsely and wrongfully portrays my life and musical career."

Koussevitzky's complaint contained notice of a $500,000 libel suit against the publishing firm and the author.

In an affidavit, the conductor asserted that he had refused to give Smith any information for the book, declaring that he contemplated publishing his autobiography. Koussevitzky charged that Smith's book "untruthfully and without justification describes me as generally incompetent as a conductor of orchestras, brutal to the musicians in my orchestra, incompetent as an instructor of conducting and a poseur, deficient in musical education and training."

In support of his allegation of incipient libel, Koussevitzky listed sixteen purported excerpts from Smith's book. One of them was alleged to read as follows: "At 50, he really began to learn how to conduct, to learn things about music that a conservatory student is expected to know at 18."

Ewen said that 3,000 of a first printing of 5,000 copies of "Koussevitky" were already in the hands of booksellers, and they were to have gone on sale next Saturday at $4 each. He said 200 copies were already in the hands of reviewers.

"While we, as publishers, may not agree with every phase of Mr. Smith's criticism of Mr. Koussevitzky's musical methods, we believe that his book is not only an unbiased, but even a highly laudatory exposition of a great musical career and is a vital contribution to the literature of musical biography," Ewen said.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

FEB 12 1947

Koussevitzky Says Biography By Moses Smith Is Libelous

NEW YORK—While the Boston Symphony Orchestra was preparing for its appearance in Woolsey Hall at Yale University in New Haven, Conn., last night, the conductor, Dr. Serge Koussevitzky was obtaining a temporary court order restraining publication of a biography by Moses Smith which the conductor asserts "wrongfully portrays my life and musical career."

Leonard Bernstein was on the podium in New Haven while Dr. Koussevitzky was at his home in Brookline, recently returned from a vacation in Florida. Bernstein will conduct in New York tonight.

Supreme Court Justice Bernard L. Shientag, in granting an interim stay pending determination of the musician's application for a preliminary injunction, indicated that the suit would establish a precedent on rights of publishers to publish biographies without the subject's consent. Opposing attorneys were directed to submit briefs next Wednesday.

Notice of a $500,000 suit for libel against Moses Smith, a former Boston music critic who is author of the disputed book, "Koussevitzky," and the publishing concern, Allen, Towne & Heath Inc., was filed in the complaint.

First Publication

The book, which was to have been distributed next Saturday, is the initial publication of the company, organized here last July. David Ewen, its editor and director, expressed "surprise" last night at Mr. Koussevitzky's action and reported that 3000 copies of a first printing of 5000 books had been distributed to booksellers. Howard Chipkin, lawyer and the company's secretary, appeared as defense counsel.

Should the court grant a temporary injunction, Mr. Ewen said "every publisher in the country is in dire danger if he ever published a book about any living person, or for that matter a dead person whose family is alive or mentioned in the book."

Mr. Koussevitzky, through his attorney, Henry Root Stern of Mudge, Stern, Williams & Tucker, listed three points as basis for an injunction. He contended that publication of the book was without his consent and therefore violated Sections 50 and 51 of the State's Civil Rights Law, the "rights of privacy" law.

Publication of photographs in the book also constitute a violation of that law, he charged. Finally, he asserted, the book was libelous and "falsely and wrongfully portrays my life and musical career."

The 72-year-old Russian-born virtuoso, who almost since his advent in Boston 23 years ago has been the subject of adulatory comment in the musical world, set forth in an affidavit that he had declined to give Mr. Smith any information, advising that he planned to publish his autobiography later.

"The said book untruthfully and without justification describes me as generally incompetent as a conductor of orchestras, brutal to the musicians in my orchestra, incompetent as an instructor of conducting and a poseur, deficient in musical education and training," Mr Koussevitzky complained.

He added that he found the book as a whole "not only disparaging but very distinctly damaging, not only to my reputation but to my material resources."

"Furthermore," he continued "this book unjustifiably and untruthfully attacks my integrity as a man and as an artist. It impugns my loyalty and slanders a lifetime of work and devotion to the ideals of music, art and culture in the United States and throughout the world."

Mr. Ewen described the book as "not only an unbiased, but even a highly laudatory exposition of a great musical career." To restrain the right to publish it, he said, would infringe upon the rights of critics in all the arts "to speak honestly and openly about any creative contribution to the culture of our society."

The charge of libel, he went on, was less important than the question whether the rights of critics could be infringed by by prohibiting publication of criticisms without the consent of the subject.

Mr. Smith for almost 20 years was music critic for the Boston American and the Boston Transcript and more recently has been director of the Masterworks division of Columbia Records.

NEW HAVEN, CONN.
REGISTER

FEB 12 1947

MUSIC

Boston Symphony Warmly Received Under Bernstein

It was refreshing to hear a concert of really interesting music, played as well as was the program last night in Woolsey Hall. The Boston Symphony Orchestra, under the direction of Leonard Bernstein, amply lived up to its reputation of being one of the finest orchestras in the world, and Mr. Bernsetin is unquestionably a first rate conductor.

It is unfortunate that the Boston Symphony is one of the few major symphonies in the country that is willing to play works of contemporary composers as well as lesser known works of the great composers of the past. The incessant repetition of the more standard works of the symphonic repertory is neither satisfying musically nor constructive to the musical community in which such a tradition-bound organization functions. Perhaps the recent resignation of Mr. Rodzinski from the New York Philharmonic will stimulate more interest in the public on the question of the proper position of such an organization as a constructive artistic group.

The Brahms Serenade in A major, performed last night by the Boston Symphony, is typical of the great works which are neglected simply because they do not call for the usual full-sized orchestra. It is one of Brahm's most melodic and inspired compositions, and it was given an admirable reading last night by Mr. Bernstein.

The next number on the program was Hindemith's Concerto for Violin and Orchestra, with Ruth Posselt as soloist. Miss Posselt played brilliantly, and the concerto is without doubt worthy of being incorporated into the repertory. It is a major work by one of the finest of modern composers, and its enthusiastic reception last night should have convinced even the most conventional, that "modern music" can be, and is, well received by the public when it is given a chance.

Mr. Bernstein is a good-looking young man, whom it is difficult to accept seriously at first as a conductor. But his reading of the Beethoven A major Symphony last night provided adequate proof of his really great gifts as a conductor. Far from being a merely mechanical reproduction of a standard interpretation of this work, Mr. Bernstein gave a vigorous, youthful, and intelligent performance. One had the feeling that he had something new to present, that there was really something different in his conception of the work which he was communicating to his audience. It is unusual to find in such a young artist this originality, and particularly such a valid point of view musically, but it is the mark of greatness in a performer. There were moments when Mr. Bernstein tended to overemphasize dynamics, and, particularly in the Brahms, to let his fine feeling for rhythm get the better of him. But these are not great faults in otherwise excellent readings.

PORTLAND, ME.
EXPRESS

FEB 12 1947.

Koussevitzky Sues Publishers

New York, Feb. 12. (UP)—The publishers of a forthcoming biography of Conductor Serge Koussevitzky faced a suit today by the Boston director to restrain them from distributing the book and asking for $500,000 damages.

State Supreme Court Justice Bernard L. Shientag granted an interim stay Tuesday to halt distribution of the book, which was to go on sale Saturday, until a hearing could be held on an application for a temporary injunction.

The conductor charged that the biography, written by former Boston Music Critic Moses Smith, a party to the suit, was libelous and an invasion of his civil rights. The action was the first of its kind brought under the New York state civil rights law.

Judge Shientag said the suit would establish a precedent on rights to publish biographies without the subject's consent.

The publishers, Allen, Towne & Heath, said copies of the book already in the hands of booksellers will go on sale Saturday as scheduled but that the restraining order will halt further distribution.

A firm spokesman said the publishers learned with "surprise" of Koussevitzky's suit because they believed the biography was unbiased and highly laudatory of the conductor.

The publishers regarded the charge of libel as less important than the question of whether the rights of critics could be infringed on by prohibiting publication of criticism without the consent of the subject.

WORCESTER, MASS.
GAZETTE

FEB 12 1946

Publishers Face Koussevitzky Suit

NEW YORK, Feb. 12 (UP)—The publishers of a forthcoming biography of Conductor Serge Koussevitzky faced a suit today by the Boston director to restrain them from distributing the book and asking for $500,000 damages.

State Supreme Court Justice Bernard L. Shientag granted an interim stay yesterday to halt distribution of the book, which was to go on sale Saturday, until a hearing could be held on an application for a temporary injunction.

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VARIETY
NEW YORK, N. Y.

FEB 12 1947

Even If It's a Publicity Suit It Raises a Novel Point on Biog's 'Libel'

Test case that will have far-reaching effect in films, radio and legit, a legal puzzler of whether an unauthorized biog can be made of a living person is coming up for decision before the N. Y. state supreme court in a libel suit filed by Serge Koussevitzky against Allen, Towne & Heathe, publishers. Symphony conductor is asking $500,000 damages for libel allegedly contained in biography by Moses Smith, originally scheduled for release Feb. 15 by the publishers. In a preliminary action by N. Y. supreme court Justice Bernard L. Shientag yesterday (Tues.), plaintiff was granted a restraining order putting off the publication date until libel action is settled.

Koussevitsky charges that the book describes him "as generally incompetent as a conductor of orchestras, brutal to the musicians, incompetent as an instructor of conducting, as a poseur, deficient in musical training." Publishers counter with claims that book, though critical, is generally sympathetic to the conductor.

WINSTED, CONN.
CITIZEN

FEB 12 1947

PUBLISHERS FACE KOUSSEVITZKY SUIT DUE TO BIOGRAPHY

New York, Feb. 12—The publishers of a forthcoming biography of Conductor Serge Koussevitzky faced a suit today by the Boston director to restrain them from distributing the book and asking for $500,000 damages.

State Supreme Court Justice Bernard L. Shientag granted an interim stay yesterday to halt distribution of the book, which was to go on sale Saturday, until a hearing could be held on an application for a temporary injunction.

The conductor charged that the biography, written by former Boston Music Critic Moses Smith, a party to the suit, was libelous and an invasion of his civil rights. The action was the first of its kind under the New York state civil rights law.

MANCHESTER, N. H.
LEADER

FEB 12 1947

Koussevitzky Sues Biography Publishers

NEW YORK, Feb. 12—(UP)—The publishers of a forthcoming biography of Conductor Serge Koussevitzky faced a suit today by the Boston director to restrain them from distributing the book and asking for $500,000 damages.

State Supreme Court Justice Bernard L. Shientag granted an interim stay yesterday to halt distribution of the book, which was to go on sale Saturday, until a hearing could be held on an application for a temporary injunction.

The conductor charged that the biography, written by former Boston music critic Moses Smith, a party to the suit, was libelous and an invasion of his civil rights. The action was the first of its kind brought under the New York State Civil Rights Law.

MADISON, WIS.
STATE JOURNAL

FEB 1

TANGLEWOOD PLANS: The Boston Symphony orchestra will increase from nine to 12 the number of concerts it will give this summer at Tanglewood in the Berkshires.

Serge Koussevitzky announced [illegible] the customary [illegible] series of three concerts each [illegible] concerts—one devoted [illegible] of Bach, one [illegible] the third to include [illegible] performance of Beethoven's [illegible] symphony.

The season will open July 13 [illegible] Bach program and close [illegible] of Aug. 10.

The orchestra's summer school, the Berkshire Music center, will open its six-week term at Tanglewood [illegible] and continue through Aug. 10, under the direction of Dr. Koussevitzky, with Aaron Copland as assistant director. As in the past, the faculty of the center will include the principal players of the Boston Symphony orchestra. Instruction will be offered in five departments: orchestral and choral conducting, orchestral playing and chamber music, composition, opera and choral singing, and ensemble playing.

BRIDGEPORT, CONN.
POST

FEB 12 1947

KOUSSEVITZKY HALTS SALE OF BIOGRAPHY

NEW YORK, Feb. 12.—(UP) The publishers of a forthcoming biography of Conductor Serge Koussevitzky faced a suit today by the Boston director to restrain them from distributing the book and asking for $500,000 damages.

State Supreme Court Justice Bernard L. Shientag granted an interim stay yesterday to halt distribution of the book, which was to go on sale Saturday, until a hearing could be held on an application for a temporary injunction.

The conductor charged that the biography, written by former Boston music critic Moses Smith, a party to the suit, was libelous and an invasion of his civil rights. The action was the first of its kind brought under the New York state civil rights law.

This Clipping From
NEW HAVEN, CONN.
JOURNAL-COURIER

FEB 12 1947

Last Night's Concert

By E. C. R.

Boston
Symphony
Orchestra

The second in the series of three additional Woolsey Hall Concert Series under the auspices of the Yale University School of Music was held last night in Woolsey Hall, when the Boston Symphony Orchestra, conducted by Leonard Bernstein, was heard.

Mr. Bernstein proved himself to be a most capable director, entering into the spirit of the program with complete understanding, honest and sincere musicianship. It was obvious from the start that he felt deeply and personally a human quality in the music. Woolsey Hall was packed to overflowing to hear this great orchestra and pay tribute to it and to this conductor who was making his first appearance here in New Haven. This great composer-director has studied under Serge Koussevitzky and did this great conductor justice as a substitute for him. For indeed he had many of Kousevitzky's own dynamic mannerism, facial expressions and nuances.

The program opened with Serenades in A Major by Brahms, unique in that the omission of the violins with their high clear voices did not keep these numbers from being definitely symphonic in style and pattern. Softer and richer tones were effected by the use of just the wind instruments, violas, cellos and double basses. It was apparent throughout the entire number that this was written in a most happy and contented time in the life of this great composer. Its melody was good humored, delicate and delightfully gentle.

In the second number, Concerto for Violin and Orchestra by Hindemith, Miss Ruth Posselt, violinist, scored a triumph. She was a delight to the eye as well as to the ear—a very complete combination of natural talent and youth. Streamlined architecture and forthrightness are characteristics of Hindemith's music.

He has been accused of dryness because of preoccupation with form; however, his ideas are original and abundant, and this Concerto was no exception. In the second movement the clarinet solo took the solo theme as the violinist wove in obligato; while in the Finale the orchestra set the pace with a few lively dance-like measures which Miss Posselt took up, while the wood winds gave a light rhythmic tempo suggestive of the opening. The soloist carried the burden of interest, bringing the climax about triumphantly.

After intermission the best part of the program was presented in Beethoven's Symphony No. 7 in a Major, Op. 92. Before writing this symphony, Beethoven developed a broader vision and surer musicianship than any of his earlier works had showed. It might be called a Dance Symphony, not because it makes use of actual dance forms but because it has a continuous spirit of rhythmic regularity that makes it irresistible, and it has been called "the apothesis of rhythm," and this description is justified by the animated vitality of at least three of its movements. There is a long slow introduction which promises later rhythmic liveliness that is to follow. The dance gets under way and the second melody follows at top speed, followed by a syncopated pattern in the bass, always on the same notes, while the violins sing innocently above. The second movement has something of the spirit and outline of the Rondo, in which two or more melodies alternate, with the accompaniment in triplets while the bass still hammers at the original rhythmic pattern. The third movement is faster than a minuet. The Finale begins with two exclamations which evidence the Irish music upon which Beethoven was working at the time this Symphony was written. The main dance tune keeps whirling, leaping and twisting, bringing to a close this great symphonic masterpiece.

The third and concluding concert in this additional series will be held April 8th when the duo-pianists, Vronsky and Babin, will be heard.

BUFFALO, N. Y.
NEWS

FEB 12 1947

KOUSSEVITZKY SUES TO BAR BIOGRAPHY

BUFFALO EVENING NEWS New York Bureau.

NEW YORK, Feb. 12. — Sergei Koussevitzky, conductor of the Boston Symphony Orchestra, brought suit in the New York Supreme Court Tuesday to restrain a publishing firm from bringing out an unauthorized biography of himself, on the ground that it was an invasion of his civil rights.

"If Mr. Koussevitzky's contention should prevail," said the defendant firm, Allen, Towne & Heath Inc. "every publisher who has published any book concerning living people without their consent would be subject to an action for damages for invasion of their private rights.'

Justice Bernard L. Shientag Tuesday restrained the firm from publishing the book pending his decision on an application for a temporary injunction.

The conductor charged that the biography was an attempt to exploit his personality commercially and might cut into the market for his proposed autobiography; that it contained false statements.

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

FEB 12 1947

Court Halts Sale Of Koussevitsky Biography

NEW YORK, (U.P.)—The publishers of a forthcoming biography of Conductor Serge Koussevitzky faced a suit today by the Boston director to restrain them from distributing the book and asking for $500,000 damages.

State Supreme Court Justice Bernard L. Shientag granted an interim stay yesterday to halt distribution of the book, which was to go on sale Saturday, until a hearing could be held on an application for a temporary injunction.

The conductor charged that the biography, written by former music critic, Moses Smith, a party to the suit, was libelous and an invasion of his civil rights. The action was the first of its kind brought under the New York state civil rights law.

Omaha, Neb.
Morn Herald
2-12-47

Conductor Has Book Distribution Halted

New York (U.P.)—Serge Koussevitzky, Boston Symphony Orchestra conductor who has sued a publishing form for 400 thousand dollars damages on the grounds that a new biography of him was libelous, Tuesday won a court order restraining distribution of the book.

State Supreme Court Justice Bernard Shientag said that the suit would establish a precedent on rights of publishers to publish biographies without the subject's consent.

SAN FRANCISCO, CALIF.
CHRONICLE

FEB 12 1947

Court Bans Koussevitzky Biography

NEW YORK, Feb. 11 (U.P.)—Serge Koussevitzky, Boston symphony orchestra conductor who has sued a publishing firm for $400,000 damages on the grounds a new biography of his was libelous, today won a court order restraining distribution of the book.

State Supreme Court Justice Bernard Shientag, who granted the restraining order, said the suit would establish a precedent on rights of publishers to publish biographies without the subject's consent.

Koussevitzky has charged that the book, written by Boston Music Critic Moses Smith, was unauthorized and therefore in violation of his civil rights. He also charged he was libeled by statements in the biography.

His suit was brought against Allen, Towne and Heath, publishing firm, which had scheduled the book for sale on Saturday.

The firm said copies of the books already in the hands of booksellers will go on sale that day, but the restraining order will halt further distribution.

PROVIDENCE, R. I.
BULLETIN

FEB 12 1947

Koussevitsky Fights Book

Famous Conductor Files Suit Against Writer of Biography

Serge Koussevitsky, famed Boston Symphony Orchestra conductor long admired by Providence music lovers, has sought an injunction in New York against publication and distribution of "Koussevitsky," a biography, and has filed notice of a $500,000 suit for libel against the author and publishers.

In Supreme Court in New York yesterday Justice Bernard L. Shientag granted an interim stay against the publishing firm of Allen, Towne & Heath, Inc., pending a decision on the application of Koussevitsky's attorney for a temporary injunction. Both sides were given until next Wednesday to file briefs.

Koussevitsky contends that the book, by Moses Smith, music critic for the now defunct Boston Transcript and later for the Boston American over a period of 20 years, falsely and wrongfully portrays his life and musical career, and that its publication would do him irreparable harm.

Under Civil Rights Law

His action was brought under the New York civil rights law, which prohibits any company from using "for the purposes of trade, the name, portrait or picture of any living person without having first obtained the written consent of such person." It is the first such action under the law.

Koussevitsky declared that he had declined to give Smith any information and had advised Smith that he intended to publish his autobiography later.

Justice Shientag indicated that the suit would establish a precedent.

In his affidavit the noted conductor declared that "the said book untruthfully and without justification describes me as generally incompetent as a conductor of orchestras, brutal to the musicians in my orchestra, incompetent as an instructor of conducting and a poseur, deficient in musical education and training....

"Attacks Integrity"

"Furthermore," he said, "this book unjustifiably and untruthfully attacks my integrity as a man and as an artist. It impugns my loyalty and slanders a lifetime of work and devotion to the ideals of music, art and culture in the United States and throughout the world."

He asserted that general release of the book would cause damage impossible to measure in an action at law.

A spokesman for the publisher characterized the book as an unbiased and laudatory exposition of a great musical career and said that restraining the right to publish it would infringe upon the rights of critics in all the arts "to speak honestly and openly about any creative contribution to the culture of our society."

He said that 200 copies of the book are in the hands of reviewers, and 3000 others of a first edition of 5000 are in the possession of booksellers. The book is the first publication of the company, formed last Summer to specialize in literature on music.

THE BOSTON DAILY GLOBE—SATURDAY, FEBRUARY 1,

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

By CYRUS DURGIN

Leonard Bernstein is back as guest conductor of the Boston Symphony Orchestra, and his program for the week includes one of the great—if still disputed—masterpieces of this century: "Le Sacre du Printemps," by Igor Stravinsky. The other numbers are Gluck's Overture to "Alceste" (in the edition of Felix Weingartner), and Beethoven's Seventh Symphony.

The exceptional talents of young Mr. Bernstein are still undergoing development and refinement on the evidence of his performances yesterday. He still prefers to work without a baton, and, as in the Beethoven Symphony, without a score before him when he feels that is proper. He still naturally shows the resilient vigor of youth, but he also showed, especially in Beethoven, an authority both of style and interpretation which he has not had before to such a degree.

I could not help feeling, through the course of the Seventh Symphony, that perhaps a good deal of Beethoven, this symphony included, is perhaps more young than old men's music. While there were a few places in the last movement that were a bit raw, and while that surging dance rhythm seemed to run away with him (as it often does with more experienced conductors), I nevertheless felt that his Beethoven touches the fundamentals of expression.

Everything "sang," and in the fast movements everything "danced"; most of the time the texture was clear and the sound evenly balanced. He avoided the tempting pitfall of making the allegretto either too fast or too slow; the trio of the scherzo was retarded just enough for contrast, but it never dragged. His Gluck had the right tempo and interpretive approach. (A less discerning man would have borne down more heavily on those three trombones which lend such weight of drama to the score.)

But it was in "Le Sacre du Printemps," that fiendishly difficult work, with tricky rhythms, changing metrical signatures and irregular accents that Mr. Bernstein really showed his technical mettle. Here there was no question of surface refinement or polish of sound; what mattered was the insistent rhythm, the proper speed and the force of accents. Mr. Bernstein came through handsomely, and his performance had a "bite" not only appropriate but which added an extra thrill to music that, paradoxically, represents a peak of intellectual organization and an extreme of primitive, even visceral feeling.

Although I did not observe everyone in the hall, my eyes being glued to Stravinsky's score, I did not see anyone walk out on the grinding dissonances of "Le Sacre du Printemps." In fact, some of the older subscribers were heard to express delight with what was once considered a tonal nightmare. Evidently time will fix everything. Hurray!

NEW YORK, N. Y.
WORLD-TELEGRAM

FEB 12 1947

Koussevitzky Halts Biography Publication

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, obtained a temporary court order today restraining publication of a book which he said "falsely and wrongfully portrays my life and musical career."

The book, "Koussevitzky," was written by Moses Smith. Mr. Smith, Allen, Towne and Heath, Inc., publishers, and the Arco Publishing Co., distributors, were named as defendants.

[98]

This Clipping From
NEW YORK, N. Y.
TIMES

FEB 12 1947

KOUSSEVITSKY GETS WRIT AGAINST BOOK

Temporary Stay Granted on Conductor's Complaint That Biography Is Libelous

On the ground that a new biography of him is libelous and violates his privacy, Serge Koussevitzky, Boston Symphony Orchestra conductor, won a court order yesterday restraining publication restraining publication and distribution of the book.

Supreme Court Justice Bernard L. Shientag, in granting an interim stay pending determination of the musician's application for a preliminary injunction, indicated that the suit would establish a precedent on rights of publishers to publish biographies without the subject's consent. Opposing attorneys were directed to submit briefs next Wednesday.

Notice of a $500,000 suit for libel against Moses Smith, a Boston music critic who is author of the disputed book, "Koussevitzky," and the publishing concern, Allen, Towne & Heath, Inc., was filed in the complaint.

Concern's First Publication

The book, which was to have been distributed next Saturday, is the initial publication of the company, organized here last July. David Ewen, its editor and director, expressed "surprise" last night at Mr. Koussevitzky's action and reported that 3,000 copies of a first printing of 5,000 books had been distributed to booksellers. Howard Chipkin, lawyer and the company's secretary, appeared as defense counsel.

Should the court grant a temporary injunction, Mr. Ewen said "every publisher in the country in dire danger if he ever publish a book about any living person, for that matter a dead perso whose family is alive or mentioned in the book."

Mr. Koussevitzky, through his attorney, Henry Root Stern of Mudge, Stern, Williams & Tucker, listed three points as basis for an injunction. He contended that publication of the book was without his consent and therefore violated Sections 50 and 51 of the State's Civil Rights Law, the "rights of privacy" law.

Publication of photographs in the book also constituts a violation of that law, he charged. Finally, he asserted, the book was libelous and "falsely and wrongfully portrays my life and musical career."

The 72-year-old Russian-born virtuoso, who almost since his advent in Boston twenty-three years ago has been the subject of adulatory comment in the musical world, set forth in an affidavit that he had declined to give Mr. Smith any information, advising that he planned to publish his autobiography later.

"The said book untruthfully and without justification describes me as generally incompetent as a conductor of orchestras, brutal to the musicians in my orchestra, incompetent as an instructor of conducting and a poseur, deficient in musical education and training," Mr. Koussevitzky complained.

Reputation Seen Damaged

He added that he found the book as a whole "not only disparaging but very distinctly damaging, not only to my reputation but to my material resources."

"Furthermore," he continued, "this book unjustifiably and untruthfully attacks my integrity as a man and as an artist. It impugns my loyalty and slanders a lifetime of work and devotion to the ideals of music, art and culture in the United States and throughout the world."

Mr. Ewen described the book as "not only an unbiased, but even a highly laudatory exposition of a great musical career." To restrain the right to publish it, he said, would infringe upon the rights of critics in all the arts "to speak honestly and openly about any creative contribution to the culture of our society."

The charge of libel, he went on, was less important than the question whether the rights of critics could be infringed on by prohibiting publication of criticisms without the consent of the subject.

Mr. Smith for almost twenty years was music critic for The Boston American and The Boston Transcript and more recently has been director of the Masterworks Division of Columbia Records.

NEW YORK, N. Y.
HERALD TRIBUNE

FEB 12 1947

Koussevitzky Sues Publisher Of Book on Him

Would Halt Unauthorized Biography Not Yet Out; Book Trade Concerned

Sergei Koussevitzky, conductor of the Boston Symphony Orchestra, brought suit in the New York Supreme Court yesterday to restrain a publishing firm from bringing out an unauthorized biography of himself, on the ground that it was an invasion f his civil rights.

The action was the first of its kind brought under the state civil rights law and, in the judgment of all concerned, has wide implication for the publishing business. "If Mr. Koussevitzky's contention should prevail," said the defendant firm, Allen, Towne & Heath, Inc., 1 Madison Avenue, "every publisher who has published any book concerning living people without their consent would be subject to an action for damages for invasion of their private rights."

At a preliminary hearing yesterday, Justice Bernard L. Shientag granted the conductor an nterim stay, restraining the firm from publishing or distributing the book, which is titled simply "Koussevitzky," pending his decision on an application for a temporary injunction. He gave both sides until next Wednesday to file supporting briefs.

Saturday Was Sale Date

The book, written by Moses Smith, former music critic for Boston newspapers, was to have gone on sale Saturday at $4 a copy. David Ewen, director and editor of tne publishing house, said 200 copies were already in the hands of reviewers and 3,000 copies of the first edition of 5,000 were in the hands of booksellers.

To obtain the stay, Mr. Koussevitzky posted a $5,000 bond to protect the publisher from possible damages growing out of the action.

In his complaint, the seventy-two-year old conductor charged that the biography was, in effect, an attempt to exploit his personality commercially and might cut into the market for his proposed autobiography; that it contained false and misleading statements and that its publication would do him irreparable harm.

He cited the civil rights statute, which prohibits any firm from using "for the purposes of trade, the name, portrait or picture of any living person without having first obtained the written consent of such person."

Quotes From Book

The book, he charged, "untruthfully and without justification describes me as generally incompetent as a conductor of orchestras, brutal to the musicians in my orchestra, incompetent as an instructor of conducting, and a poseur, deficient in musical education and training."

Mr. Koussevitzky, who obtained an advance copy of the volume through a friend, then cited sixteen excerpts in support of his allegation of incipient libel. One of them, on page 352, was alleged to read as follows: "At fifty, he really began to learn how to conduct, to learn things about music that a conservatory student is expected to know at eighteen."

"If," the complaint continued, "the general release of the said book to the public is permitted, the damage will be impossible to measure in an action at law and will be irreparable. I am informed and believe the defendants are irresponsible financially and will not be able to respond in damages."

Mr. Koussevitzky has conducted the Boston Symphony since 1924, when he arrived in this country. For nearly twenty of those years, according to his publisher, Mr. Smith served as music critic of "The Boston Transcript" and "The Boston American."

The firm of Allen, Towne & Heath was formed last August to specialize in books on musical subjects and the projected "Koussevitzky" is its first publication.

'While we, as publishers," said Mr. Ewen, "may not agree with every phase of Mr. Smith's criticism of Mr. Koussevitzky's musical methods, we believe that his book is not only an unbiased, but even a highly laudatory exposition of a great musical career and is a vital contribution to the literature of musical biography."

BROCKTON, MASS.
ENTERPRISE

FEB 13 1947

Mr. Koussevitzky's Biography.

THE sane Russian who is the leader of New England's
perior band, the Boston Symphony Orchestra, has gi
the courts of New York a question as difficult to ans
as any pitched to Information Please, airway citade
knowledge.

A Boston music critic did a biography of Serge Kou
vitzky. Publishers say it is unbiased, even laudatory.
Koussevitzky's judgment of the book is less favorable; he
it libelous and sues for $400,000.

Justice Shientag of the New York Supreme court i
a restraint order against distribution of the book, pending
ther litigation; also judicial decisions on the right to pu
biographies without the consent of the person of who
biographer writes.

Biographies of living persons seldom possess histor
ue. They are not revealing, hence not a true portrait. I
after reading a couple of biographies of Gen. Eisenhow
intelligent reader is disappointed . . . the general is too
George Washington of the cherry tree to be human.

Could be, of course, this is how Leader-of-the-Band
sevitzky feels about his biography, but, not having
Main street wouldn't know.

NEW YORK, N. Y.
POST

FEB 13 1947

Leonard Bernstein With Bostonians

By HARRIETT JOHNSON

New Yorkers who attend the Boston Symphony concerts in Carnegie Hall have become accustomed for the last 23 years to think of the ensemble and Serge Koussevitzky, its conductor, as one. With the exception of a portion of a single concert when Tauno Hannikainen conducted a work by his fellow countryman, Sibelius, last night's event with Leonard Bernstein on the podium was the first to break the precedent.

The young maestro who was in the swing of things with his shoulders, legs, arms, etc., along with his head, made the orchestra sound virile and exciting if at the same different from the effect with its distingushed musical director. His program consisted of two major works, Schubert's Symphony in C Major, No. 7, and Stravinsky's apotheosis of the spirit of primitive man, "Le Sacre du Printemps."

WHITE PLAINS, N.
WESTCHESTER WOM
2/13/47

BOSTON SYMPHON
REOPENS CENTER

The County Center audito
closed for over a year, will h
gala reopening tonight when
Julian Olney presents the B
Symphony Orchestra in its
Westchester appearance this se
This will mark the 14th season
Olney concerts.

The orchestra has been direc
by Serge Koussevitsky for 23 yea
Leonard Bernstein, young compos
and conductor, will be guest co
ductor.

The program will open with Serenate No. 1 in A Major by Brahms, in four movements, followed by Beethoven's Overture to "Lenore." Following intermission, the orchestra will play four movements of Schubert's Symphony in C Major.

NEW YORK, N. Y.
PM

FEB 13 1947

Koussevitzky Tries to Muzzle PM

Here is a letter PM has received from Mudge, Stern, Williams and Tucker, attorneys for Serge Koussevitzky, the well-known orchestra conductor:

SERGE KOUSSEVITZKY VS. ALLEN, TOWNE & HEATH, INC., ARCO PUBLISHING COMPANY, INC., AND MOSES SMITH.

Dear Sirs:

We are attorneys for Dr. Serge Koussevitzky, who is the plaintiff in the above entitled action pending in the Supreme Court of the State of New York for the County of New York for an injunction restraining publication and distribution of an alleged biography written by Moses Smith entitled "Koussevitzky," in course of publication by Allen, Towne & Heath, Inc., and to be distributed by Arco Publishing Company, Inc., and for damages on the ground that said book is libelous and seriously detrimental to Dr. Koussevitzky's reputation and property interests, and also on the ground that it and the pictures therein contained are in violation of his rights under Section 50 and 51 of the New York Civil Rights Law.

Upon application of the plaintiff today Mr. Justice Shientag has signed and caused to be entered an order restraining the defendants, their agents and representatives

"from publishing or distributing or causing the publication or distribution or advancing the release date for public sale of the book written by the defendant, Moses Smith, and entitled 'Koussevitzky,' including the jacket advertisement in which the covers of said book are enfolded, or any excerpts or portions of said book in any language or in any country until the entry of an order upon the decision of this Court on said application for a preliminary injunction."

We have been informed that an advance copy of said book has been sent to you by the defendants, or some of them, and that you intend to publish a review of same at an early date. On behalf of our client we are therefore advising you that you will publish any such review at your peril and risk, and that in such case Dr. Koussevitzky will hold you strictly accountable for any damage which he may sustain.

Kindly acknowledge receipt of this letter.

RICHMOND, VA.
TIMES DISPATCH

FEB 13 1947

Conductor Obtains Book Release Delay

NEW YORK, Feb. 12—(AP)—Serge Koussevitzky, who plans to write his autobiography some day, has obtained a temporary court order holding up the release, scheduled for Saturday, of a book about the conductor by Moses Smith.

In his petition to the State Supreme Court, the conductor of the Boston Symphony Orchestra contended that Smith's book, "Koussevitzky," "falsely and wrongfully portrays my life and musical career."

He said he declined several years ago to give Smith information about himself, explaining he planned to publish his autobiography later.

ATLANTA, GA.
CONSTITUTION

FEB 13 1947

Koussevitzky Halts Biography Release

NEW YORK, Feb. 12—(AP)—Serge Koussevitzky, who plans to write his autobiography some day, has obtained a temporary court order holding up the release, scheduled for Saturday, of a book about the conductor by Moses Smith.

In his petition to the State Supreme Court, the conductor of the Boston Symphony Orchestra contended that Smith's book, "Koussevitzky," "falsely and wrongfully portrays my life and musical career."

He said he declined several years ago to give Smith information about himself, explaining he planned to publish his autobiography later.

Named defendants with Smith were Allen, Town & Heath, Inc., publishers, and the Arco Publishing Company, Inc., distributors.

BALTIMORE, MD.
MORNING SUN

1947

cisions by his subordinates.

Koussevitzky Holds Up Smith's Book About Him

New York, Feb. 12 (AP)—Serge Koussevitzky, who plans to write his autobiography some day, has obtained a temporary court order holding up the release, scheduled for Saturday, of a book about the conductor by Moses Smith.

In his petition to the State Supreme Court, the conductor of the Boston Symphony Orchestra contended that Smith's book, "Koussevitzky," "falsely and wrongfully portrays my life and musical career."

He said he declined several years ago to give Smith information about himself, explaining he planned to publish his autobiography later.

Named defendants with Smith were Allen, Town and Heath, Inc., publishers, and the Arco Fublishing Company, Inc., distributors.

Worse and more of it — Tod

New York (Continued)

PM, THURSDAY, FEBRUARY 13, 1947

Koussevitzky Tries to Muzzle PM

Here is a letter PM has received from Mudge, Stern, Williams and Tucker, attorneys for Serge Koussevitzky, the well-known orchestra conductor:

SERGE KOUSSEVITZKY vs. ALLEN, TOWNE & HEATH, INC., ARCO PUBLISHING COMPANY, INC., AND MOSES SMITH.

Dear Sirs:

We are attorneys for Dr. Serge Koussevitzky, who is the plaintiff in the above entitled action pending in the Supreme Court of the State of New York for the County of New York for an injunction restraining publication and distribution of an alleged biography written by Moses Smith entitled "Koussevitzky," in course of publication by Allen, Towne & Heath, Inc., and to be distributed by Arco Publishing Company, Inc., and for damages on the ground that said book is libelous and seriously detrimental to Dr. Koussevitzky's reputation and property interests, and also on the ground that it and the pictures therein contained are in violation of his rights under Section 50 and 51 of the New York Civil Rights Law.

Upon application of the plaintiff today Mr. Justice Shientag has signed and caused to be entered an order restraining the defendants, their agents and representatives

"from publishing or distributing or causing the publication or distribution or advancing the release date for public sale of the book written by the defendant, Moses Smith, and entitled 'Koussevitzky,' including the jacket advertisement in which the covers of said book are enfolded, or any excerpts or portions of said book in any language or in any country until the entry of an order upon the decision of this Court on said application for a preliminary injunction."

We have been informed that an advance copy of said book has been sent to you by the defendants, or some of them, and that you intend to publish a review of same at an early date. On behalf of our client we are therefore advising you that you will publish any such review at your peril and risk, and that in such case Dr. Koussevitzky will hold you strictly accountable for any damage which he may sustain.

Kindly acknowledge receipt of this letter.

AN EDITORIAL

Whose Civil Rights, Koussy?

In the columns above we print a report of a letter from Messrs. Mudge, Stern, Williams & Tucker, attorneys for Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

Koussevitzky has Messrs. Mudge, Stern, Williams & Tucker obtaining a court order to restrain publication of a book about him on the ground that the book is libelous and violates his rights under the New York Civil Rights Law, which forbids the use of an individual's name for purposes of trade or advertising.

And, as if that were not enough, he has Messrs. Mudge, etc., writing PM—and, we presume, other newspapers—warning "that you will publish any such review (of the book about Koussevitzky) at your peril and risk, and that in such case Dr. Koussevitzky will hold you strictly accountable for any damage which he may sustain."

To that we say, "Whoa, Koussevitzky!"

The whole business of obtaining injunctions to prevent the publication of anything is very dangerous business, a threat to the civil rights of all of us, not just those of baton-waving Dr. Koussevitzky. American courts have been very sparing about the issuance of injunctions to prevent the publication of allegedly libelous matter. They have weighed the possible injury to the individual claiming to be libelled against the threat to free speech, and they have generally refused the injunction. The attitude has been, "Let them publish what they see fit. If it is libellous, sue for damages, and if the libel is serious enough, the state can prosecute criminally."

Had Koussevitzky's complaint against the publishers been based only on alleged libel, the chances are he would never have gotten the preliminary restraining order. The restraining order is probably based on the alleged invasion of his right of privacy under the Civil Rights Law, which is meant to protect against the use of names or pictures for purposes of trade and advertising and has not hitherto been applied to a biography in this state.

The restraining order is certainly unusual, but it was issued by Justice Sheintag, one of the ablest judges on the bench today; and it is purely a preliminary order which will come up for full argument next week, when all the issues can be thrashed out in open court.

But the letter from Koussevitzky's attorneys to PM is something else. To them—and to Koussevitzky—the editors of PM say only this:

PM will be guided in what it prints by journalistic integrity and the judgment of its editors as to what is worth printing. If that judgment calls for a review of the book about Dr. Koussevitzky which he doesn't like, the book will be reviewed in PM. And if the doctor feels the review libels him or violates his civil rights, he is at liberty to sue PM. PM also has civil rights.

RICHARD G. GREEN, *for the Editors of PM.*

This Clipping From
NEW YORK, N. Y.
SUN

FEB 13 1947

BERNSTEIN LEADS BOSTON SYMPHONY

By IRVING KOLODIN.

A singular honor came to Leonard Bernstein in Carnegie Hall last night when he appeared to lead the first of two concerts by the Boston Symphony during its current visit to New York. Not only is it difficult to recall when another conductor than Serge Koussevitzky led the orchestra here, but it is even more difficult to recall when such an opportunity had gone to a musician of American birth.

So, it was an historic occasion, though Bernstein's choice of the C major symphony of Schubert for the first half of his program did not reveal any special sympathy for this great work. The interpretation was technically clean, and it had momentum; but any number of fine points in the pacing of the music were overlooked, the range of dynamics rarely had the breadth to grant Schubert all the meaning he intended, and Bernstein communicated little of the work's profundity to me. Schubert requires freedom and flexibility no less than Chopin, but the leader compressed him in a straitjacket of time beating and mathematical formula.

For a few details: The first allegro got under way too quickly, with the result that the accelerated tempo indicated later was much too fast. Schubert's use of the trombones in this score as more powerful allies of the French horn was not respected in the brassy sound Bernstein drew from them. Finally, the energy he applied to the orchestra roughened its normal tone more than a little, without any compensating gain in emotional fervor. In sum, this work of Schubert at 31 has an oldness of mind that Bernstein at 29 does not yet comprehend.

Stravinsky's "Sacre."

It was followed by Stravinsky's "Sacre du Printemps," a warhorse of another color, and one much more responsive to Bernstein's whip. As well as possessing the secret of its rhythmic complexities and the technic to convey it to the orchestra, Bernstein has a sense of the poetry and the tenderness which Stravinsky—master that he is—invoked as balance to the barbaric power that first offended the sensitive.

That power was communicated with superlative energy by the orchestra in this performance, but to Bernstein's credit, only as a factor in the drama created by Stravinsky, not its one unremitting theme. The "Ritual of the Ancestors" was delivered with especial sensitivity, suggesting that as well as being a rugged people, Stravinsky's primitives had a normal complement of emotions. The upheaval of the "Dance of the Earth" and the "Sacrificial Dance" (which conclude the first and second sections of the work) were superb in their strength and orchestral execution. Among the audience was Serge Koussevitzky, applauding his protege with enthusiasm.

EASTON, PA.
EXPRESS

FEB 13 1947

Koussevitzky In Court

Sergei Koussevitzky, world-renowned conductor of the topnotch Boston Symphony, is currently bolstering the old tradition that an artist outside his natural element is apt to be a fumbler. What he is doing is suing to prevent distribution of a biography of himself, on the ground that such distribution would violate his civil rights and possibly reduce sales of his planned autobiography.

Koussevitzky bases his suit on New York State's civil rights law which prohibits the use by any firm "for the purposes of trade, the name, portrait or picture of any living person without having first obtained the written consent of such person."

The need for such a law as applied to advertising is obvious, but applying it to publishing would turn the publishing world upside down. Applied to newspapers, it could prevent the publication of anything uncomplimentary about anyone without the consent of that person, who might be Public Enemy No. 1.

What the law means is up to the courts, but it is patent that if it means what Koussevitzky says it does, it should be changed.

In the meantime Koussevitzky, generally hailed as one of the top conductors of his age, is falling into the error of those who unreasonably attempt suppression and defeat their own ends.

Without this suit, Moses Smith's book, "Koussevitzky," might not have made much of a splash. With things as they are, thousands of otherwise apathetic readers will chuckle over the report that the book says: "At fifty, he really began to learn how to conduct, to learn things about music that a conservatory student is expected to know at eighteen."

This Clipping From
WORCESTER, MASS.
TELEGRAM

FEB 13 1947

Unauthorized Biographies

There is apparently consternation in the world of the book publishers as the result of the suit by Sergei Koussevitsky, conductor of the Boston Symphony, against a publishing firm which was planning to release soon an unauthorized biography of the conductor. The book publishers are fearful that success of the suit might mean that henceforth publishers would not be allowed to bring out biographies of living personalities without their consent, and this would be a blow to the book trade.

Mr. Koussevitsky, who has already won an interim injunction, objects to the book, "Koussevitsky," because he says it is an attempt to exploit his personality, an invasion of his civil rights, and would cut into the market for his own autobiography which he hopes to publish. Besides, the conductor says, the book contains some libelous statements which would do him irreparable harm.

If the book does indeed libel the conductor, he is free, of course, to seek recourse under the laws of libel. It remains to be seen, however, whether Mr. Koussevitsky will have a tenable case on the other grounds. Certain people, it would seem, do become public personalities by virtue of their position or accomplishments in life, and the public is usually interested in these personalities. The biographer and the writer of the personality sketch have long made free use of such personalities, without permission from the subjects to write about them.

A decision in favor of Mr. Koussevitsky would have far-reaching consequences. The public would expect to have only authorized biographies, and naturally such biographies would be only about as good as the campaign biographies which are issued by Presidential candidates at election time. Magazines and newspapers would thus be barred against the publication of unauthorized biographies or personality sketches. Such a situation would represent a definite infringement on the traditional principle of freedom of the press.

NEW YORK, N. Y.
JOURNAL AMERICAN

FEB 13 1947

Bostonians At Carnegie

By MILES KASTENDIECK.

Leonard Bernstein put himself on a spot in Carnegie Hall last night. As guest conductor of the Boston Symphony, he tackled a program that would floor more experienced conductors than he. It was a courageous undertaking, but he would have been wiser not to have done it.

There is no questioning his talent. He has scads of it. This was primarily a problem of maturity. The very thing both Schubert's Seventh Symphony and Stravinsky's "Sacre du Printemps" demand, he could not give. That is maturity of concept and of experience.

Both performances were technically sound; both were clearly executed. Neither of them gave the listener much emotionally; neither had the cohesive element to bring the music all together. That [illegible] intensity that comes from having lived was not there to enkindle the performances.

The story of the Stravinsky was somewhat different. The music was more akin to Bernstein's temperament and times [illegible] effects that were arresting

NEW YORK, N. Y.
WORLD-TELEGRAM

FEB 13 1947

Music

Batonless Bernstein And Bostonians Score

By ROBERT BAGAR

The Boston Symphony Orchestra came to town with a guest conductor last night. It was our old young friend Leonard Bernstein, who brought with him to Carnegie Hall two works — the "symphony of heavenly length," C major, No. 7, by Schubert, and the long, but hellish (to play), "Sacre du Printemps" by Stravinsky.

Of the two performances, before a large and cordial audience, this reviewer liked better by far that of the Stravinsky. This composition, with its flossy rhythmic devices, the extraordinary modern orchestration, the teeth-rasping sequences, the piled-up energy which suddenly breaks loose, the instantaneous contrasts, is still, after more than three decades, exciting and novel.

There is nobody who can compose like that now, excepting, perhaps, Honegger. There is not even Stravinsky, apparently, for he seems to be getting more and more mental. It would not be at all surprising, in fact, if one day he should deliver himself of a "metamental" or even a "metaspiritual" composition to match the metaphysical ones he has been concerned with of late. And there, if anybody cares, are a couple of ideas.

As suggested previously, the "Sacre" is one lulu of a score to play. To perform it not one conductor, but a half dozen or so should be de rigeur, what with the quicksilver change of tempo and rhythm and the juxtaposition of snaggy rhythms against snaggy rhythms. The complications in this living, writhing body of music are enormous, to say the least, but the patient is doing quite nicely at 34.

Something Added?

One always takes quite a chance, listening to almost any modern orchestral music, to say that all the notes are being played. How can one tell? And, really what difference would it make, if a few went awry? So, while Mr. Bernstein was truly wonderful in handling all the difficulties of the score, he may have let a good deal of it get away, for all one knows. Nobody was the wiser. I even had the curious thought, for instance, that some notes were added, here and there, by too eager instruments. But I won't swear to it, because after all, that sometimes happens in simpler music.

The Schubert big C major symphony was lacking drive, oddly enough, in most of the second and third movements. Mr. Bernstein's rendering gave the first movement too much tension. It was overtaut, though all of its sections were clear in proportion to each other. At any rate, the finale went very smoothly, for the most part. The young batonist—who conducts without a baton—was enthusiastically received when the concert ended.

Today's Calendar.

Concerts.

CARNEGIE HALL—Philharmonic-Symphony Orchestra, Bruno Walter, conductor. (8:45 p.m.)

CARNEGIE CHAMBER MUSIC HALL—Mary Brawley, mezzo-soprano, and Mae Melville, soprano. (8:30 p.m.)

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Feb 13

MUSIC

By VIRGIL THOMSON

BOSTON SYMPHONY ORCHESTRA, Leonard Bernstein, conductor. Heard last night at Carnegie Hall. The program:
Symphony No. 7 in C major........Schubert
"Le Sacre du Printemps"..........Stravinsky

Leonard Bernstein

Guest conductor of the Boston Symphony Orchestra

You Can Listen to Him

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The work does not stand much interpretative tinkering, as a matter of fact. The more rigid its beat the greater its expressive power. What it needs is clean rhythm, clean tonal balances and understanding. Its subject, human sacrifice, is too grand and terrible to require the aid of personal posturing. And Mr. Bernstein, often a sinner in that regard, gave it none. If he did not extract from the score one-tenth of the detailed refinement that older hands at it do—conductors like Monteux and Ansermet and Désormière—he nevertheless got the rhythm right and made the meaning more clear than usual. One felt that he loved the music, understood it and submitted his will in all modesty to its relentless discipline.

* * *

The work is not a clear masterpiece, like the same composer's "Petrouchka"; but it is more original. It cuts farther below the surface of musical convention, goes straight to the heart of the whole stylistic problem of Romantism, comes out both deeply expressive and completely impersonal. Its complex rhythmic interest, its high harmonic tension and its rigid orchestral textures are justly famous. Its patent of mobility, however, lies in the extreme beauty of its melodic material. Partly Russian folklore and partly inventions in the same manner, its themes are short, diatonic and narrow. They rarely cover a larger range than the perfect fifth. They are as plain as granite and as resistant to time. If the work did not lose intensity in the early part of its second half, it would be the solidest single monument of musical art our century has erected. Just possibly it is that in spite of everything.

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NEW YORK, N.Y.
TIMES

FEB 13 1947

CONDUCTS CONCERT

Leonard Bernstein

BERNSTEIN LEADS BOSTON SYMPHONY

As Guest on Podium Here, He Presents Major Works by Schubert and Stravinsky

By OLIN DOWNES

Music is completely a psychological thing. The fact is nowhere more evident than in the wholly invisible relations which exist between a conductor, the music he interprets and the orchestra which he endeavors to infuse with his interpretation. And so it was last night when the young Leonard Bernstein appeared as guest conductor with the Boston Symphony Orchestra in Carnegie Hall.

Mr. Bernstein, invited by Dr. Serge Koussevitzky, who was in the audience, to conduct this concert, had arranged for himself a program which would have given any conductor pause: the great Schubert C major symphony and Stravinsky's "Sacre du printemps." The symphony, despite its years and the vast honor in which it is properly held, has a secret which eludes even brilliant and authoritative conductors of today. As for the "Sacre," the mere practical problem that it offers the leader is one that none but a highly accomplished musician and technician should dream of facing.

The results of this situation afforded an exact revelation of the nature of Mr. Bernstein's remarkable talent, his instinct for conducting, his youth, his artistic tendencies and his precise degree of maturity as man and musician. He gave a highly creditable reading of the symphony. There were details which could be argued about, and it would be well if conductors, young and old, heeded more carefully than was done last night the tempo directions of the main body of the opening movement, which are "allegro"—fast—but also "non-troppo"—not too fast.

But as a whole, this was a musicianly, enthusiastic reading. And it fell quite flat because, with all his qualities, Mr. Bernstein got just as much as, and no more, than an orchestra of players who were in a majority older than he chose to give him. Hence the performance was pedestrian, despite a brilliant finale, in which the orchestra sounded more noisy than brilliant. The famous Boston Symphony tone was not often present; the music did not float but was pushed, as it were, from the instruments; the playing was fundamentally routine.

In turn the "Sacre du printemps" got off to a poor start. But here Mr. Bernstein would not be gainsaid, and presently he struck fire. He gave a performance that was electrifying. There was a degree of immoderation in the first part of it. Fine! One had gotten rather tired of moderation and there are higher virtues, anyhow. Furthermore, there was an orchestra to be gotten in hand, which might do something temporarily to impair balances. Mr. Bernstein flung himself tigerishly into the music, which became as fresh and as wildly exciting, in his hands, as it must have sounded when it caused a riot at its première in Paris of a bygone decade.

One wholly believed, all over again, in this amazing piece, with its atomic energy and its primitive emotion. To state that the performance fully restored its primordial ferocity is to state one part of the matter. The greatest moment was that of precisely its greatest page—perhaps the most tender and poignant page of music Stravinsky ever has written—the introduction of the second part, the music of the gestating earth and the brooding spring night.

WHITE PLAINS, N. Y.
REPORTER-DISPATCH

FEB 14 1947

Boston Symphony Received With Enthusiasm at Center

By RUTH K. NOLAN

Playing for the first time in Westchester, the Boston Symphony Orchestra, under the direction of the brilliant young conductor, Leonard Bernstein, opened the 14th season of the Mrs. Julian Olney concert series at the County Center last night. A large and enthusiastic audience from all parts of the county welcomed the composer-conductor and gave ample evidence of its approval of his outstanding performance.

His most important work was the Schubert "Symphony in C Major, No. 7," to which Mr. Bernstein devoted the second half of the program. There is a breadth and depth to this music, one of the greatest of Schubert's works, which was beautifully expressed last night.

All of the innate joyousness underlying the first movement and the lovely tonal colors of the swiftly moving modulations were carefully delineated so as to produce the most effective results. The lovely golden fabric of melody which flows continuously throughout the "Andante con moto" was presented with the utmost simplicity—and the movement became a gem of lyric beauty.

Mood Kept Sustained

In the Scherzo Mr. Bernstein sensed the humor and light, joyous merriment indicated in the score and kept the constant swinging motion to produce a truly sustained mood. However, it was in the Finale that the conductor really showed his complete understanding of the music and his devotion to it. His interpretation was conceived on a broad scale — but he never lost sight of the ever-impelling drive which carries through to the climax.

Polyphonic sections were presented in a clear and forthright manner, but were not permitted to interfere with the ceaseless, restless character of the movement as a whole. Mr. Bernstein produced a magnificent climax—both rhythmically and emotionally—and his entire rendering was a tribute to the skill of the orchestra and to his own artistic abilities.

Conducting Full Of Vigor

The program opened with the "Overture to Leonore, No. 3, Op. 72" by Beethoven. Here the interpretation was straightforward and spirited; in fact there is a great deal of vitality about all that Mr. Bernstein does. His conducting is full of vigor and animation, and one is intrigued by the expressiveness of his every motion, working as he does without a baton.

Following the Beethoven work, the program featured the "Serenade No. 2 in A Major, Op. 16" by Brahms. There was a great deal of clarity and precision in this reading, so that the delightful thematic developments and rhythmic patterns were sharply etched. It was an outstanding performance in every way, and the orchestra was enthusiastically received at its conclusion.

Mrs. Olney greeted the subscribers before the program and introduced Mr. Bernstein. The next program in the series will be by Eleanor Steber, soprano, on Feb. 28.

YONKERS, N. Y.
HERALD-STATESMAN

FEB 14 1947

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WHITE PLAINS—An audience of 4,000 crowded the County Center last night to hear the Boston Symphony Orchestra in a program that marked the reopening of the Mrs. Julian Olney concert series.

Leonard Bernstein conducted the orchestra in its first appearance. For the recital of Vladimir Horowitz on April 11, arrangements have been made to seat an additional 1,000.

RADIO DAILY
NEW YORK, N. Y.

JAN 14 1946

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BLOOMINGTON, IND
COURIER
2/14/47

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The Boston Symphony Orchestra will increase from nine to 12 the number of concerts it will give this summer at Tanglewood in the Berkshires. Serge Koussevitzky announced there would be the customary three series of three concerts each plus three extra concerts—one devoted to the music of Bach, one to Mozart and the third to include a performance of Beethoven's Ninth Symphony. The season will open on July 13 with the Bach program and close with the concert of Aug. 10.

This was the prelude to the best and the strongest build-up of the final pages that we remember. Despite the sectional character of certain of these pages, and the extremely irregular rhythmic patterns, there was one continuous line, with one climax, long and gradually prepared, from those preliminary pages to the last measure. There is such power and novelty in the first part of the "Sacre" that the last part can become an anti-climax. Mr. Bernstein understood the music too well for that. He felt its whole structure and germination, felt it in his bones, and so released it that it seemed almost to rend the orchestra itself with its elemental power. He is a born conductor, a musician of his period, and one of its voices in his art.

York state civil rights law.

NEW YORK, N.Y.
WORLD-TELEGRAM

FEB 13 1947

Music

Batonless Bernstein And Bostonians Score

By ROBERT BAGAR

The Boston Symphony Orchestra came to town with a guest conductor last night. It was our old young friend Leonard Bernstein, who brought with him to Carnegie Hall two works — the "symphony of heavenly length," C major, No. 7, by Schubert, and the long, but hellish (to play), "Sacre du Printemps" by Stravinsky.

Of the two performances, before a large and cordial audience, this reviewer liked better by far that of the Stravinsky. This composition, with its flossy rhythmic devices, the extraordinary modern orchestration, the teeth-rasping sequences, the piled-up energy which suddenly breaks loose, the instantaneous contrasts, is still, after more than three decades, exciting and novel.

There is nobody who can compose like that now, excepting, perhaps, Honegger. There is not even Stravinsky, apparently, for he seems to be getting more and more mental. It would not be at all surprising, in fact, if one day he should deliver himself of a "metamental" or even a "metaspiritual" composition to match the metaphysical ones he has been concerned with of late. And there, if anybody cares, are a couple of ideas.

As suggested previously, the "Sacre" is one lulu of a score to play. To perform it not one conductor, but a half dozen or so should be de rigeur, what with the quicksilver change of tempo and rhythm and the juxtaposition of snaggy rhythms against snaggy rhythms. The complications in this living, writhing body of music are enormous, to say the least, but the patient is doing quite nicely at 34.

Something Added?

One always takes quite a chance, listening to almost any modern orchestral music, to say that all the notes are being played. How can one tell? And, really what difference would it make, if a few went awry? So, while Mr. Bernstein was truly wonderful in handling all the difficulties of the score, he may have let a good deal of it get away, for all one knows. Nobody was the wiser. I even had the curious thought, for instance, that some notes were added, here and there, by too eager instruments. But I won't swear to it, because after all, that sometimes happens in simpler music.

The Schubert big C major symphony was lacking drive, oddly enough, in most of the second and third movements. Mr. Bernstein's rendering gave the first movement too much tension. It was overtaut, though all of its sections were clear in proportion to each other. At any rate, the finale went very smoothly, for the most part. The young batonist—who conducts without a baton—was enthusiastically received when the concert ended.

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HERALD-STATESMAN

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NEW YORK, N. Y.

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BLOOMINGTON, IND
COURIER
2/14/47

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BROOKLYN, N. Y.
CITIZEN
FEB 14 1947

THIN-SKINNED CONDUCTOR

We are certain that the thousands of Brooklynites who have heard the Boston Symphony Orchestra, which has given a series of concerts here each year, will give that orchestra high praise and will defend the ability of Serge Koussevitzky, conductor of the orchestra. Indeed Mr. Koussevitzzky is generally regarded as one of the ablest of conductors.

At the same time it is difficult to understand why Mr. Koussevitzky should seek to restrain a Boston publishing house from putting out a biography of him on the grounds that it is libelous or why a judge should have granted such restraint, even temporarily. To permit such restraint would certainly seem to us to be an infringement of the freedom of the press.

If the book were unjustifiably critical of the conductor's personal life, he could properly sue the publisher and author for libel. However, Mr. Koussevitzky seems to forget that he is not only a public figure but a member of the entertainment world. A critic has the right to dislike his work and to minimize his ability. One of the fundamental rights of critics is to be able to speak their minds. Few of the greatest stars or the greatest [illegible] do not have their detractors. Certainly in the world of music few composers or performers have had anything like universal acclaim during their lives. We have had instances of reviews of the same performance which were diametrically opposite in appreciation.

It is true that the biography by the Boston critic might hurt Mr. Koussevitzky materially, but any unfavorable review might do the same. In the same manner anyone who advised another person not to go to a certain show might be judged guilty of slander. For that matter the person who booed a Brooklyn Dodger or a visiting player at Ebbets Field might be adjudged guilty of hurting that player materially.

Men far greater than Mr Koussevitzky have weathered criticism far more vicious and derogatory than that contained in the Boston biography. It is considered part of the artist's and the entertainer's job to take harsh criticism with good grace.

TIDE
NEW YORK, N. Y.

FEB 14 1947

The *Boston Symphony* struggled through with a 3.6 on its first program for its new sponsor, the John Hancock Mutual Life Insurance Co. (ABC, Tuesday nights). The competition throve and got ratings ranging from 5.7 for *Real Stories* on Mutual to a whacking 24.2 for *Amos 'n' Andy* on NBC.

The other new highbrow musical program, the Detroit Symphony in the *Sunday Evening Hour,* which *Musical Digest Magazine* is putting on ABC Sunday nights, made an even less impressive showing against some more impressive competition. Its first rating, 2.3, gave it only 5.4% of the total listening audience. Almost everyone was listening to *Charlie McCarthy* and *Fred Allen* on NBC, who had ratings of 28.0 and 26.6 and shares of audience of 63.7 and 63.3 respectively. The only competing program which has a lower rating than the symphony was *Special Investigator,* sponsored by the Commercial Credit Corp. on Mutual; it got only 1.4.

NEW YORK, N. Y.
TIMES

FEB 14 1947

SYMPHONY OPENS CENTER

Boston Orchestra First to Play at Remodeled White Plains Hall

Special to THE NEW YORK TIMES.

WHITE PLAINS, N. Y., Feb. 13—Remodeled and redecorated, the main auditorium of the County Center here was reopened tonight for a concert by the Boston Symphony Orchestra. It had been closed for the last fourteen months while $175,000 improvements, including a new roof, were being installed.

Tonight's concert was attended by a capacity audience of 3,500. It was the opening event in another of the Mrs. Julian Olney series. Leonard Bernstein conducted and the program included Brahms' Serenade No. 2 in A major, Beethoven's overture to "Leonore" No. 3 and Schubert's Symphony in C major, No. 7.

SCHENECTADY, N. Y.
GAZETTE

FEB 14 1947

Is an Unauthorized Biography a Violation of Civil Rights Rule?

If a publisher brings out an unauthorized biography which offends the subject, can the latter bring a successful action under the civil rights statute which prohibits any firm from using "for the purposes of trade the name, portrait or picture of any living person without having first obtained the written consent of such person"?

If so, the implications are such as to bring consternation among publishers in any state in which a civil rights statute is interpreted in such manner.

Sergei Koussevitzky, conductor of the Boston Symphony orchestra, has brought suit in New York against Allen, Towne and Heath Inc., publisher of a biography, "Koussevitzky," written by Moses Smith, former music critic for Boston newspapers.

The conductor charges among other things that the biography was an attempt to exploit his personality commercially and might cut into the market for his proposed autobiography. That might be said to be true of any biography of any living person. The significance of the complaint is clear.

The meat of his charges, however, seems to be in the complaint that the book "untruthfully and without justification describes me as generally incompetent as a conductor of orchestras, brutal to the musicians in my orchestra, incompetent as an instructor in conducting, and a poseur, deficient in musical education and training."

The court will be called upon to decide whether the civil rights statute can properly be employed in what boils down to a libel action. It may be asked whether the conductor would have complained of injury had the biography been complimentary instead of critical. If in the judgment of the court he would not, the exploitation complaint probably would be rejected, leaving little but the angle of defamation. If the court then is willing to hear defamation arguments, Mr. Koussevitzky's case will be little different from that of any artist who contests the right of critics to be critical of his work. The case may hinge on whether the court says in effect, "This is nothing but a libel action and should have been brought as such."

MONTICELLO, N.Y
REPUBLICAN
2/14/47

The WORLD of MUSIC

Berkshire Music Festival Ex[illegible]ed—N. Y. Philharmonic To Go on Tour—Toscanini Back on Air

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SAN FRANCISCO, CALIF.
CHRONICLE

FEB 14 1947

Biographers, Attention!

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We have to remember first off that in New York the State Supreme Court is not what it is in most other States. In New York it is only the lowest court of record and corresponds to the Superior Court in California. Hence, Justice Shientag's order and whatever judgment results from the $400,000 damage suit Koussevitzky has brought is subject to review, first in the New York Appellate Division and then in the Court of Appeals, the highest judicial body in that State. After that the Federal courts may have successive whacks at the case.

But if Koussevitzky should win in the end? Could anyone then publish any biography of any living person without that person's consent and approval of its contents? Some existing biographies of individuals now living can hardly be pleasing to their subjects. What about political biographies, which are written by foes as well as by friends? The question of civil rights which Koussevitzky has raised seems equally applicable to all persons.

Would the rule, if such a one should be set up, extend also to persons not living? Would their families or descendants have a cause of action against a biographer and his publisher whose book displeased them?

The outcome of this suit is to be watched with interest by all biographers, present and prospective.

SYMPHONY APPLAUDED

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BROOKLYN, N. Y.
CITIZEN
FEB 14 1947

THIN-SKINNED CONDUCTOR

We are certain that the thousands of Brooklynites who have heard the Boston Symphony Orchestra, which has given a series of concerts here each year, will give that orchestra high praise and will defend the ability of Serge Koussevitzky, conductor of the orchestra. Indeed Mr. Koussevitzzky is generally regarded as one of the ablest of conductors.

At the same time it is difficult to understand why Mr. Koussevitzky should seek to restrain a Boston publishing house from putting out a biography of him on the grounds that it is libelous or why a judge should have granted such restraint, even temporarily. To permit such restraint would certainly seem to us to be an infringement of the freedom of the press.

If the book were unjustifiably critical of the conductor's personal life, he could properly sue the publisher and author for libel. However, Mr. Koussevitzky seems to forget that he is not only a public figure but a member of the entertainment world. A critic has the right to dislike his work and to minimize his ability. One of the fundamental rights of critics is to be able to speak their minds. Few of the greatest stars or the greatest productions do not have their detractors. Certainly, in the world of music few composers or performers have had anything like universal acclaim during their lives. We have had instances of reviews of the same performance which were diametrically opposite in appreciation.

It is true that the biography by the Boston critic might hurt Mr. Koussevitzky materially, but any unfavorable review might do the same. In the same manner anyone who advised another person not to go to a certain show might be judged guilty of slander. For that matter, the person who booed a Brooklyn Dodger or a visiting player at Ebbets Field might be adjudged guilty of hurting that player materially.

Men far greater than Mr Koussevitzky have weathered criticism far more vicious and derogatory than that contained in the Boston biography. It is considered part of the artist's and the entertainer's job to take harsh criticism with good grace.

TIDE
NEW YORK, N. Y.
FEB 14 1947

The *Boston Symphony* struggled through with a 3.6 on its first program for its new sponsor, the John Hancock Mutual Life Insurance Co. (ABC, Tuesday nights). The competition throve and got ratings ranging from 5.7 for *Real Stories* on Mutual to a whacking 24.2 for *Amos 'n' Andy* on NBC.

The other new highbrow musical program, the Detroit Symphony in the *Sunday Evening Hour,* which *Musical Digest Magazine* is putting on ABC Sunday nights, made an even less impressive showing against some more impressive competition. Its first rating, 2.3, gave it only 5.4% of the total listening audience. Almost everyone was listening to *Charlie McCarthy* and *Fred Allen* on NBC, who had ratings of 28.0 and 26.6 and shares of audience of 63.7 and 63.3 respectively. The only competing program which has a lower rating than the symphony was *Special Investigator,* sponsored by the Commercial Credit Corp. on Mutual; it got only 1.4.

NEW YORK, N. Y.
TIMES
FEB 14 1947

SYMPHONY OPENS CENTER

Boston Orchestra First to Play at Remodeled White Plains Hall

Special to THE NEW YORK TIMES.

WHITE PLAINS, N. Y., Feb. 13—Remodeled and redecorated, the main auditorium of the County Center here was reopened tonight for a concert by the Boston Symphony Orchestra. It had been closed for the last fourteen months while $175,000 improvements, including a new roof, were being installed.

Tonight's concert was attended by a capacity audience of 3,500. It was the opening event in another of the Mrs. Julian Olney series. Leonard Bernstein conducted and the program included Brahms' Serenade No. 2 in A major, Beethoven's overture to "Leonore" No. 3 and Schubert's Symphony in C major, No. 7.

SCHENECTADY, N. Y.
GAZETTE
FEB 14 1947

Is an Unauthorized Biography a Violation of Civil Rights Rule?

If a publisher brings out an unauthorized biography which offends the subject, can the latter bring a successful action under the civil rights statute which prohibits any firm from using "for the purposes of trade the name, portrait or picture of any living person without having first obtained the written consent of such person"?

If so, the implications are such as to bring consternation among publishers in any state in which a civil rights statute is interpreted in such manner.

Sergei Koussevitzsky, conductor of the Boston Symphony orchestra, has brought suit in New York against Allen, Towne and Heath Inc., publisher of a biography, "Koussevitzsky," written by Moses Smith, former music critic for Boston newspapers.

The conductor charges among other things that the biography was an attempt to exploit his personality commercially and might cut into the market for his proposed autobiography. That might be said to be true of any biography of any living person. The significance of the complaint is clear.

The meat of his charges, however, seems to be in the complaint that the book "untruthfully and without justification describes me as generally incompetent as a conductor of orchestras, brutal to the musicians in my orchestra, incompetent as an instructor in conducting, and a poseur, deficient in musical education and training."

The court will be called upon to decide whether the civil rights statute can properly be employed in what boils down to a libel action. It may be asked whether the conductor would have complained of injury had the biography been complimentary instead of critical. If in the judgment of the court he would not, the exploitation complaint probably would be rejected, leaving little but the angle of defamation. If the court then is willing to hear defamation arguments, Mr. Koussevitzsky's case will be little different from that of any artist who contests the right of critics to be critical of his work. The case may hinge on whether the court says in effect, "This is nothing but a libel action and should have been brought as such."

MONTICELLO, N.Y
REPUBLICAN
2/14/47

The WORLD of MUSIC

Berkshire Music Festival Expanded—N. Y. Philharmonic To Go on Tour—Toscanini Back on Air

NEW YORK, Feb. 8 (U.P.)—The Boston Symphony Orchestra will increase from nine to 12 the number of concerts it will give this summer at Tanglewood in the Berkshires.

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CHRONICLE
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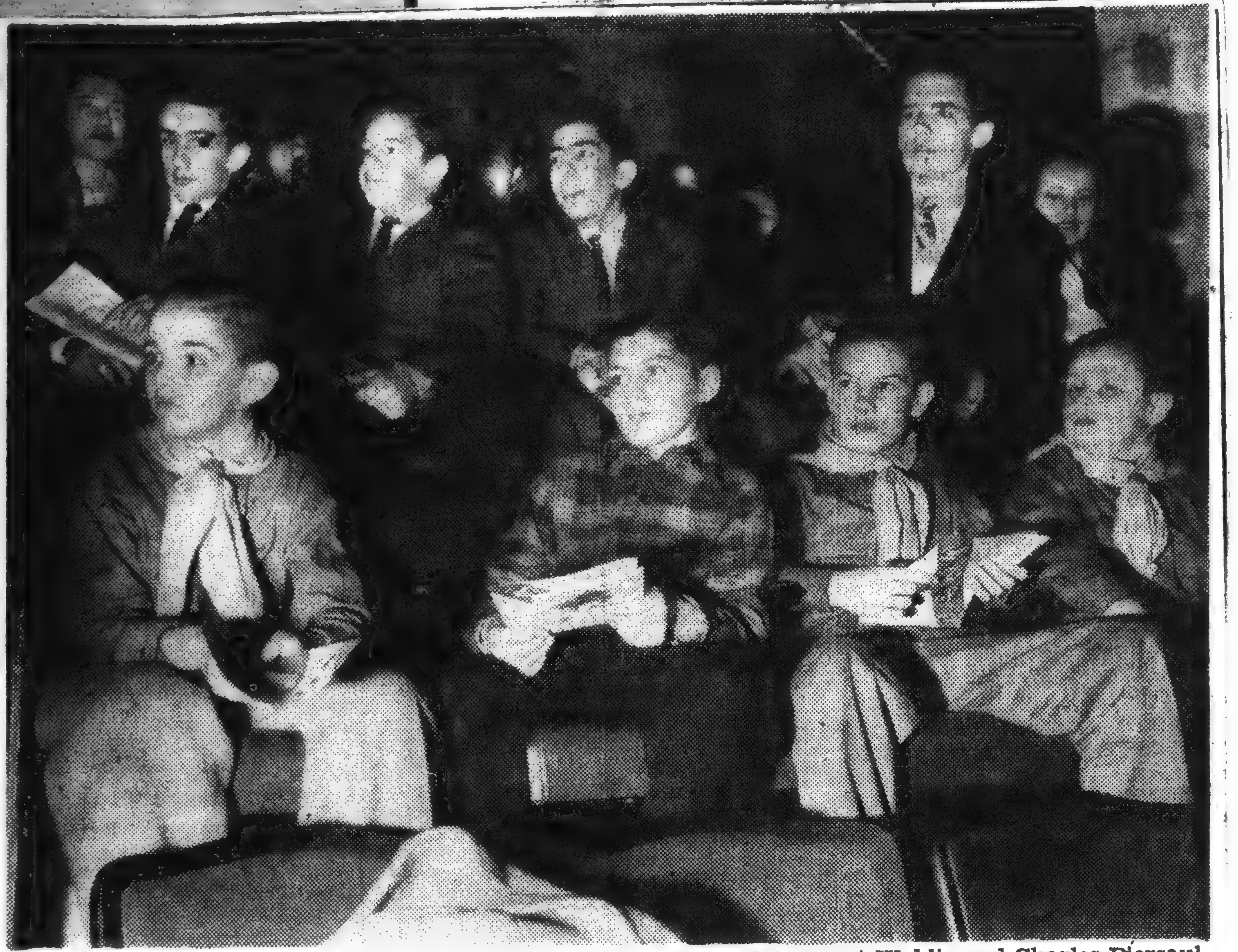
NEW ROCHELLE, N. Y.
STANDARD STAR

FEB 14 1947



FIRST ROW gallery at the County Center, White Plains, was filled with school boys last night when the Boston Symphony Orchestra made its initial appearance here. Pictured (left to right) are Louis Ackerman, Donald Thiappinelli, Robert Waldie and Charles Piersaul, all of Mount Kisco. About 4,000 persons attended the affair, the first major musical program at the Center since the new roof was affixed. The occasion marked the re-opening of the Mrs. Julian Olney Concert Series. Leonard Bernstein was conductor. —Staff Photo

Boston Symphony Received With Enthusiasm at Center

By **RUTH K. NOLAN**
White Plains Bureau Staff Writer

Playing for the first time in Westchester, the Boston Symphony Orchestra, under the direction of the brilliant young conductor, Leonard Bernstein, opened the 14th season of the Mrs. Julian Olney concert series at the County Center last night. A large and enthusiastic audience from all parts of the county welcomed the composer-conductor and gave ample evidence of its approval of his outstanding performance.

His most important work was the Schubert "Symphony in C Major, No. 7," to which Mr. Bernstein devoted the second half of the program. There is a breadth and depth to this music, one of the greatest of Schubert's works, which was beautifully expressed last night.

All of the innate joyousness underlying the first movement and the lovely tonal colors of the swiftly moving modulations were carefully delineated so as to produce the most effective results. The lovely golden fabric of melody which flows continuously throughout the "Andante con moto" was presented with the utmost simplicity—and the movement became a gem of lyric beauty.

Mood Kept Sustained

In the Scherzo Mr. Bernstein sensed the humor and light, joyous merriment indicated in the score and kept the constant swinging motion to produce a truly sustained mood. However, it was in the Finale that the conductor really showed his complete understanding of the music and his devotion to it. His interpretation was conceived on a broad scale — but he never lost sight of the ever-impelling drive which carries through to the climax.

Polyphonic sections were presented in a clear and forthright manner, but were not permitted to interfere with the ceaseless, restless character of the movement as a whole. Mr. Bernstein produced a magnificent climax—both rhythmically and emotionally—and his entire rendering was a tribute to the skill of the orchestra and to his own artistic abilities.

Conducting Full Of Vigor

The program opened with the "Overture to Leonore, No. 3, Op. 72" by Beethoven. Here the interpretation was straightforward and spirited; in fact there is a great deal of vitality about all that Mr. Bernstein does. His conducting is full of vigor and animation, and one is intrigued by the expressiveness of his every motion, working as he does without a baton.

Following the Beethoven work, the program featured the "Serenade No. 2 in A Major, Op. 16" by Brahms. There was a great deal of clarity and precision in this reading, so that the delightful thematic developments and rhythmic patterns were sharply etched. It was an outstanding performance in every way, and the orchestra was enthusiastically received at its conclusion.

Mrs. Olney greeted the subscribers before the program and introduced Mr. Bernstein. The next program in the series will be by Eleanor Steber, soprano, on Feb. 28.

BROOKLYN, N. Y.
EAGLE

FEB 15 1947

Boston Symphony Orchestra Plays Again in Brooklyn

By **JOHN BALL Jr.**

The Boston Symphony Orchestra appeared in Brooklyn last night for the third time this season. Instead of Dr. Koussevitzky, Leonard Bernstein was on the podium to conduct the concert this time at the Academy of Music.

The orchestra offered performances of three works, the familiar and popular "Linz" symphony of Mozart, the less frequently heard "Serenade" for wind instruments, violas, 'cellos, and doublebasses, by Brahms, and the Beethoven "Symphony No. 7." The choice of program met with unmistakable approval from the audience.

The opening Mozart work was offered in somewhat of a soft-focus interpretation. Mozart is one composer to whom there are many approaches. Mr. Bernstein used a define dynamic restraint which gave a mellow ring to the score. The orchestra played splendily, as it almost invariably does; a bad performance by the Boston orchestra is a possibility, but little more than that.

The Brahms "Serenade," in so far as this listener is concerned, was the major success of the evening. This lovely work is richly infused with the warmth of Autumn sunshine and the glow of pleasant living. This is music that was meant to be listened to as music, for enjoyment, for relaxation, and as a light tonic to abolish the cares of day-to-day living. No great and heroic message is conveyed here, just good melodic Gomutlichkeit softened still further by elimination of the violins. Mr. Bernstein's interpretation of the score gave us a great deal of satisfaction and won an enthusiastic vote of confidence from the capacity house.

The final offering of the evening was the Beethoven "Symphony No. 7." The well-known work has been widely performed and discussed. Last night's reading impressed us as a good realization of this music without adding anything new to what has already been done. The dynamic range was wide, somewhat at the expense of tonal appeal, a compromise entirely appropriate to this composer and this symphony.

The chief feature of the concert, from the standpoint of strict reporting, was the appearance of young Mr. Bernstein as conductor. First of all he merits praise for being given the assignment to conduct a major appearance by this magnificent musical organization. If the orchestra sounded slightly less brilliant under his leadership, it should be understood that this constitutes a tribute to Dr. Koussevitzky rather than a reflection on Mr. Bernstein.

Mr. Bernstein conducts in what is rapidly becoming a fashion, without either score or baton. More particularly he seems to be half dancing to the music at the same time that he is directing his men. He responds fluently to rhythm and sways to the music with gestures which represent a meeting ground halfway between Uday Shan-Kar and Leonid Kinsky. On the way out of the concert hall we heard several comments concerning Mr. Bernstein's beautiful hands. We would have liked even more to have heard them comment, instead, on his beautiful music.

PATERSON, N. J
EXAMINER
2/15/47

★ MUSIC ★

A NEW PUBLISHER SCORES WITH A FINE MUSICAL BIOGRAPHY

This is properly the review not only of a new book but of a new publisher. **Allen, Towne & Heath** is a firm dedicated to the publication of books for the music lover. Today (February 15) marks the issuance of its first book and it is an event of importance both to book lovers and music lovers. For in Moses Smith's **Koussevitsky,** Allen, Towne, & Heath indicates that its performance will equal its promise.

KOUSSEVITSKY

That promise is "to provide sound, authoritative, non-technical books in all branches of music—books which will not only be informative, but entertaining as well." Mr. Smith's engaging biography of Serge Koussevitsky squares with the promise on all fours.

It could not have been an easy task to write an interesting life-story of the Boston Symphony Orchestra's venerable conductor. In the first place, Koussevitsky's life has been almost entirely in the world of music, his private life as well as his public. There are no provocative amorous episodes, no psychological aberrations, no political involvements. The story is one simply of a man whose entire life was devoted to conducting, most of it in one city and in front of one orchestra. Yet, Smith has co-ordinated his material so skillfully and written it so well that even the bare recital of concert programs takes on a glow.

It is no mere paean of praise which Smith has composed for Koussevitsky. Smith was for many years a discerning music critic on the Boston American and the Boston Transcript and he knows Koussevitsky's shortcomings as well as anyone. What one does get is a well-rounded picture of a man who rose above his inadequate training and accomplished the difficult feat of becoming a great conductor after the age of 50. If any person can be said to be "dedicated", Koussevitsky is that man. In Russia he organized an orchestra which gave concerts not only in the large metropoli but made several fabulous tours down the Volga River, bringing music to the smallest hamlets of the Russian hinterland.

This missionary spirit has dominated Koussevitsky all his life. It is doubtful that any conductor has introduced more new music than he, and certainly no one has given over as many concerts to new works of American composers. The creation of the Berkshire Music Center, which bids fair to rival the famous old world festivals at Salzburg and Bayreuth, was also chiefly due to Koussevitsky's devotion to the muse.

From Smith's gifted typewriter the story emerges with both authority and excitement, lightened with deft anecdotes concerning the conductor's relationships with his nephew (the conductor, Fabien Sevitzky), the musicians' union, the men in his orchestra, the trustees of the Boston Symphony. No one who is interested in music or in biography should miss this scholarly, and at the same time entrancing, book.

KOUSSEVITZKY BOOK REMAINS UNDER BAN

Supreme Court Justice Bernard L. Shientag denied yesterday a motion to vacate an interim stay he signed last Tuesday restraining the publication and delivery of a biographical book entitled "Koussevitzky." The book was written by Moses Smith, former Boston music critic, and was scheduled for release today by the publishing concern of Allen, Towne & Heath, Inc.

The stay will remain in effect until Justice Shientag acts on an application for a temporary injunction, won by Serge Koussevitzky, Boston Symphony Orchestra conductor, who charged that the book was an unauthorized biography of himself and an invasion of his civil rights.

Morris Ernst, counsel for the publisher, in seeking to have the stay vacated, argued that such action was "unknown in literary history."

"This is not nearly as complicated as you make it," Justice Shientag replied. "I didn't enjoin the publishing field in general in granting this interim stay, I simply enjoined one publisher. Koussevitzky contends that this book constitutes a violation of his rights of privacy. There was enough basis to grant the stay. I granted it."

In seeking the stay, Mr. Koussevitzky, through his attorney, Henry Root Stern, said the publication of the book was without his consent and therefore violated Sections 50 and 51 of the State's Civil Rights Law, and that the book was libelous and "falsely and wrongfully portrays my life and [illegible]

NEW YORK, N. Y.
HERALD TRIBUNE

FEB 15 1947

Publication Stay Upheld On Koussevitzky Book

Court Holds Up Unauthorized Biography of Conductor

A motion to vacate an interim stay restraining the publication today of Moses Smith's unauthorized biography of Sergei Koussevitzky, conductor of the Boston Symphony Orchestra, was denied in the New York Supreme Court yesterday by Justice Bernard L. Shientag.

Justice Shientag said that publication of the biography pending his decision on an application for a temporary injunction might do irreparable harm to Mr. Koussevitzky, while postponement of the publication date would do no such harm to the publishers, Allen, Towne & Heath, Inc., 1 Madison Avenue.

Morris L. Ernst, of 285 Madison Avenue, attorney for the publishers, pleaded that the interim stay abridges the freedom of the press under the Constitution. He argued that a precedent will be set by which all biographies of living persons, including biographical magazine articles, will be subject to suppression at the whim of the subject.

Mr. Koussevitzky, who was represented by Henry Root Stern, attorney, of 20 Pine Street, has charged violation of his right of privacy under Sections 50 and 51 of the state civil practice act following his refusal to consent to the biography. The seventy-two-year-old conductor complained that the book, which is titled "Koussevitzky," contains false and misleading statements, and that the defendants are irresponsible financially and will not be able to respond in damages.

York state civil rights law.

NEW YORK, N. Y.
TIMES

FEB [illegible] 1947

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WASHINGTON, D. C.
POST

FEB 16 1947

Scores Chosen For Berkshire Music Festival

Boston, Feb. 15.—First announcement of the repertory for next summer's Berkshire Festival has been received at Symphony Hall from Serge Koussevitzky, who is now on his midwinter vacation in Florida.

The Boston Symphony Orchestra will give 12 concerts at its summer home at Tanglewood next summer. These will include two concerts devoted to the music of Bach and Mozart, respectively, by an orchestra of chamber proportions (July 13, 20) and three weeks of concerts by the full orchestra in the Shed. The middle week will be devoted to a Beethoven cycle (July 31, August 2, 3), with the Ninth Symphony to be performed as an extra concert on the following Tuesday (August 5).

Invites Bernstein, Shaw

Dr. Koussevitzky will conduct the greater part of the festival and has invited two guest conductors, Leonard Bernstein and Robert Shaw, both of whom are to be on the faculty at the Berkshire Music Center, which will be concurrently in session at Tanglewood.

Dr. Koussevitzky plans to include in the concerts of July 24, 26, 27, Brahms' Second Symphony, Schubert's Seventh Symphony, Copland's Third Symphony, Rachmaninoff's Third Symphony, Ber[illegible]oz's "Harold in Italy" Symphony (v[illegible]la soloist, William Primrose), H[illegible]mith's Violin Concerto (soloist, [illegible] Posselt), Barber's Overture [illegible]ool for Scandal."

MIAMI, FLA.
NEWS

FEB 16 1947

Copland: A Lincoln Portrait: Melvyn Douglas, narrator. Boston Symphony orchestra, Serge Koussevitzky, conductor. Two 12-inch Victor records DM-1088.

Aaron Copland's Lincoln Portrait is given a warm and vital reading by Koussevitzky in Victor's first waxing of the work. Recorded a few months ago by Rodzinski and the New York Philharmonic for Columbia, this present release is superior in sheer orchestral warmth and melodic beauty. The score, itself, is impressive and Dr. Koussevitzky's reading reflects his fond affection for modern American music. Melvyn Douglas of the screen, is the narrator, and also inserts Lincoln's famous Gettysburg address in the closing of the composition.

NEW YORK, N. Y.
TIMES

FEB 16 1947

Review of 'Koussevitzky'

The review of Moses Smith's biography, "Koussevitzky," which appears in THE NEW YORK TIMES Book Review today, went to press before Supreme Court Justice Bernard L. Shientag issued a court order restraining publication and distribution of the book. Dr. Koussevitzky charges that the book is libelous and violates the State's Civil Rights Law, or "rights of privacy" law. The volume originally had been scheduled for publication yesterday.

Oklahoma City
Oklahoma

[illegible] 6 1947

THE Boston Symphony orchestra's Berkshire Festival concerts will be increased in number next summer from nine to 12. These will include a Beethoven cycle, according to an announcement from Symphony hall by Serge Koussevitzky, music director of the orchestra. There will be the customary three series of three concerts each and three extra concerts, one devoted to the music of Bach, one to Mozart, and the third to include a performance of Beethoven's Ninth Symphony. This last extra concert will follow the Beethoven cycle in Series B.

The Bach program will be July 13, the Mozart program July 20, and the Ninth Symphony of Beethoven August 5, following the cycle in Series B devoted to his works. Series A, the first of the three regular weekend series, opens July 24. The final program of the festival will be given August 10. Subscribers to any of the three regular series may obtain tickets for the extra concerts at a special rate.

The orchestra's summer school, the Berkshire Music center, will open its six-week term at "Tanglewood" on June 30 and continue through August 10, under the direction of Dr. Koussevitzky, with Aaron Copland as assistant director. As in the past, the faculty of the center will include the principal players of the Boston Symphony orchestra. Instruction will be offered in five departments: Orchestral and choral conducting, orchestral playing and chamber music, composition, opera, and choral singing and ensemble playing.

Music lovers who arrive on the Berkshire scene early in the season or are there during the festival period may attend the numerous instrumental, choral, opera and student orchestra performances of the music center for which no tickets are sold.

For further information about the festival, the music center and the Friends, letters may be addressed to Symphony Hall, Boston 15, Mass., and after June 1 to "Tanglewood," Lenox, Mass.

NEW YORK, N. Y.
TIMES

FEB 16 1947

Koussevitzky: The Life and Times of a Great Conductor

KOUSSEVITZKY. By Moses Smith. Illustrated. 400 pp. New York: Allen, Towne & Heath. $4.

By HOWARD TAUBMAN

SERGE KOUSSEVITZKY had a big career in Russia, followed it with an equally significant one in France and has crowned it with more than twenty years here, where he has not only integrated his work into the life of the country but has become a friend, leader and spokesman of America's creative forces in music. The story of his life, rich in action and accomplishment, is now told in a biography by Moses Smith, who was for years a music critic in Boston and later in charge of the masterworks section of Columbia Records. The book is the first under the imprint of the new firm of Allen, Towne and Heath, which plans to devote itself entirely to books dealing with music.

Mr. Smith is at pains to point out that this is no "authorized" biography, meaning, no doubt, that his intention was to speak frankly. And that he does. He brings to light new facts and throws new light on old situations. But it appears that he deliberately avoided consulting his subject on some matters under discussion, and you get the impression that you are not always hearing both sides of the case.

Whatever the truth may be on some points, there is no questioning the general outlines of the story, and it is a story of tremendous achievement. It began in 1874 in the small town of Vishny - Volotchok, 160 miles northwest of Moscow. Here Serge Koussevitzky was born, the son of a poor musician. His mother, also a musician, died when he was 3. The boy learned music early; his principal instrument in his boyhood appears to have been the cello. As a lad he realized that his native town could not provide him with the opportunity to learn, and when he was 17, he left for Moscow.

HE tried to enter the Imperial Moscow Conservatory but was turned down. He forced his way into the office of the director of the School of the Moscow Philharmonic Society, refused to be turned away and was finally admitted, provided he would take up the study of the double bass. The student orchestra of the school needed a double bass player, and young Koussevitzky was ready to study anything in return for a musical education.

He became in due time one of the greatest virtuosos of that unwieldy instrument. But before he stepped out on his own as a soloist, he played with the orchestra of the Bolshoi Theatre. By the time he had reached his twenties, he was also a professor of the double bass at his old school, and soon he had "academic, artistic and social standing and some security" in Moscow. On Sept. 8, 1905, he was married to Natalya Ushkov, daughter of a wealthy tea merchant. It was his second marriage; the first, to a ballet dancer, had not worked out. But the second endured, until his wife's death, for almost forty years, and it helped Koussevitzky to turn to a career, conducting, for which he longed.

In the years before the Russian Revolution, Koussevitzky formed his own orchestra, played with it up and down the length of Russia. One of his most ambitious ventures was a tour down the Volga with his orchestra, bringing symphonic music to communities that had never heard it before. The first tour in 1910 was so successful it was repeated twice, until the war in 1914 brought it to a halt. Later Koussevitzky also started concerts at low prices in Moscow, another precedent-breaking venture. After the Revolution Koussevitzky remained in Moscow, personally unmolested, for several years. By then he was Russia's most important conductor. Had he chosen to remain in Russia, his career could have been as brilliant as it became outside. When he left Russia late in 1920, he made his center of activity in Paris, and the Concerts Kousse-

(Continued on Page 35)

Koussevitzky at Rehearsal.

Life of a Great Conductor

(Continued from Page 5)

vitzky became the last word in musical excitement.

AT his very first concert as a conductor Koussevitzky had placed new works by Taneiev and Glière on his programs, and throughout his career he was to seek out young, talented composers and to give them their chance to be heard. His Paris concerts were landmarks in adventurous program-making. The same zeal has marked his work in Boston, where he became conductor in 1924. Shortly after his arrival in Boston he asked whether there were any young composers in or about Harvard. He was told about Walter Piston, whom he sent for. It turned out that Piston had not composed any orchestral works because "nobody would play them." Koussevitzky said he would play them and did.

The record of his achievement in Boston is too well known to need repetition here, but a glance at one of Mr. Smith's appendices shows what a proud and catholic assortment of contemporary, including American, composers Mr. Koussevitzky has performed. The quality of the Boston Symphony Orchestra itself is a tribute to his leadership and musicianship, and his building of the Berkshire Festival and Music Center is another of his good works.

Mr. Smith has told the story comprehensively. He does not hesitate to be critical of Mr. Koussevitzky, but he also gives credit where credit is due. This biography does not belong to the flowery school of writing; it is sober, conscientious and perhaps too detailed for its own good. But the reader will learn a lot about musicians from it and will gain new respect for Koussevitzky's achievement.

OPEN PROBE ON LOST TRAWLER

Hold Inquiry on Fate of Missing Belle

At yesterday's official government investigation being conducted by a coast guard board of inquiry at the Custom House into the loss of the Boston trawler Belle on or about Jan. 9, Captain Thomas J. Fowler of 17 Ballou ave., Dorchester, skipper of the trawler Margie & Pat II., a sister ship of the Belle, testified that his vessel was one of the best he ever sailed. He described her as "an excellent sea boat," but admitted that he had made but one trip aboard the vessel.

It was brought out in testimony that 14 tons of ballast had been placed aboard the Margie & Pat II. since the disappearance of the Belle to give her greater stability. Incline tests were held on the vessel yesterday by an expert from New York and the results were reported to the merchant marine inspection service officials, not being made public. It is expected that the hearing into the disaster will be concluded today.

CONDUCTOR CONGRATULATES SINGER—Miss Carol Brice, right receives congratulations from Dr. Serge Koussevitsky, conductor of the Boston Symphony, who says of Miss Brice's voice, "Her voice is like a cello." Miss Brice appears in concert here at Wheat Street Baptist Church, Sunday, February 16 at 5 o'clock, under the sponship of Washington high school. Tickets on sale at Smith's Music and Appliance Co., $.55 and $1.20.

THE NEW YORK TIMES, SUNDAY, FEBRUARY 1

BERNSTEIN LEADS BOSTON SYMPHONY

Conducts Program of Works by Beethoven, Hindemith, Mozart at Carnegie Hall

Leonard Bernstein appeared as guest conductor at the concert given by the Boston Symphony Orchestra yesterday afternoon in Carnegie Hall. The program, which made severe demands on the youthful leader's directorial powers, consisted of Mozart's Symphony in C major (K. 425); Beethoven's Seventh Symphony, and the Hindemith Violin Concerto, with Ruth Posselt as soloist.

The Mozart symphony performed, popularly named the "Linz" after the city in which it was composed, is a difficult work to conduct because of its constantly shifting moods. Mr. Bernstein was signally successful not only in capturing its spirit, but also and in bringing out the subtle meanings of each change of tonality as well as in indicating the significance of the constant fluctuations from the major to the minor modes, characteristic of this music.

The reading was poetic, and showed real insight into the intentions of a composer whose creations have a way of eluding the majority of interpreters. It exhibited a genuine feeling for Mozart's grace of melodic outline on Mr. Bernstein's part. He knew where to intensify phrases, and how to give them shape and proportion, throughout an account of the four movements that was always musical and musicianly.

"Pianissimo" Held Lacking

If the dynamics were not as sharply varied as the symphony asks, and the orchestral tone not always of the best, it is somewhat difficult to know where to lay the blame for these deficiencies, which also were in evidence in the rest of the offerings. A real "pianissimo" was seldom supplied, during the concert, and the difference between "piano" and "forte" was seldom sufficiently marked to become duly effective.

The fine sensitivity disclosed by the conductor in the Mozart masterpiece was strangely missing in the first two movements of Beethoven's Seventh Symphony, where results were largely of a pedestrian nature. The introduction of the first division was heavy in sound, and the transitional measures leading to the Vivace, like the rest of the opening movement and the entire Allegretto, displayed only a partial comprehension of their inner life.

Hindemith Reading Rewarding

Much more rewarding was the performance accorded the iVolin Concerto of Hindemith. Mr. Bern stein's approach to this fine sco was deeply sympathetic, and h was especially communicative i the "tutti's," where his tempera ment could be freely unleashed

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MASTER'S PIANO SURVIVED BOMBING

The small instrument used by Mozart on trips is now stored alon with other musical exhibits at the Offenbach Arts and Crafts Schoo It was removed from the Offenbach Schloss Museum after the buildin was hit by Allied airmen.

The New York Times (Frankfort Bureau)

NEW YORK, N.Y. TIMES
FEB 16 1947

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FEB 16 1947

Smith's Biography Probes Sevitzky-Koussevitzky Rift

A GREAT DEAL of local interest will attach to "Koussevitzky" (Allen, Towne and Heath), a biography of the conductor of the Boston Symphony Orchestra by Moses Smith, because the author, a former music critic of the Boston American and Transcript, discusses in it the relations between Fabien Sevitzky, conductor of the Indianapolis Symphony Orchestra, and his famous uncle.

He discloses that Dr. Sevitzky (nee Koussevitzky) was "ordered" by Serge Koussevitzky to change his name when he began to appear as a solo double-bass performer in Russia. He had joined his uncle's Bol'shoi Imperial Theater Orchestra, Moscow, in 1910.

The reason, as stated by Mr. Smith, was that Serge Koussevitzky feared confusion if there were two Koussevitzkys in the field.

WHEN DR. SEVITZKY first arrived in Boston as director of the orchestra in a "presentation" movie house, his uncle, by then conductor of the great Boston Symphony Orchestra, gave him his blessing in public, Mr. Smith reports. He quotes the elder Koussevitzky as saying, "But yes, that boy is a brilliant boy. You are to wait . . . in three or four years you will hear his name ver' loud in this country."

He changed his tune, Mr. Smith relates, when Fabien Sevitzky accepted the post of conductor of the Boston People's Symphony Orchestra in 1933. To the well-established Koussevitzky it was a second-rate orchestra, worse than the worst orchestra in Paris, beneath the family dignity. To his aspiring young nephew it was the long-awaited chance to prove what he could do. But the uncle's feeling against him became so intense, Mr. Smith declares, that he wrote letters to influential people in the musical world "warning them against his nephew. The situation, he confesses, became extremely difficult for their mutual friends.

IN ADDITION to their quarrel over the Boston People's Symphony Orchestra, Mr. Smith suggests "there was a basis of personal friction, not unique in the Koussevitzky family." Peace between them finally was restored in 1944. Dr. Sevitzky made his first appearance in Symphony Hall, home of the Boston Orchestra, with his Indianapolis orchestra last season.

Mr. Smith embellishes this subject with several amusing, and revealing, anecdotes. He tells of one time when Serge Koussevitzky was holding a conference with other musicians at a New York hotel. The telephone rang.

"**KOUSSEVITZKY** answered it, listened for a moment, then broke into a long tirade in Russian, his voice constantly rising in pitch and intensity. Finally he slammed down the receiver, turned to his companions and said, 'My nephew. He doesn't let me say a word!'"

His probing of the Koussevitzky family matter, which unfortunately became a matter of public concern, forms only a part of one chapter in Mr. Smith's brilliant life study of one of the most significant musical figures of our time. The author was among the Bostonians who came here in 1937 to witness Dr. Sevitzky's debut as conductor of the Symphony Orchestr

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MILWAUKEE, WIS. JOURNAL
FEB 16 1947

The Reading Glass

Books and Authors

SERGE KOUSSEVITSKY, conductor of the Boston symphony, has begun a legal fight to suppress a biography of him which Allen, Towne & Heath, a new publishing house, issued a few days ago as its first book. The conductor charges that the book—written by Moses Smith, a music critic—libels him and violates his right of privacy. New York Supreme Court Justice Bernard L. Shientag has granted Koussevitsky an "interim stay" restraining distribution of the book pending a decision. Shientag indicated that the suit would establish whether publishers must have the subject's consent to publish a biography of a living person. The conductor also filed notice of a $500,000 libel suit against the author and publisher, asserting that the book "untruthfully and without justification describes me as generally incompetent as a conductor of orchestras, brutal to the musicians, incompetent as an instructor of conducting, and a poseur, deficient in musical education and training."

Dr. Koussevitsky

"Furthermore, this book attacks my integrity as a man and an artist. It impugns my loyalty and slanders a lifetime of work and devotion to the ideals of music, art and culture in the United States and throughout the world."

David Ewen, editor and director of the new publishing firm, described the book as "not only an unbiased but even a highly laudatory exposition of a great musical career." He insisted that legal action against the work infringes the right of critics "to speak honestly and openly about any creative contribution to [illegible] culture." He said that 3,000 copies of the book had already been sent to booksellers.

Smith was music critic for the Boston American and Transcript for nearly 20 years, and more recently was director of the Masterworks division of Columbia records. He was active in the unionization of the Boston symphony, which had been nonunion traditionally.

Koussevitzky Blocks Biography as Libelous

Serge Koussevitzky, world-famous conductor of the Boston Symphony Orchestra, today had won a court order restraining publication and distribution of a biography of him on the ground that it was unauthorized and libelous.

The book, which bears his name, is published by Allen, Towne & Heath, Inc. Supreme Court Justice Shientag, in granting the stay yesterday, ordered attorneys to submit briefs by next Wednesday.

Notice of a $500,000 suit against Moses Smith, Boston music critic who wrote the book, was filed in the complaint.

The Bostonians

Ruth Posselt Joins Orchestra in Hindemith Concerto

By Francis D. Perkins

BOSTON SYMPHONY ORCHESTRA, Leonard Bernstein, guest conductor, third concert of its New York afternoon series yesterday at Carnegie Hall. Soloist, Ruth Posselt, violinist. The program:
Symphony No. 36, in C major, "Linz" (K.425) .... Mozart
Concerto for Violin and Orchestra... Hindemith
Symphony No. 7, in A major........ Beethoven

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The Hindemith concerto was introduced to New York by Ruth Posselt and the Boston Symphony under Serge Koussevitzky on Jan. 9, 1941; it also received a pair of performances from the New York City Symphony, then under Leopold Stokowski, in January, 1945, with Robert Gross as the soloist. Yesterday, what with Miss Posselt's previous acquaintance with the work and Mr. Bernstein's evident understanding of it, the concerto was performed under particularly favorable circumstances. Yet, as in 1941, it gave an impression of frequent aridity. This did not seem due to difficulties of assimilation existing in the music itself, such as unusual complexity of form or structure, or aggressive harmonic acridity. The idiom is of the present, but occasional romantic touches are not absent. The work is ingeniously wrought, but it gave a sense of little expressive communication or intensity of mood.

It was well played. The solo violin part, which seemed exacting and is not particularly effective as a vehicle for technical brilliance, was presented by Miss Posselt with thorough technical skill and a consistently good quality of tone, in a musicianly, if somewhat cool interpretation. Coolness, indeed, characterizes much of the music, but the playing of the orchestra under Mr. Bernstein had color and variety of mood as well as clarity of detail, fully realizing the limited expressive resources of this work. The balance between the solo and the concerted music was well adjusted.

Mozart's "Linz" symphony fared well so far as the actual execution was concerned, in quality and proportion of tone, in unfailing lucidity, yet seemed a matter of skillful routine rather than of interpretative persuasiveness. The spirited performance of what the reviewer heard of the Beethoven symphony revealed more of the essential atmosphere of the music.

NEW YORK, N. Y.
HERALD TRIBUNE

FEB 16 1947

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CHARLOTTESVILLE, VA.

Winter 1947

The Tale of Tanglewood, by M. A. De-Wolfe Howe.

Mr. Howe has written a pleasant history of Tanglewood as it was in the time of Hawthorne and Melville, and as it is now since it has become the seat of the Berkshire Festivals and the summer home of the Boston Symphony Orchestra. Tanglewood and the surrounding Berkshire country side have a musical history which considerably antedates the year in which the estate was generously presented to the trustees of the Boston Symphony. Stockbridge, Pittsfield, South Mountain are names which have potent musical associations for many people. Mr. Howe very justly divides his account between this early history and the history of the Festivals since 1937. Anyone who has attended the Festivals or heard the broadcasts will enjoy Mr. Howe's Tanglewood Tale. Anyone who has not been able to hear one of the most important festivals in the country will wish that he had after he reads this account. Koussevitzky contributes an introduction to the book, there are many illustrations, and a complete list of the Festival programs from 1934 to 1946 is included. The format of the book is as pleasant as its contents.

Insurance Company Gives Scholarships For Tanglewood

The John Hancock Mutual Life Insurance Company sponsoring the weekly broadcasts of the Boston Symphony Orchestra Tuesday nights has announced a gift of 10 scholarships for the orchestra's Berkshire Music Center at Tanglewood.

This gift, says the announcement, is to "further Dr. Serge Koussevitzky's plan to promote the cultural heritage of America." In accepting the gift Dr. Koussevitzky noted that until quite recently there had been relatively few Americans playing in the first-desk positions of leading symphony orchestras. Now in the Boston Symphony itself Dr. Koussevitzky pointed out that the first oboist and first double-bass player are both American-born musicians. "And," he added, "they received their final training at Tanglewood." The recently appointed conductor of the Cincinnati Symphony, he said, is another American (Thor Johnson) who studied at the Berkshire Music Center.

PROVIDENCE, R. I.
JOURNAL

FEB 16 1947

Two Views of Koussevitzky

Great Conductor and His Orchestra

KOUSSEVITZKY, by Moses Smith. 400 pages. Allen, Towne & Heath, $4.

SERGE KOUSSEVITZKY, by Hugo Leichentritt. 199 pages. Harvard University Press, $3.

Reviewed by
GEORGE Y. LOVERIDGE

BOTH books survey approximately the same field, but Mr. Smith focuses on the man, while Dr. Leichentritt focuses on Dr. Koussevitzky as a protagonist in the encouraging of American composers. Mr. Smith's book is by far the more interesting: he presents what he takes to be facts about Dr. Koussevitzky and what he takes to be rumors, plainly labeled, and they are generally entertaining and instructive facts and rumors; whereas Dr. Leichentritt ignores or evades what everybody would like to know about Dr. Koussevitzky and presents a set of program notes on American music. The notes are informative, however, and Dr. Leichentritt has done a service though not the one that the title of the book would mainly suggest.

There are some things, particularly about his early years, that Dr. Koussevitzky apparently does not wish to be known; he has kept them from Mr. Smith, who, as a music critic in Boston, knew him well; and if he has not kept them from Dr. Leichentritt, at least Dr. Leichentritt isn't telling.

"* * * Serge Koussevitzky has implied that the family was large. * * * It is extremely unlikely that the boy (Serge) left home so young. * * * According to one story, Koussevitzky reached Moscow without a farthing in his pocket; according to another, he had precisely three and a half rubles. * * * " And, "Koussevitzky married Nadezhda Galat, a ballet dancer, not later than 1902, and probably several years earlier." Dr. Koussevitzky, one supposes, could have settled these matters, and unquestionably Mr. Smith wanted him to.

(Since this review was written, Dr. Koussevitzky himself has come forward with a rather unfavorable criticism, to wit, notice of a $500,000 suit for libel against Mr. Smith and court action to restrain the publishers from distributing the book, which happens to be the house's very first publication. Dr. Koussevitzky also explains that he intends to publish his autobiography later and that he declined to give information to Mr. Smith.)

When it comes to the second marriage, Mr. Smith has the date, Sept. 8, 1905, and reports: "Koussevitzky was getting, in addition to Natalya's devotion, the effective control of a huge fortune, with which he might realize any musical ambition he might have or acquire."

Dr. Leichentritt's closest approaches to this not unimportant point are: "* * * he fortunately had available funds. But financial risks have never been an impediment to him when an artistic goal has been sufficiently tempting," and "* * * he found means in 1909 to establish a new orchestra to be conducted by him."

The two writers are far apart in their appraisals of Dr. Koussevitzky's competence at the time he became conductor of the Boston Symphony. "Approaching his 50th year, Koussevitzky had now attained full mastery of his art, full maturity of interpretation, full control of his individual style," asserts Dr. Leichentritt. Mr. Smith says, "The most dramatic achievement in Koussevitzky's career lay in his eventual victory over his fears and obsessions, in his application of his talents and powerful will to learning after 50 when a student of conducting often learns before 20."

Koussevitzky at Rehearsal

Mr. Smith's account of the Koussevitzky temper, humor, ideals, pettiness, generosity, insight, vision, determination, conceit and leadership shows us a human being, and one of large mental and spiritual dimensions. Many other figures in music gather around the hero of these pages. The orchestra itself receives substantial attention.

Dr. Leichentritt admits only Toscanini, Walter, and Furtwangler to the first rank with Koussevitzky, and seems not to consider Stokowski, Monteux and Ormandy conductors at all, which is, surely, his privilege. With his general position—that whatever Koussevitzky does is right—one may reasonably disagree; but nobody is likely to deny this: "Without his (Koussevitzky's) ever ready help much of it (the new American music) would not have been written at all, and many other scores would have remained unknown and hardly ever performed."

NEW YORK, N. Y.
TIMES

FEB 16 1947

RECORDS: LINCOLN

Copland 'Portrait' Played By Boston Symphony

By HOWARD TAUBMAN

AARON COPLAND'S *Lincoln Portrait* comes as close as any orchestral work, and there have been quite a few, to evoking the quality of Lincoln the man and his legend. Mr. Copland has come closer to success because he has not aimed too high and because he has written simply and unpretentiously. His use of a couple of folk tunes is felicitous, and the employment of a speaker to read Lincoln's words helps on a non-musical plane. The opening section of the work, which seeks by orchestral means alone to suggest the spirit of the man in its fatality, is the most affecting.

The Boston Symphony Orchestra, directed by Serge Koussevitzky, has given the music a stunning performance. Melvyn Douglas as the speaker is perhaps too passionate, and his voice sounds as if it is being projected through a loudspeaker, which makes for a disturbing effect. On the fourth side of this Victor album of two twelve-inch records Mr. Douglas reads the *Gettysburg Address.*

Another album touching partly on Lincoln is *American Legends,* Elie Siegmeister's songs in folk style and sung by the American Ballad Singers. (Disc, three ten-inch records). Mr. Siegmeister deals with *The Lincoln Penny, Nancy Hanks, Johnny Appleseed, Paul Bunyan, John Reed* and *Lazy Afternoon,* and often his efforts are too self-conscious to be convincing.

For my taste, the best Lincoln song written in recent years remains the one with words by Alfred Hayes and music by Earl Robinson. It can be had on a number of different recordings.

Koussevitzky Wins Court Order Halting Sale of Biography

NEW YORK, Feb. 11 (UP)—Serge Koussevitzky, Boston Symphony Orchestra conductor, who has sued a publishing firm for $400,000 damages on the grounds that a new biography of him was libelous, today won a court order restraining distribution of the book.

State Supreme Court Justice Bernard Shientag, who granted the order, said the suit would establish a precedent on rights to publish biographies without the subject's consent.

See BOOK Page 3

Book

Continued from the First Page

Koussevitzky has charged that the book, written by Boston music critic Moses Smith, was unauthorized and therefore in violation of his civil rights. He also chadged he was libeled by statements in the biography.

His suit was brought against Allen, Towne & Heath, publishing firm, which had scheduled the book for sale Saturday.

The publishing firm said copies of the books already in the hands of booksellers will go on sale that day, but the restraining order will halt further distribution.

A spokesman for the firm said it was with "surprise" that the publishers learned of Koussevitzky's suit because they believed the biography was unbiased and highly laudatory of the conductor.

The publishers said the charge of libel was less important than the question of whether the rights of critics could be infringed on by prohibiting publication of criticisms without the consent of the subject.

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Ruth Posselt Joins Orchestra in Hindemith Concerto

By Francis D. Perkins

BOSTON SYMPHONY ORCHESTRA, Leonard Bernstein, guest conductor, third concert of its New York afternoon series yesterday at Carnegie Hall. Soloist, Ruth Posselt, violinist. The program:
Symphony No. 38, in C major, "Linz" (K.425) .... Mozart
Concerto for Violin and Orchestra ... Hindemith
Symphony No. 7, in A major .... Beethoven

Leonard Bernstein conducted the Boston Symphony Orchestra for the third time here and the second at Carnegie Hall yesterday afternoon. In last fall's concerts of the New York City Symphony, he made a point of including in each program a previously performed but still relatively unfamiliar work by a composer of our day. Presenting Paul Hindemith's violin concerto in yesterday's concert was in line with this policy—which is a laudable one, although, in this case, the work did not prove to be particularly rewarding.

The Hindemith concerto was introduced to New York by Ruth Posselt and the Boston Symphony under Serge Koussevitzky on Jan. 9, 1941; it also received a pair of performances from the New York City Symphony, then under Leopold Stokowski, in January, 1945, with Robert Gross as the soloist. Yesterday, what with Miss Posselt's previous acquaintance with the work and Mr. Bernstein's evident understanding of it, the concerto was performed under particularly favorable circumstances. Yet, as in 1941, it gave an impression of frequent aridity. This did not seem due to difficulties of assimilation existing in the music itself, such as unusual complexity of form or structure, or aggressive harmonic acridity. The idiom is of the present, but occasional romantic touches are not absent. The work is ingeniously wrought, but it gave a sense of little expressive communication or intensity of mood.

It was well played. The solo violin part, which seemed exacting and is not particularly effective as a vehicle for technical brilliance, was presented by Miss Posselt with thorough technical skill and a consistently good quality of tone, in a musicianly, if somewhat cool interpretation. Coolness, indeed, characterizes much of the music, but the playing of the orchestra under Mr. Bernstein had color and variety of mood as well as clarity of detail, fully realizing the limited expressive resources of this work. The balance between the solo and the concerted music was well adjusted.

Mozart's "Linz" symphony fared well so far as the actual execution was concerned, in quality and proportion of tone, in unfailing lucidity, yet seemed a matter of skillful routine rather than of interpretative persuasiveness. The spirited performance of what the reviewer heard of the Beethoven symphony revealed more of the essential atmosphere of the music.

FEB 16 1947

Two Views of Koussevitzky

Great Conductor and His Orchestra

~~KOUSSEVITZKY~~, by Moses Smith. 400 pages. Allen, Towne & Heath, $4.

SERGE KOUSSEVITZKY, by Hugo Leichentritt. 199 pages. Harvard University Press, $3.

Reviewed by
GEORGE Y. LOVERIDGE

BOTH books survey approximately the same field, but Mr. Smith focuses on the man, while Dr. Leichentritt focuses on Dr. Koussevitzky as a protagonist in the encouraging of American composers. Mr. Smith's book is by far the more interesting; he presents what he takes to be facts about Dr. Koussevitzky and what he takes to be rumors, plainly labeled, and they are generally entertaining and instructive facts and rumors; whereas Dr. Leichentritt ignores or evades what everybody would like to know about Dr. Koussevitzky and presents a set of program notes on American music. The notes are informative, however, and Dr. Leichentritt has done a service though not the one that the title of the book would mainly suggest.

There are some things, particularly about his early years, that Dr. Koussevitzky apparently does not wish to be known; he has kept them from Mr. Smith, who, as a music critic in Boston, knew him well; and if he has not kept them from Dr. Leichentritt, at least Dr. Leichentritt isn't telling.

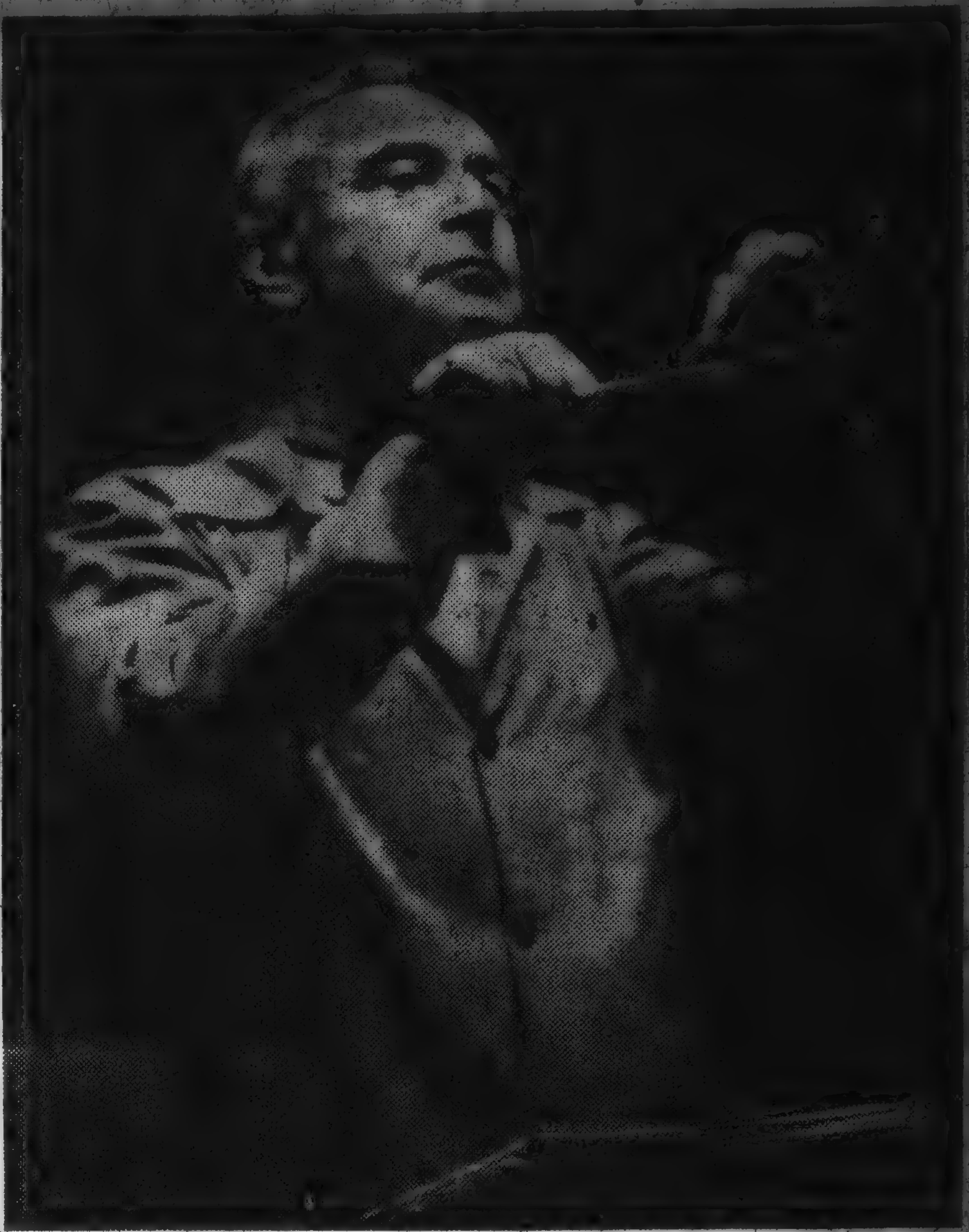
"* * * Serge Koussevitzky has implied that the family was large. * * * It is extremely unlikely that the boy (Serge) left home so young. * * * According to one story, Koussevitzky reached Moscow without a farthing in his pocket; according to another, he had precisely three and a half rubles. * * * ." And, "Koussevitzky married Nadezhda Galat, a ballet dancer, not later than 1902, and probably several years earlier." Dr. Koussevitzky, one supposes, could have settled these matters, and unquestionably Mr. Smith wanted him to.

(Since this review was written, Dr. Koussevitzky himself has come forward with a rather unfavorable criticism, to wit, notice of a $500,000 suit for libel against Mr. Smith and court action to restrain the publishers from distributing the book, which happens to be the house's very first publication. Dr. Koussevitzky also explains that he intends to publish his autobiography later and that he declined to give information to Mr. Smith.)

When it comes to the second marriage, Mr. Smith has the date, Sept. 8, 1905, and reports: "Koussevitzky was getting, in addition to Natalya's devotion, the effective control of a huge fortune, with which he might realize any musical ambition he might have or acquire."

Dr. Leichentritt's closest approaches to this not unimportant point are: "* * * he fortunately had available funds. But financial risks have never been an impediment to him when an artistic goal has been sufficiently tempting," and "* * * he found means in 1909 to establish a new orchestra to be conducted by him."

The two writers are far apart in their appraisals of Dr. Koussevitzky's competence at the time he became conductor of the Boston Symphony. "Approaching his 50th year, Koussevitzky had now attained full mastery of his art, full maturity of interpretation, full control of his individual style," asserts Dr. Leichentritt. Mr. Smith says, "The most dramatic achievement in Koussevitzky's career lay in his eventual victory over his fears and obsessions, in his application of his talents and powerful will to learning after 50 what a student of conducting often learns before 20."



Koussevitzky at Rehearsal

Mr. Smith's account of the Koussevitzky temper, humor, ideals, pettiness, generosity, insight, vision, determination, conceit and leadership shows us a human being, and one of large mental and spiritual dimensions. Many other figures in music gather around the hero of these pages. The orchestra itself receives substantial attention.

Dr. Leichentritt admits only Toscanini, Walter, and Furtwangler to the first rank with Koussevitzky, and seems not to consider Stokowski, Monteux and Ormandy conductors at all, which is surely his privilege. With his general position—that whatever Koussevitzky does is right—one may reasonably disagree; but nobody is likely to deny this: "Without his (Koussevitzky's) ever ready help much of it (the new American music) would not have been written at all, and many other scores would have remained unknown and hardly ever performed."

TIMES
FEB 16 1947

RECORDS: LINCOLN

Copland 'Portrait' Played By Boston Symphony

By **HOWARD TAUBMAN**

AARON COPLAND'S *Lincoln Portrait* comes as close as any orchestral work, and there have been quite a few, to evoking the quality of Lincoln the man and his legend. Mr. Copland has come closer to success because he has not aimed too high and because he has written simply and unpretentiously. His use of a couple of folk tunes is felicitous, and the employment of a speaker to read Lincoln's words helps on a non-musical plane. The opening section of the work, which seeks by orchestral means alone to suggest the spirit of the man in its fatality, is the most affecting.

The Boston Symphony Orchestra, directed by Serge Koussevitzky, has given the music a stunning performance. Melvyn Douglas as the speaker is perhaps too passionate, and his voice sounds as if it is being projected through a loudspeaker, which makes for a disturbing effect. On the fourth side of this Victor album of two twelve-inch records Mr. Douglas reads the *Gettysburg Address.*

Another album touching partly on Lincoln is *American Legends*, Elie Siegmeister's songs in folk style and sung by the American Ballad Singers. (Disc, three ten-inch records). Mr. Siegmeister deals with *The Lincoln Penny, Nancy Hanks, Johnny Appleseed, Paul Bunyan, John Reed* and *Lazy Afternoon*, and often his efforts are too self-conscious to be convincing.

For my taste, the best Lincoln song written in recent years remains the one with words by Alfred Hayes and music by Earl Robinson. It can be had on a number of different recordings.

Koussevitzky Wins Court Order Halting Sale of Biography

NEW YORK, Feb. 11 (UP)—Serge Koussevitzky, Boston Symphony Orchestra conductor, who has sued a publishing firm for $400,000 damages on the grounds that a new biography of him was libelous, today won a court order restraining distribution of the book.

State Supreme Court Justice Bernard Shientag, who granted the order, said the suit would establish a precedent on rights to publish biographies without the subject's consent.

See BOOK Page 3

Book

Continued from the First Page

Koussevitzky has charged that the book, written by Boston music critic Moses Smith, was unauthorized and therefore in violation of his civil rights. He also chadged he was libeled by statements in the biography.

His suit was brought against Allen, Towne & Heath, publishing firm, which had scheduled the book for sale Saturday.

The publishing firm said copies of the books already in the hands of booksellers will go on sale that day, but the restraining order will halt further distribution.

A spokesman for the firm said it was with "surprise" that the publishers learned of Koussevitzky's suit because they believed the biography was unbiased and highly laudatory of the conductor.

The publishers said the charge of libel was less important than the question of whether the rights of critics could be infringed on by prohibiting publication of criticisms without the consent of the subject.

CHARLOTTESVILLE, VA.
Winter 1947

The Tale of Tanglewood, by M. A. DeWolfe Howe.

Mr. Howe has written a pleasant history of Tanglewood as it was in the time of Hawthorne and Melville, and as it is now since it has become the seat of the Berkshire Festivals and the summer home of the Boston Symphony Orchestra. Tanglewood and the surrounding Berkshire country side have a musical history which considerably antedates the year in which the estate was generously presented to the trustees of the Boston Symphony. Stockbridge, Pittsfield, South Mountain are names which have potent musical associations for many people. Mr. Howe very justly divides his account between this early history and the history of the Festivals since 1937. Anyone who has attended the Festivals or heard the broadcasts will enjoy Mr. Howe's Tanglewood Tale. Anyone who has not been able to hear one of the most important festivals in the country will wish that he had after he reads this account. Koussevitzky contributes an introduction to the book, there are many illustrations, and a complete list of the Festival programs from 1934 to 1946 is included. The format of the book is as pleasant as its contents.

Insurance Company Gives Scholarships For Tanglewood

The John Hancock Mutual Life Insurance Company sponsoring the weekly broadcasts of the Boston Symphony Orchestra Tuesday nights has announced a gift of 10 scholarships for the orchestra's Berkshire Music Center at Tanglewood.

This gift, says the announcement, is to "further Dr. Serge Koussevitzky's plan to promote the cultural heritage of America." In accepting the gift Dr. Koussevitzky noted that until quite recently there had been relatively few Americans playing in the first-desk positions of leading symphony orchestras. Now in the Boston Symphony itself Dr. Koussevitzky pointed out that the first oboist and first double-bass player are both American-born musicians. "And," he added, "they received their final training at Tanglewood." The recently appointed conductor of the Cincinnati Symphony, he said, is another American (Thor Johnson) who studied at the Berkshire Music Center.

CHICAGO, ILL.
TRIBUNE
FEB 16 1947

on the Aisle

by Claudia Cassidy

Eastern Critics Write About Rodzinski and the Philharmonic

PERHAPS Chicago, which is the one winner in the fracas, is not actively concerned with Artur Rodzinski's dispute with Arthur Judson which led to Mr. Rodzinski's resignation as musical director and conductor of the New York Philharmonic Symphony orchestra of which Mr. Judson is manager. To us, it meant primarily that with a suddenness almost too good to be true, Mr. Rodzinski accepted a similar post with the Chicago Symphony orchestra, to take full charge of its destinies next fall. But it is of interest to all music that such a man has been hampered, apparently beyond endurance, by managerial interference. I will not dignify by discussion some of the ridiculous rumors deviously routed to my desk in vain attempt to discredit a courageous conductor. But I will quote from two of New York's music critics, Olin Downes of the Times, and Virgil Thomson of the Herald-Tribune, who of necessity rushed into the Sunday prints without knowing that Mr. Rodzinski had agreed to come to Chicago.

Mr. Downes was primarily concerned with the Philharmonic's ups and downs over its century of something less than sustained progress, but he found time to deplore "officious meddling by those without knowledge of the conductor's art," and to say of our new conductor, ."Dr. Rodzinski, when he became Barbirolli's successor, had to pick up after him, partially reorganize the orchestra, refurbish it in personnel and quality—a direction in which he had made notable progress at the time of the deplorable and complete collapse of his relations, both personal and professional, with the society."

An Orchestra Can Use Only One Star

Mr. Thomson comes pungently to the point. He begins:

"Artur Rodzinski has gone and done it. For years the knowledge has been a secret scandal in music circles. Now he has said it out loud That the trouble with the Philharmonic is nothing more than an unbalance of power. Management has usurped, according to him, certain functions of the musical direction without which no musical director can produce a first class and durable artistic result. He has implied that no conductor, under present conditions, can keep the orchestra a musical instrument comparable to those of Boston and Philadelphia. He points to Arthur Judson, a powerful business executive who manages the orchestra as a sideline, as the person chiefly interested in weakening the musical director's authority. He is right; he is perfectly right; he could not be more right. An orchestra can use one star performer and one only. And such a star's place is the podium, not the executive offices."

Artur Rodzinski

Mr. Thomson goes on to say that the long term contract "without strings attached" which the Philharmonic board voted to Mr. Rodzinski last December actually contained, when received, not strings but chains. It seemed to jeopardize his authority to decide which should be his guest conductors, to confer on their choice of programs, or even in full freedom to decide on his own. Mr. Thomson states, and most of us will agree, that the only way to have a first class orchestra is to let a first class conductor run it.

Rodzinski Built a Great Orchestra

As to his opinion of Mr. Rodzinski, Mr. Thomson is equally explicit. He says, "Artur Rodzinski has done more for the orchestra in that respect [namely, to put the orchestra permanently on an artistic equality with the other American orchestras of comparable financial resources] than any other conductor in our century has done. Mahler and Toscanini were greater interpreters, were not such great builders. If Stokowski and Münch, also great interpreters, have been able this winter, as guests, to play upon the orchestra in full freedom and to produce from it sonorous and expressive beauties of the highest quality, that achievement has been made possible by Rodzinski's personnel replacements and his careful training. Such an achievement on the part of guest conductors has not heretofore been possible. Today the Philharmonic for the first time in this writer's memory, is the equal of the Boston and Philadelphia orchestras and possibly their superior."

In closing, Mr. Thomson calls the Philharmonic "the tip-top executant musical organization of the world," hopes that it will remain so, and states that perhaps the most valuable of all Mr. Rodzinski's benefits bestowed upon that orchestra may be his exposure of its managerial scandal. He hopes "Rodzinski's career will not be gravely interrupted by his courageous gesture." Fortunately for Chicago, it will not be.

A Book on Koussevitzky

When a biografer says of his sources of information, "Most of them must remain anonymous, for an obvious reason; a few are identified in the text," I begin to wonder if by calling the result objective the publishers really mean objectionable. At any rate, so I read and so I wondered in "Koussevitzky," by Moses Smith [Allen, Towne, and Heath, $4]. A former Boston music critic, Mr. Smith is industriously engaged in trying to chop Mr. Koussevitzky down to size, but with the Boston orchestra as his superlative achievement, and the admiring affection of young musicians he has helped and the gratitude of music lovers the world over as his unsought testimonial, the magnificent Russian just doesn't chop. At least not to the hacking of so clumsy a cutting tool as this typically petulant windup to a long and belabored chapter: "In the fall of 1891, Serge Koussevitzky, plump, cherub faced, 17 years old, *not* 14, left his parental home for the big city." P. S. Mr. Koussevitzky, suing author and publisher for $500,000, won a court order restraining the book's publication and distribution.

"Joan of Lorraine"

Maxwell Anderson's "Joan of Lorraine" [Dodd, Mead, $2.50] boils down to the credos of the stage manager and the girl who plays Joan. The man says, "I believe in democracy, and I believe the theater is the temple of democracy. A democratic society needs a church without a creed—where anybody is allowed to talk as long as he can hold an audience—and that's what the theater is." The girl says, "But to surrender what you are, and live without belief—that's more terrible than dying—more terrible than dying young."

PORTLAND, ME.
EXPRESS
FEB 17 1947

Leonard Bernstein was the baton wielder with the Boston Symphony Orchestra at Carnegie Hall in midweek. It is not often that anyone but Dr. Serge Koussevitzky conducts the Bostonians in those sacrosanct purlieus, but Mr. Bernstein is one of the bright young men in whose future Doctor Koussevitzky has greatest faith, and it was like the veteran conductor to give him his chance.

Mr. Bernstein took ample advantage of the opportunity. Not all critics were equally enthusiastic about his reading of the respective scores, but everyone was agreed that he was a young conductor of exceptional talent and of amazing technical excellence. Moreover the works he attacked were a long way from being on the kindergarten list, involving, among others, the Schubert Seventh Symphony and Stravinsky's Sacre du Printemps, which has proven the bete noir of many a more mature musician.

Music-minded tourists will have an extra incentive to travel below the Mexican border this coming Summer if ambitious government plans mature in the interim. The new National Mexican Institute of Fine Arts and Literature is planning to summon singers from all sections of the nation to the south of us to participate in a great summer fiesta under the direction of Carlos Chavez. If successful this will become an annual event.

It is always good news to supporters of American talent when an American-born singer makes a hit. Plaudits in generous measure went to young Nadine Conner in midweek at the Metropolitan, where the youthful and attractive soprano appeared for the first time in Puccini's La Boheme. It must have been an exciting event for the young soprano, for she sang opposite Ferruccio Tagliavini, the new Italian tenor, who is literally the "talk of New York." Morever, the critical gentry were about as cordial to La Conner's Mimi as to Mr. Tagliavini's Rudolfo.

William Primrose, violist, who was one of the stellar performers in the concert last Tuesday evening at Carnegie Hall for the benefit of the Veterans' Rehabilitation Division of the Musicians Emergency Fund (translated into everyday English this means free music lessons for disabled veterans) will head the Chamber Music Department at the Berkshire Music Center this coming Summer, it was announced this week.

Mr. and Mrs. Roy W. Gillespie, jr., of Whittier Street, entertained Sunday afternoon in observance of the first birthday of their daughter, Lynn Dianne. Those attending were Mr. and Mrs. George Wescott and son Bruce, Mr. and Mrs. Raymond Wescott, jr., Mr. and Mrs. Roy W. Gillespie and children, Lois and Douglas, Mr. and Mrs. Charles Thaxter and Children Carol and David, Mrs. Louise Wescott and Miss Katherine Foley.

NEW YORK, N. Y.
SUN
FEB 17 1947

Bernstein Leads Beethoven No. 7

Some further light on the present status of Leonard Bernstein as a conductor was shed by the concert he directed in Carnegie Hall Saturday afternoon with the Boston Symphony Orchestra. There was nothing but the expected as he directed a shapely, well-paced performance of the Hindemith violin concerto (in which Ruth Posselt was the resourceful soloist). This was mostly mathematics and technic, since the work contains little emotional substance.

The other works—the "Linz" symphony of Mozart (No. 36) and the seventh of Beethoven—posed other problems. There was good will and sober intentions in the Mozart, but also a lack of the subtlety and relaxation to realize the character of the work. On the other hand, the bigger mechanism of the Beethoven provided Bernstein with more tangible physical assets and he utilized them to great advantage. Rhythms were sharply differentiated and orchestral values properly appraised, in a performance of joyous power and freshness. At some moments (especially in the finale) Bernstein seemed to be dragging a slightly unwilling orchestra after him, but the cumulative effect was considerable. Notably enough, he took the trio of the scherzo at the equitable pace, rather than at the faster one espoused by Toscanini and some of his adulators. I. K.

CHARLOTTESVILLE, VA.
PROGRESS
FEB 17 1947

A Woman's New York

By Alice Hughes

If you believe in the rule of three, there's another big-time orchestra conductor in hot water this minute. Two of them are now sizzling on the front pages. I refer, of course, to Rodzinski, until recently of the New York Philharmonic, whose troubles with his manager Judson have been aired all over the country. More music and less management is Rodzi's tune and he will have an opportunity to say it with music in Chicago this fall when he heads that city's Symphony Orchestra. The law is still embattled over how much Rodzi should collect for his unexpired New York contract, but as he employs the same lawyer who at one time retrieved $25 for me from a laundry which lost all my handkerchiefs, I'm betting on Rodzi and legal-eagle Morris Ernst.

Boston Brahmin Serge Koussevitsky is swapping insults with a book publishing firm in that Massachusetts Cultural Center. Koussy is mad over a biography just published which he says is libelous and violates his privacy. Besides he was planning to do his autobiography and he doesn't want anyone else scooping him. The author of the disputed book, "Koussevitsky" is Moses Smith, a Boston music critic. Koussy won the first round by procuring a court order restraining further publication and distribution, though 3,000 books have already been sent around.

Koussevitsky believes that his civil rights to privacy prevent any author from doing a book about him unless he gives his consent. He also says this biography falsely portrays his life and musical career. The latter charge, of libel, is a legitimate one if he can prove it. But freedom of the written word is in great danger in this country if critics forfeit the right to speak honestly and openly about any of the arts, should they happen to hurt someone's personal vanity. No one wields freedom of the baton with more talent and agility than Boston's deified conductor. How about permitting the pen and typewriter the same privilege, Koussy Old Boy?

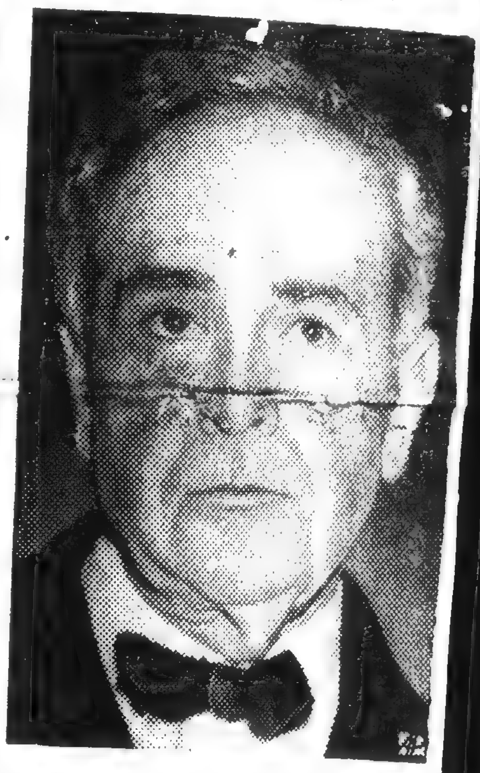
RENTED PICTURES — Everyone who comes to the Howard Myers' house (he is the editor of Architectural Forum) makes the same first remark. "Where did you get that painting?" referring to a large modern by Laurence Lebduska showing a forest with bright colored animals painted on like polka dots, as if a child had done it. The Myers can afford to own paintings but they prefer to rent masterpieces like this one, from the New York Circulating Library of Paintings. For $3 to $74 a month (the Lebduska costs $12) you can rent a large or small canvas from a long list of 18th and 19th century and contemporary paintings by European and American artists; your choice of Utrillo, Henri, Degas, Brackman — etc. The Myers live in a huge, old-fashioned apartment modernized by architect Ed Stone with ceiling-high natural wood flooring panels that look like a mural, and make the room inviting.

ORLANDO, FLA.
REPORTER-STAR
FEB 17 1947

Koussevitsky Sues Book Publisher

Ended Florida Rest To Start Action

Dr. Sergei Koussevitsky, conductor of the Boston Symphony Orchestra, who abruptly terminated his Winter Park vacation early this month upon learning of a publisher's intent to print an unauthorized biography titled "Koussevitsky," brought suit in New York Feb. 11 against Allen Towne and Heath, Inc., charging invasion of his civil rights.


SERGEI KOUSSEVITSKY
. . . objects to new biography

This action was the first of its kind brought under the state civil rights law, and has been said by authoritative sources to have "wide implications for the publishing business."

☼ ☼ ☼

AT A PRELIMINARY HEARing last Tuesday, Justice Bernard L. Shientag granted the conductor an interim stay restraining the firm from publishing or distributing the book, pending his decision for a temporary injunction.

Written by Moses Smith, former music critic for Boston newspapers, the book was to have gone on sale Saturday at $4 per copy.

In his complaint, the 72-year-old conductor charged the biography was, in effect, an attempt to exploit his personality commercially and might cut into the market for his proposed autobiography; that it contained false and misleading statements and that its publication would do him irreparable harm.

☼ ☼ ☼

BORN IN RUSSIA, KOUSSEVITSKY has conducted the Boston Symphony since 1924 when he arrived in this country.

The firm of Allen, Towne and Heath was formed last August to specialize in books on musical subjects and the projected "Koussevitsky" is its first publication.

While in Winter Park, Koussevitsky was a guest at the Alabama Hotel and had planned to remain there until later this month. He left for New York after obtaining an advance copy of the book through a friend.

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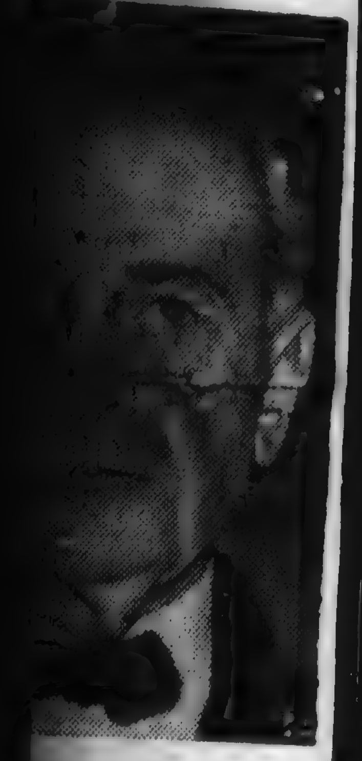

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READING, PA.
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FEB 18

Boston Brahmin Serge Koussevitzky ... swapping insults with ~~a book~~ publishing fir... ...n that Massachusetts Cultural Center. Kous... ...s mad over a biography just published whic... he says is libelous and violates his privacy. Besides he was plan... ning to do his autobiography and he doesn't want anyone else scoop... ing him. The author of the disputed book, "Koussevitzky" ... Moses Smith, a Boston music critic. Koussy won the first round by procuring a court order restraining further publication and dis... ...tion, though 3,000 books have already been sent around.

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HERALD TRIBUNE N.Y.

FEB 19 1947

Marshall Repels Soviet Protest, Backs Acheson

Says Aid Was 'Frank' and Within Rights; Bearing Is Seen on Moscow Talks

By Frank Kelley

WASHINGTON, Feb. 18.—Secretary of State George C. Marshall sharply rejected today Russia's protest that Under Secretary Dean Acheson was "rudely slanderous and hostile" in calling Soviet foreign policy "aggressive and expanding."

In a note handed to Foreign Minister Viacheslav M. Molotov by Walter Bedell Smith, American Ambassador at Moscow, Mr. Marshall said firmly that under the constitutional system of this nation an officer of the executive branch of the government "is under a duty to answer frankly relevant questions" on non-secret matters when called before the legislative branch.

He said that Mr. Acheson, in replying to Senator Kenneth McKellar, Democrat, of Tennessee, at the Feb. 10 hearing on David E. Lilienthal's nomination for the Atomic Energy Commission, answered "frankly and in accordance with his conscience."

Rejecting Russia's contention

Marshall Meets With House Foreign Affairs Group

Associated Press wirephoto

...ge C. Marshall (right), Secretary of State, sitting with Repre... ...tative Charles A. Eaton, Republican, of New Jersey, chairman of the House Foreign Affairs Committee, yesterday

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NEW YORK, N. Y.
PM

FEB 19 1947

Soviet Press Attacks U. S. Policy in Arcti...

By ALEXANDER KENDRICK
(Copyright, 1947, by the Chicago Sun and The Newspaper PM, Inc.)

MOSCOW, Feb. 19.—The U. S. reply to the Soviet protest note on the "Acheson incident" had not been received by the U. S. Embassy here at a late hour last night, but it was assumed it had been delivered through Soviet channels from Washington.

Meanwhile, whether by coincidence or not, various phases of U. S. foreign policy came under the most severe criticism in the Soviet press, with various commentators demonstrating that policy's alleged potential aggressiveness.

Policy of 'Iron Fist in Velvet Glove' Charged

Izvestia, government newspaper, devoted nearly four columns of print out of yesterday's 36 to two articles: one on the recently concluded U. S.-Canadian agreement for continued joint defense and the other on growing U. S. influence in the Pacific, with especial reference to Australia.

The commentary on U. S.-Canadian collaboration, headed *The Iron Fist in the Velvet Glove*, is extremely outspoken.

"Active efforts of military circles in the U. S. A. for conversion of Canada into a northernly extended American base for imperialist expansion have reached their final form," the commentator declares.

Meanwhile, the U. S. A. has renewed a request from the Soviet Union for increased cultural relations and has offered a series of nine specific proposals, including the sending of the Boston Symphony Orchestra to the Soviet Union and the bringing of the Russian Ballet Company to the U. S. A.

This was revealed by Ambassador Bedell Smith who said he made the request to Soviet Foreign Minister Molotov on the basis of recent interviews in which Stalin expressed interest in the cultural exchange.

The envoy's communication to Molotov, ... the chief ... Soviet view... rier to ... activity—nam... scientists, an... U. S. A. ... pelled to r...

... did not mention ... which from the ... constitutes a bar- ... mutual cultural ... that Soviet artists, ... invited to the ... will be com- ... "alien agents."

Aisle Say

by Groverman Blake

Cincinnati, Ohio
1/19/47

Critics and Censors—

ALLEN, Towne and Smith, publishers of Moses Smith's biography of Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, now express surprise over the half million dollar libel suit the conductor has levied against the Boston critic and author. The publishers claim the author pays high tribute to the conductor, both as a musician and as an individual and that the biography as a whole presents a laudatory and unbiased account of the life to date of the noted maestro.

What Koussevitzky apparently is objecting to are Moses Smith's occasional criticisms of some of the conductor's interpretations, to the revelations of the relationship that existed between conductor and orchestramen, and to various aspects of Koussevitzky's early career.

Mr. Smith has been one of the country's leading critics for a good many years, working for the Boston Transcript and American, he has spent four years on this biography, and it seems only fair to feel, as the publishers do, "that to restrain the right to publish a work of critical value by an acknowledged authority is to infringe upon the rights of critics in all the arts to speak honestly and openly about any creative contribution to the culture of society."

Marshall

(Continued from page one)

that Mr. Acheson's behavior was "inadmissible," Secretary Marshall told Foreign Minister Molotov it was "rather in line of duty."

"You characterize the content of his statement as a rude slander and hostile to the Soviet Union," Mr. Marshall's note concluded. "Under our standards a restrained comment on a matter of public policy is not a slander. Therefore, I know that on second thought you will not attribute hostility to frankness."

Secretary Marshall included the official transcript of Senator McKellar's question and Mr. Acheson's answer, and said Mr. Acheson had not "volunteered" his assertion but gave it in the course of questions "explicitly ruled permissible" by Senator Bourke B. Hickenlooper, Republican, of Iowa, chairman of the Senate Atomic Energy Committee.

In a separate action Secretary Marshall lifted a corner of the veil on the policy he will pursue on Germany's future, disclosing to reporters that the United States offer of a forty-year pact with Russia, Great Britain and France to police the demilitarization of Germany is "still alive." The pact, offered at Paris last year by former Secretary of States James F. Byrnes, is regarded by the State Department as the answer to critics who say the United States will "pull out of Europe" as it did after World War I.

The Secretary of State read his note to Mr. Molotov in advance at a closed session of the House Foreign Affairs Committee today and members afterward gave it overwhelming approval.

The text of the note follows:

"I have your letter of Feb. 14 sent to me through Ambassador Smith in which you protest against what you describe as the inadmissible behavior of the Under Secretary of State in making a statement before a committee of the Senate of the United States which you consider as a rude slander and hostile to the Soviet Union.

"The expression complained of was not volunteered by the Under Secretary but was in response to questioning by a member of the Senate. The answer was given in the course of questions explicitly ruled permissible by the chairman of the committee. The particular question and answer were as follows:

" 'Senator McKellar: Now, assuming that Russia is reaching out not only for those countries that she already has but is reaching out for additions to her territory, do you not believe that if she gets this bomb discovery she would take not only the remainder of Europe but perhaps the remainder of the world?

" 'Mr. Acheson: Senator, I don't think that that is a question which is capable of being answered in the way in which you ask it. I am quite aware of that fact that Russian foreign policy is an aggressive and expanding one. I think that one of the great ... which ...

Nations is to attempt to find means for solving the problems of that sort. If those means and agreements can be found then there is hope that there will not be major clashes. If they can't be found then I think the situation is very serious.'

"You are thoroughly familiar with the constitutional system of this nation, including the separation of powers between the legislative and executive branches of this government. In accordance with our system an officer of the executive branch, called before a committee of the legislative branch, is under a duty to answer frankly relevant questions not involving a matter of secrecy incompatible with the public interest. Such an exception did not exist here.

"The conduct of the Under Secretary, therefore, in answering the question frankly and in accordance with his conscience cannot be described as inadmissible, but was rather in line of duty.

"You characterize the content of his statement as a rude slander and hostile to the Soviet Union. Under our standards a restrained comment on a matter of public policy is not a slander. Therefore, I know that on second thought you will not attribute hostility to frankness."

Smith Presses Requests

MOSCOW, Feb. 18 (AP).—American Ambassador Walter Bedell Smith said today he had renewed several American requests aimed at broadening the base of Soviet-American cultural relations.

Among the pending requests which Smith renewed with Foreign Minister V. M. Molotov were:

The offer of conductor Sergei Koussevitzky and the Boston Symphony Orchestra to make a two-week tour in Russia at the expense of the orchestra, and to donate the receipts of ticket sales to any benefit the Russians desired.

The offer of Dr. Harold W. Dodds, president of Princeton University, to have outstanding Russian scientists participate in Princeton's current bicentennial celebration in the United States.

The offer of Mrs. Lafell Dickinson, president of the General Federation of Women's Clubs, to have a Russian girl accept a scholarship offered by the organization.

The request of Dr. Thomas Parran, United States Surgeon General, for three doctors to come to Russia to do research in cancer with Russian scientists.

The offer of Cornell University to accept four graduate students from Russia to do graduate work.

[108]

PROVIDENCE, R. I.
JOURNAL

FEB 19 1947

AMERICAN OFFERS TO USSR RENEWED

Moves Would Stimulate Cultural Exchanges Between Nations

Moscow, Feb. 18.—(AP)—U. S. Ambassador Walter B. Smith disclosed today, coincident with the inauguration of U. S. State Department broadcasts to Russia, that he has renewed several American requests aimed at broadening American-Soviet Union cultural exchanges. Smith has received no answer as yet to his definite proposals for cultural exchanges.

These included:

The offer of Sergei Koussevitzky and the ~~Boston Symphony Orche~~stra to make a 2-week tour in Russia at the expense of the orchestra and to donate the proceeds to any benefit the Russians desire;

The proposal of Dr. Harold W. Dodds, president of Princeton, to have outstanding Russian scientists participate in a bi-centennial celebration in the United States;

The request of Dr. Thomas Parran, U. S. Surgeon General, for three doctors to be admitted to Russia to do cancer research; and the offer of Dr. E. D. Young, representative of the Russian War Relief Organization, to give a penicillin factory to Russia and to participate in an exchange of Russian and American scientists.

WORCESTER, MASS.
GAZETTE

FEB 19 1947

Boston Symphony Tour In Russia Is Rumored

BOSTON, Feb. 18 (UP)—Boston Symphony officials today would neither confirm nor deny reports from Moscow Conductor ~~Serge Koussevitzky and~~ the orchestra had offered to make a two-week tour of Russia at the orchestra's expense.

George Judd, orchestra manager, said "The idea of a European tour has been broached a number of times but a practical way of finding the free time and necessary funds has not yet been worked out."

Commenting on another report, that Conductor Eugene Mrovinsky of the Leningrad orchestra had been asked to serve as guest conductor of the Boston Symphony, Judd said:

"Mr. Mrovinsky had been invited to be a guest conductor for this season and the invitation has been extended for next season."

Koussevitzky was reported to be vacationing in New York and could not be reached for comment.

INFORMATION OBSCURED

ROANOKE, VA.
WORLD-NEWS

FEB 19 1947

Rodzi and Koussy Both in Hot Water

By ALICE HUGHES

If you believe in the rule of three, there's another big-time orchestra conductor in hot water this minute. Two of them are now sizzling on the front pages. I refer, of course, to Rodzinski, until recently of the New York Philharmonic, whose troubles with his manager Judson have been aired all over the country. More music and less management is Rodzi's tune and he will have an oportunity to say it with music in Chicago this fall when he heads that city's Symphony Orchestra. The law is still embattled over how much Rodzi should collect for his unexpired New York contract, but as he employs the same lawyer who at one time retrieved $25 for me from a laundry which lost all my handkerchiefs, I'm betting on Rodzi and legal-eagle Morris Ernst.

Boston Brahmin Serge Koussevitzky is swapping insults with a book publishing firm in that Massachusetts Cultural Center. Koussy is mad over a biography just published which he says is libelous and violates his privacy. Besides he was planning to do his autobiography and he doesn't want anyone else scooping him. The author of the disputed book, "Koussevitzky" is Moses Smith, a Boston music critic. Koussy won the first round by procuring a court order restraining further publication and distribution, thought 3,000 books have already been sent around.

Koussevitzky believes that his civil right to privacy prevent any author from doing a book about him unless he gives his consent. He also says this biography falsely portrays his life and musical career. The latter charge, of libel, is a legitimate one if he can prove it. But freedom of the written word is in great danger in this country if critics forefeit the right to speak honestly and openly about any of the arts, should they happen to hurt someone's personal vanity. No one weilds freedom of the baton with more talent and agility than Boston's defied conductor. How about permitting the pen and typewriter the same privilege, Koussy Old Boy?

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SUBWAY STIRS EXCITEMENT

The noise of our fracas over whether we have a 5c or a 10c fare must have reached your city by now. You can depend on it, the fare will stay at 5c, for the wrangling is as much political as financial. It seems a far cry, but Gov. Dewey believes the Republican future depends upon raising our New York City subway fare to a dime. The Mayor of our City feels just as strongly that the Democrats stand or fall upon a 5c fare. The people are nickel-minded, and have even sent a man dressed up as Father Knickerbocker down to the City Hall to tell the City Fathers how we feel. All we need is a Town Crier to announce the glad tidings: 5c subways are here to stay.

ROCHESTER, N. Y.
TIMES UNION

FEB 20 1947

Berkshire Fest Program Announced

First announcement of the repertory for next summer's Berkshire Festival has been released by Serge Koussevitzky, who is now on his mid-winter vacation in Florida.

The Boston Symphony Orchestra is to give twelve concerts at its summer home at Tanglewood next summer. These will include two concerts devoted to the music of Bach and Mozart respectively by an orchestra of chamber proportions (July 13, 20) and three weeks of concerts by the full orchestra in the Shed, the middle week to be devoted to a Beethoven cycle (July 31, August 2, 3), the Ninth Symphony to be performed as an extra concert on the following Tuesday (Aug. 5).

Dr. Koussevitzky will conduct the greater part of the Festival, and has invited two guest conductors, Leonard Bernstein and Robert Shaw, both of whom are to be on the faculty at the Berkshire Music Center, which will be currently in session at Tanglewood.

WILLIMANTIC, CONN.
CHRONICLE

FEB 21 1947

EDITORIAL

THE PHILHARMONIC

A battle between the conductor and board of directors of a symphony orchestra is, under ordinary circumstances, of purely local concern. But the controversy which has lately resulted in a change of leaders for the New York Philharmonic-Symphony Society is of broader interest. By virtue of the fact that its Sunday afternoon concerts have been broadcast over a national network for many years it has an audience which now extends over the greater part of the United States.

This large audience is not particularly well-informed on the details of the scrap which led to the resignation in mid-season of Artur Rodzinski as the orchestra's conductor and it would probably find it difficult to judge them if it did. But it has every reason to be deeply concerned over the decision of the Philharmonic's management to go back to the system of splitting the chore of leading the orchestra among five different conductors.

Great symphony orchestras are not made or maintained this way. The Boston Symphony is one of the world's greatest because it has been trained and disciplined by a single great conductor over a long period of years. The Philadelphia Orchestra is another, brought to its musical apogee by Leopold Stokowski and maintained at the same high level by Eugene Ormandy, his successor.

Under a mediocre conductor and later under a series of temporary ones, the New York Philharmonic declined. Rodzinski, in his three years as conductor, brought it back to the top rank of symphony orchestras. It would be unfortunate to permit it to go into another period of decline for lack of the type of leadership it deserves.

SAN DIEGO, CALIF.
TRIBUNE SUN

FEB 20 1947

TURNTABLE TALK

BY BRUNO DAVID USSHER

Another conductor, famous also on phonograph recordings, has crashed the front page. Serge Koussevitzky, of the Boston Symphony, has obtained from the Massachusetts Supreme Court an interim stay preventing, at least temporarily, New York Publishers Allen, Towne & Heath from distributing a biography written about him without his consent or cooperation by Moses Smith. Smith has been for 20 years music critic of the lamented Boston Transcript and the Boston American. For a period he also was recording director in charge of Columbia Musical Masterworks. Koussevitzky's action has caused a sensation and is arousing wide attention because it threatens individual freedom of speech and criticism. As for the other maestro in the news, Artur Rodzinski, taking over the Chicago baton after verbally pummeling the board and Manager Arthur Judson, of the New York Philharmonic. Rodzinski will now be heard on Victor issues. The New York Philharmonic "belongs" to Columbia Recordings, Judson also being President of the Columbia Concerts Corp., a booking firm, which, like Columbia Recording Co., has more than name ties with the Columbia Broadcasting System. The Chicago Symphony has numerous titles in the Victor catalog. Lately it has been rather silent on disks since Desire Defauw succeeded the late Frederick Stock, three years ago. That means Rodzinski will "go" Victor.

BRUNO USSHER

HOUGHTON, MICH.
MINING GAZETTE

FEB 22 1947

Book Review

BY W. G. ROGERS

KOUSSEVITZKY, by Moses Smith (Allen, Towne & Health).

SERGE KOUSSEVITZKY, since 1924 the Boston Symphony's conductor, since 1936 asociated with the Berkshire Music Festival and founder in 1940 of the Berkshire Music Center, was born in 1874 in Vishny-Volotchok, son of a Jewish violin or double-bass player.

At 17 he left home to study the double-bass in Moscow. By 1902 he was married to a dancer; he played in the Bol'shoi Theatre orchestra, made a reputation as soloist on his unlikely instrument, renounced Jewry.

In 1905 he was divorced and remarried to a young woman of such wealth that, when they set up their home and he sought a new career in Berlin, he was regarded as the richest instrumentalist in Europe. There in 1908 he made his conducting début, featuring the new music with which his name has always been associated reverently by composers, critics and a large section of the public. Later he had his own orchestra in Russia, his own publishing house, the Concerts Koussevitzky in Paris, and finally the Boston offer.

This biographer, former critic who knows his subject personally, registers several complaints in some detail. The principal ones are that Koussevitzky, from his school days, was weak in theory, and that for years he couldn't read a score. He has acted the role of "grand seigneur," aped Beau Brummel, and been vain. Smith tells fascinating stories, many to Koussevitzky's discredit, in these tart, critical pages. But he acknowledges the genius, the tremendous energy, the sensitive ear, the familiarity with instruments, and the sensuous tone coaxed from the famous orchestra.

This is not an authorized biography, and for that reason perhaps all the more valuable. Blind worshippers of the maestro, like the woman who called him God, will squirm, and who knows, maybe Boston will ban the book. It is, however, a most worthwhile type of volume, the kind our musical culture needs badly. If it is unkind to do such a thorough job on Koussevitzky, it is also an outright tribute to him, for with one possible exception, what other conductor would have been worth all this trouble?

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Koussevitzky Blocks Book On His Life

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In his petition, the cond said Smith told him several ago that he planned to write a raphy of him. Koussevitzky he declined to give the write information, advising him th planned to publish his auto raphy later.

Koussevitzky's petition sai book contained [illegible] justified statements disparagi ability as a conductor, musici teacher.

Defendants named beside were Allen, Towne and Heat publishers, and the Arco P ing Company, Inc., distribu

Supreme Court Justice B L. Shientag, who granted terim injunction, will decid whether the order will b permanent.

BILLBOARD
CINCINNATI, OHIO

FEB 22 1947

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TIMES

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The book, titled "Koussevit
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day.

In his petition, the cond
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raphy of him. Koussevitzky
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Defendants named beside
were Allen, Towne and Heat
publishers, and the Arco P
ing Company, Inc., distribu

Supreme Court Justice
L. Shientag, who granted
terim injunction, will deci
whether the order will b
permanent.

HARRISON, N.Y
CITIZEN
2/21/47

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TRIBUNE AND LEADER PRESS
FEB 2

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World Music

He was born in a Carpathian town called Maramaros-Sziget, and his father was a rebel and Socialist, converted by the American author of "Looking Backward." In that town lived an obscure versifier who sold his poems for pennies, and Mr. Szigeti still admires any artist who has the art to make a crowd part with its money. He made his debut as a wonder child in Budapest, when another American, Isadora Duncan, was converting Hungarians to another doctrine; at thirteen, in Berlin, he had a succès d'estime in the Bechsteinsaal, and a succès de finance (under a pseudonym) fiddling, along with trained dogs and a troop of American Negro blues singers, at the Schumannzirkus. Soon afterward, he was introduced to the great American religion of the toothbrush. But he did not reach America until 1925, when he was thirty-three.

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NEW YORKER
NEW YORK CITY
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CLEVELAND, OHIO
NEWS

FEB 22 1947

This Week In Books

TWO book controversies currently are titillating the trade in New York. One is Dr. Serge Koussevitzky's $500,000 libel suit against critic Moses Smith's biography, which came as a surprise, according to the publishers, Allen, Towne & Heath, Inc.

BEN WICKHAM JR.

In a statement, the publishers (incidentally the book is their first venture in the business) say the famous conductor bases his objections on the author's "occasional criticisms of some of the conductor's interpretations . . . and to various aspects of Koussevitzky's career, which Smith unearthed after painstaking research and tapping of first-hand materials."

Dr. Koussevitzky has claimed, the publishers say, that the book, being unauthorized, constitutes an invasion of his civil rights. "If Dr. Koussevitzky's contentions should prevail," asserts David Ewen, director of the publishing firm, "every publisher who has published any book concerning living people without their consent would be subject to an action for damages for invasion of their private rights."

The other outburst was occasioned by the ban of Howard Fast's "Citizen Tom Paine" from New York high school libraries after it had passed the routine censorship of the Board of Education.

The ban was upheld by a board committee three days ago and immediately a round-robin protest by 11 major publishers was made public. The protest, signed by such well-known publishing names as Maxwell Perkins of Scribners, Stanley Rinehart, Robert K. Haas of Random House, Thomas R. Coward of Coward-McCann, John Farrar of Farrar, Straus and others, was made on the grounds of free speech. One of the board committee characterized portions of the book as improper and lewd.

Fast, with fast indignation, called the ban a "form of book burning." To this corner, the board's position is good for a few laughs as the book, which has had tremendous public sale, had been in the school libraries for a substantial period of months before the copies were removed.

NEW ORLEANS, LA.
TIMES-PICAYUNE-STATES

FEB 23 1947

Symphony of Boston Plans for Summer

The Boston Symphony Orchestra's Berkshire Festival Concerts will be increased in number next summer from nine to twelve, according to an announcement by Serge Koussevitzky, music director of the orchestra. There will be the customary three series of three concerts each and three extra concerts, one devoted to the music of Bach, one to Mozart, and the third to include a performance of Beethoven's Ninth Symphony.

The orchestra's summer school, the Berkshire Music Center, will open its six-week term at "Tanglewood" on June 30, under the direction of Dr. Koussevitzky, with Aaron Copland as assistant director. As in the past, the faculty of the Center will include the principal players of the Boston Symphony Orchestra.

SATURDAY, FEBRUARY 22, 1947

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Although the storm thinned out the attendance at the Boston Symphony concert yesterday afternoon, there nevertheless was a sizable audience on hand to hear Brahms' Serenade in A major, No. 2; Bela Bartok's Music for Strings, Percussion and Celesta, and the Second Symphony of Schumann. With this program, which will be repeated tonight and tomorrow afternoon, Leonard Bernstein will conclude his stay as guest conductor.

Not much of Bartok's music is known in Boston, since we do not take easily to decidedly modern idioms. That is our loss, for Bartok was a powerful musical personality who, on the authority of composer Roger Sessions, was one of four men who left the music of their time quite different from what they found it. The other three were Alban Berg, Arnold Schoenberg and Igor Stravinsky.

The Music for Strings, Percussion and Celesta, which Mr. Bernstein actually introduced to this city at last Tuesday's concert, was composed in 1936 and is, I would gather, typical late Bartok. It is not music of horrendous dissonance, although there are a good many "fourths" bristling out of the contrapuntal texture. This is mainly spirited music, a study in rhythms, many of them irregular, and it has a definite fascination for the receptive listener.

Of the four movements, the first is an eerie-sounding andante, the second a brisk allegro with very close counterpoint, the third an absorbing (if not exactly tuneful) adagio, and the last an allegro based on a dance melody in the Lydian mode. Throughout there are plain suggestions of Hungarian folk material.

This unusual combination of instruments—strings with the "heavenly toned" celesta; kettle, snare and bass drums, harp, cymbals and piano with two players—results in very effective tone colors. Not the least evident is one obtained by beating the kettledrum with the wooden handles of the sticks.

Brahms' Serenade with the adagio omitted went well in its archaic, naive fashion, and the performance of the tricky Bartok work appeared to be authoritative. Mr. Bernstein was less successful this time with the Schumann Symphony than he had been a year ago. The texture was not clear enough; the first allegro was a little too fast, and somehow Schumann's Spring-like music was just not gentle enough.

All the same, Mr. Bernstein's appearances have been proof that his extraordinary talent is developing rapidly. He may turn out to be America's first great native-born conductor.

BOZEMAN, MONT.
CHRONICLE

FEB 23 1947

$7,000 Violin Pawned

BOSTOR, Feb. 22 — George Zazofski, a violinist with the Boston Symphny Orchestra, reported his 193-year-old $7,000 violin was stolen after a concert in Alexandria, Va. It was recovered later in a pawnshop, where it had been pawned for $12.

This Clipping From
BROOKLYN, N. Y.
EAGLE

FEB 23 1947

OF BOOKS AND MEN

By DANIEL LIONEL

The half-million-dollar libel suit of Dr. Serge Koussevitzky against Moses Smith's biography of him came as a surprise to the publishers, Allen, Towne & Heath, Inc.

The book, in the opinion of the publishers, is not only an unbiased, but even a highly laudatory exposition of a great musical career, and is a vital contribution to the literature of contemporary musical biography. It pays high tribute not only to Dr. Koussevitzky's genius with the baton, but also to his far-reaching contributions to the musical culture of our generation, particularly in this country.

What Dr. Koussevitzky objected to, however, was Moses Smith's occasional criticisms of some of the conductor's interpretations, to the revelations of the relationship that existed between conductor and orchestra-men, and to various aspects of Koussevitzky's early career, which Smith unearthed after painstaking research and tapping of first-hand materials.

A Public Figure

"However," maintains David Ewen, a Brooklynite and director of Allen, Towne & Heath, "Dr. Koussevitzky is a public figure. He looks to and depends upon the public for the support of his concerts, purchase of records, attendance at his Berkshire Center, and listening to his radio broadcasts. This same public is entitled to receive as much information as is available about such a public figure, particularly, as in this case, when it comes from highly reputable and authoritative sources."

The publishers feel that to restrain the right to publish a work of such critical value is to infringe upon the rights of critics in all the arts to speak honestly and openly about any creative contribution to the culture of our society.

Remade Records

We stopped at Kjeldsen & Sons in Bay Ridge the other afternoon to hear some of the Heritage Series recordings that have received such wide publicity. Book editors, you know, occasionally do evince an interest in literature's sister arts. Some of these records, bringing to life voices like Caruso and Tettrazini, were originally recorded 47 years ago and have been remade with modern orchestration dubbed in.

In the essentially musical atmosphere created by striking murals with musical themes painted on the walls of Kjeldsen's by Frank Ryan, a young Bay Ridge veteran, these records sounded good.

Koussevitzky Biographer Defends Book

Moses Smith of Brookline defended today his new book, "Koussevitzky," biography of the conductor of the Boston Symphony Orchestra, against the charge made by Koussevitzky that it "falsely and wrongfully portrays my life and musical career."

LIBEL DENIED

Smith, music critic of two Boston newspapers and subsequently director of Columbia Masterworks of the Columbia Recording Corporation, said:

"As far as I am concerned there's nothing libelous in the book."

He said that he does not know as yet what the exact charge of libel is and that he is leaving for New York today to confer with his lawyer and his publishers, Allen, Towne & Heath, Inc., who were scheduled to release the book Saturday.

Dr. Koussevitzky, who is vacationing in New York, obtained a temporary court order yesterday restraining publication of the book. In his petition he said the book contained "untruthful and unjustified statements, disparaging my ability as a conductor, musician and teacher."

In the foreword of his book Smith wrote that "the ensuing pages are in no sense an 'authorized' biography."

Smith said there was an earlier biography of Koussevitzky, written by his friend Arthur Lourie, but in the foreword he describes the value of this book as a source as being "unfortunately lessened greatly by its numerous errors, by the author's excessively worshipful attitude toward his subject, and by the book's inadequate factual content, particularly as to omissions of important matter about Koussevitzky's origins and early life.

"The special significance of these errors of commission and omission lies in the fact that Lourie's 'Life' was 'authorized' by Koussevitzky," Smith wrote.

"In an effort to correct them I had recourse, among other sources, to those who knew Koussevitzky 'when'—for there are still many such in this country."

Smith said that reference books "unfortunately tend to repeat the same misinformation as is contained in Lourie's 'Life,' even those that were published many years earlier. So do many of the autobiographical statements contained in published interviews with Koussevitzky."

AID DECLINED

Through his counsel, Henry Root Stern of Mudge, Stern, Williams & Tucker, Dr. Koussevitzky contended that publication of the book was without his consent and violates his privacy.

The 72-year-old Russian-born virtuoso set forth in his petition that he had declined to give Smith any information, advising him that he planned to publish his autobiography later.

"The said book untruthfully and without justification describes me as generally incompetent as a conductor of orchestras, brutal to the musicians in my orchestra, incompetent as an instructor of conducting and a poseur, deficient in musical education and training," Dr. Koussevitzky complained.

He added that he found the book as a whole "not only disparaging, but very distinctly damaging, no; no indication when."

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JAN 23 1947

The Symphony's Sponsor Sets A Commendable Example

It is good to have the Boston Symphony Orchestra back on the air under commercial sponsorship. It would be better, of course, if there were no financial necessity for this peerless musical organization to have a sponsor and its music were available to the radio audience on a sustaining basis.

But such can no longer be. The decimation of wealthy persons with an interest in the fine arts willing and able to make up the deficits of such endeavors have made it necessary to seek commercial sponsorship. Otherwise the quality of the music would suffer, government subsidy would have to be sought, or the cost to the concert-goer would have to be raised. As alternatives [illegible] has much to recommend it.

DAVENPORT, IA.
DEMOCRAT

FEB 23 1947

THE NEW BOOK

. . . "Koussevitsky," which was to have been on the book stands last Saturday has been held up because Serge Koussevitsky has secured an injunction against it. His grounds are that the book is libelous and violates his privacy. Notice of a $500,000 suit against the author of the book, Moses Smith, a Boston music critic, also was filed. It is said that about 3,000 of the first 5,000 copies of the book had already been sent out when the injunction was granted. The conductor has said that he did not give Mr. Smith much of the personal and private material appearing in the book. Mr. Koussevitsky has been conducting the Boston orchestra for nearly 23 years and Mr. Smith for 20 years was music critic for the Boston American and the Boston Transcript.

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CHICAGO, ILL.
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Serge Koussevitzky, 72, the Boston Symphony's prestigious maestro for the past 22 years, went to court in Manhattan and gave a new publishing firm (Allen, Towne & Heath, Inc.) a blazing sendoff on its very first book. Title: *Koussevitzky*. Author: ex-Boston Music Critic Moses Smith. The maestro sued to stop publication. The book, he complained, "describes me as . . . incompetent . . . brutal . . . a poseur . . . attacks my integrity . . . impugns my loyalty and slanders a lifetime of work." Besides, complained the maestro, it might spoil the sale of a literary project of his own: the Koussevitzky autobiography.

Harris & Ewing

MRS. CHESTER NIMITZ & SOLOIST
A sensitive interpretation.

DAYTON, OHIO
NEWS WEEK
FEB 24 1947

When Is A Critic

A new publishing firm devoted exclusively to books about music and musicians made a brave start with the first of the year. Under the direction of critic David Ewen, the house of Allen, Towne & Heath set as its criterion the belief that "authority and scholarship are not incompatible with readability and cultured entertainment." It hoped its first publication would prove the point.

Neatly bound and printed, illustrated with photographs, its $4, 400-page, documented, annotated, and indexed "Koussevitsky," by Moses Smith, veteran Boston music critic, seemed to fill the bill. It even appeared likely to be a mild hit. Howard Taubman had written a quotable review for The New York Times to appear on Feb. 16, the day after the book's publication. Other advance readers had praised its critical frankness and biographical fullness. But last Thursday, three days before publication, the book landed its publishers, its author, and its distributors, the Arco Publishing Co., in a sizzling kettle of legal hot water.

Among the advance readers was Serge Koussevitzky himself. When the gray-haired, 72-year-old conductor of the Boston Symphony Orchestra finished his borrowed copy, he was furious. When his lawyers finished it, they rushed into New York Supreme Court.

According to Koussevitzky's complaint, the biography not only was detrimental to his reputation and property interests to the extent of a half-million-dollar libel claim. The maestro charged it also violated New York's civil-rights law which expressly forbids the use "for advertising purposes, or for the purposes of trade, the name, portrait, or picture of any living person" without that person's consent. Never before had this law been invoked against a book. But Justice Bernard Shientag, scenting a test case, enjoined all concerned from publishing or distributing the book.

Question Before the Court: There was no question that Smith had used Koussevitzky's name and portrait. The text of "Koussevitzky" is enlivened with several formal and many more informal shots of the Russian-born conductor. But whether Smith wrote the book "for the purposes of trade" or instead was acting within his rights as an established critic writing about a newsworthy public figure was the legal question which excited literary and publishing circles.

Almost as long as Koussevitzky has been wielding his baton before Boston's Brahmins on Friday afternoons and Saturday evenings in Symphony Hall, Smith has been a critic on The Boston Post, The Boston Evening American, and The Boston Evening Transcript. More recently he has directed the Masterworks division of Columbia Recording Corp.

While on The Transcript, Smith engaged in a feud with Koussevitzky for two years, during which they did not speak. Smith tells about this in his book, which is also crammed with many intimate details about the conductor's life. His anecdotes about Koussevitzky's early feuds with members of the Boston Symphony are frank and revealing. He is highly critical of Koussevitzky, but, as Taubman pointed out in his Times review, the book on the whole is "sober, conscientious" and one from which the reader will "gain new respect for Koussevitzky's achievement."

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MOBILE, ALA.
REGISTER

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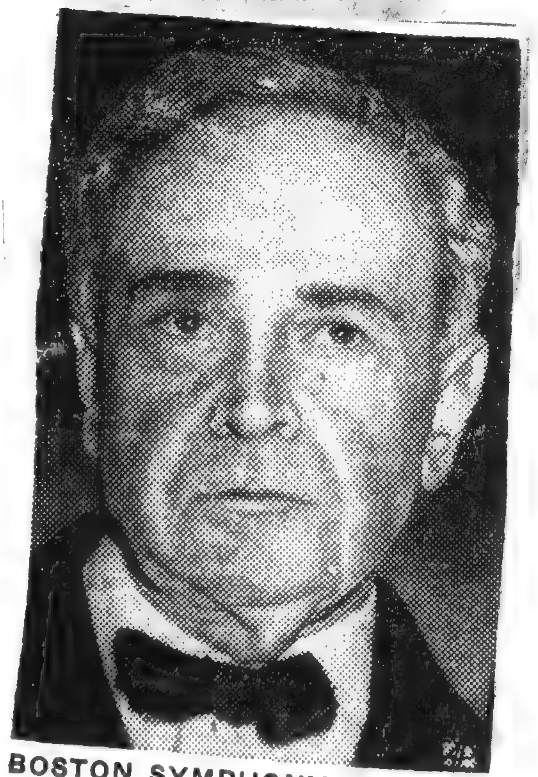

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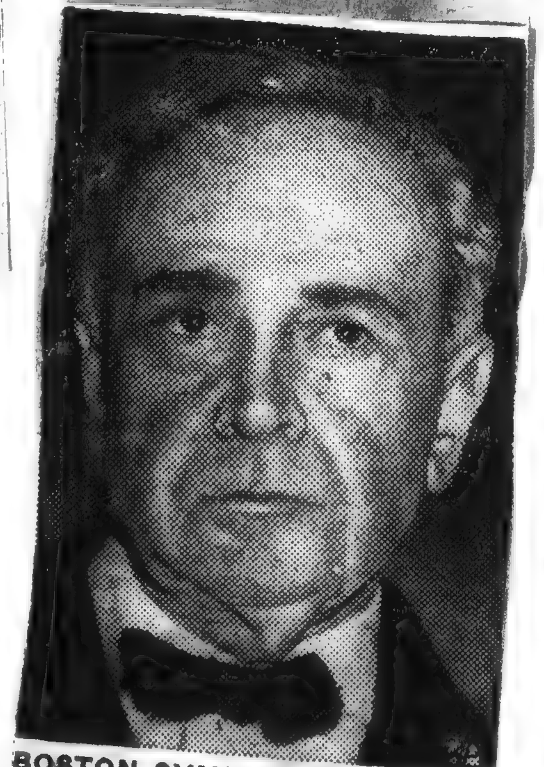

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KNOXVILLE, TENN.
NEWS-SENTINEL

FEB 25 1947

A Country Calendar—
Lucy Templeton

Correspondent Regrets Dearth of Classic Music in America

MRS. C. C. Brooks, of Rugby, recently wrote me about some friends of hers who had been with our Army in Germany and had "enjoyed and benefited by their experiences . . . contact with people, found them friendly and appreciative.

"You know the old saying, 'Bring a smiling face to the mirror and you meet a smile.' The English, though, are mostly a reticent people and do not make friends easily; no sociability in bus or tram travel; the French also show or feel superiority.

"I have wished to write a comment on our musical tastes. One returned soldier, not an educated youth, told me that while in Vienna and out with a bunch of pals, loafing for amusement, saw cheap prices for an opera production. Most of them did not wish to take it in, saying, 'Oh, highbrow stuff,' but finally entered, heard the opera Martha.

"It could not have been a wiser beginning, for all of them were delighted with the tuneful melodies, and henceforth always took in operas. Operas and symphonies are within reach of all in Europe. Alas, in this country they are never offered or put before the public at a reasonable price or on popular radio programs.

"And the boys certainly appreciated and bought their art treasures and marveled at the cities and the way the land was highly cultivated, and the industry of the people."

While it is true, as Mrs. Brooks says, that we do not have performances of opera at popular prices in this country, or indeed at any price, except in some of the large cities, we do have some excellent radio programs, notably the opera broadcast on Saturday afternoons, the New York Symphony concerts on Sunday afternoons and the Boston Symphony broadcasts on one weekday evening.

* * *

Miss Pauline Strickland, Linden Avenue, telephoned two or three weeks ago to tell me of finding a dead cedar waxwing in her yard which she thought might have been killed by returning north too early.

My observation of these birds leads me to believe that they have no fixed season for migrations, but are likely to appear at any time anywhere there is a likelihood of food. I have seen them here in every month of the year. I remember well one January when we lived in town, nearly missing a train to Florida because I was watching a flock of waxwings in a tree on Hill Avenue.

E. H. Forbush in the Natural History of Birds says: "The seasonal movements of the cedar waxwing appear to be rather erratic. If there is a bountiful supply of wild fruit of the kinds which persist during the winter many birds remain here (New England) . . . usually during the latter part of the winter there is an early northward movement of these birds."

The Privacy of a Public Figure

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This injunction, if granted and upheld, would create an alarming precedent. Anyone might be immune to all but personally-authorized publicity. If a musician, why not also lawyers, judges, political bosses, congressmen, presidents?

We hope that Doctor Koussevitzky, whose artistic eminence makes him something of a public figure, will accept the annoyances as well as the advantages of his position and reconsider his legal action.

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Chippewa Falls, Wis
T elegram
2-28-47

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CORBIN, KY.
TRIBUNE
FEB 26 1947

EDITORIAL COMMENT

NEA SERVICE
Staff Writer
James Thrasher

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A Happy Reawakening

The magazine Steel reports that the gains made by gas and oil heating have spurred coal stoker manufacturers to improve their product. Some new units not only feed the coal fire but also remove ashes from the furnace to a dust-tight container that needs emptying only every 10 days. The stoker also moves coal around corners so that it will function no matter how the coal bin is situated in relation to the furnace.

That's a small item, maybe, but encouraging. The business about the ashes is good news. So is the reawakening of competition that it illustrates. And there are other encouraging symptoms of that reawakening.

Railroads are spending vast sums to meet air and bus competition with new, more comfortable equipment and better service. Airlines are reciprocating. And even though the day seems far off when we can pick and choose among various automobiles, there are rumors of improvements which will make for better cars when that day arrives.

Such news makes the consumer lick his chops. For that much-abused private enterprise, with its accompanying sharp competition, is getting ready to pay off once more. It looks as if happy days are almost here again.

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SAN FRANCISCO
CHRONICLE

SERGE KOUSSEVITSKY, THE BOSTON SYMPHONY ORCHESTRA AND THE NEW AMERICAN MUSIC. By Hugo Leichtentritt. Cambridge: Harvard University Press; 199 pp.; $3.

DR. LEICHTENTRITT'S book fills a definite need. It offers a short biographical sketch of a great conductor, analyzes a cross-section of American music composed since 1890, and gives an idea of its amazing variety. Special emphasis is given to Koussevitsky's methods of promoting national music in Russia and to the influence he has had as conductor of the Boston Symphony Orchestra.

To show how a clearly perceptible national American music has evolved from the melting pot of nationalities, and the part that Koussevitsky has played in this evolution has been Dr. Leichtentritt's object. Koussevitsky's conception of the art of conducting and his character as an interpreter are also considered. The book is scholarly, but not too technical or abstruse for the average music lover.

J. B.

UNIONTOWN, PA.
STANDARD

THE PRIVACY OF A PUBLIC FIGURE

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FEB 27 1947

★ ★ LET'S ALL WORK FOR LASTING PEACE ★ ★

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WAYNESBORO, PA.
RECORD HERALD

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MT. CLEMENS, MICH.
DAILY MONITOR

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NEW PHILADELPHIA, OHIO
TIMES

FEB 27 1947

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This Clipping From
CHILLICOTHE, OHIO
SCIOTIO GAZETTE

FEB 27 1947

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* * *

With pancake season with us again, who remembers the good old days when we used to smear butter on 'em?

Tuesday Symp

New Work by Bartók Introduced by Bèrnstein

By Winthrop P. Tryon

The Boston Symphony Orchestra, Leonard Bernstein conducting, gave the fourth program in the monthly series of concerts in Symphony Hall last night, presenting Mozart's "Linz" Symphony in C major, No. 36, Bartók's Music for Strings, Percussion, and Celesta, and Beethoven's Symphony in A major, No. 7.

The Bartók work was new to the town and was no doubt performed not so much by way of a novelty for the mid-week subscribers as by way of a reading preliminary to real production for the end-week regulars. The two symphonies were doubtless put in the program to contribute to the classic expectations and requirements of the Tuesday people.

* * *

The occasion was a distinguished success, considered as a rehearsal of the Music, as the title reads, by Bartók, though he could as well have used the term Symphony. The only difference is that he employs an orchestra without woodwinds and brasses and organizes his strings in two groups more or less independent of each other. The construction itself is quite in the symphonic rule of today, with an Andante movement for opening, followed by Allegro, Adagio, and Finale.

To make a brief preview of the piece rather than to attempt a critique, three general characteristics are to be noted. Neo-classicism is evident at the very outset in the framework of the first movement, which in a very large way is fugal. It would be a music lesson indeed for Bach if he could return and see what a complication his schemes of counterpoint have grown into. Then, the types of rhythm that culminated in the Russian Ballet orchestra of Stravinsky show out markedly in the second movement. Add a distinct feeling and style of neo-impressionism in the Adagio, and you have influences in part accounted for.

his two hands never could keep the ever-shifting beat in place alone. As it is, the piece demands the highest mastery and the utmost concentration on the part of the man at the front of the platform for things to come safely through. Mr. Bernstein showed the insight into the composer's design and the command of the players that were necessary. He proved himself, no question, an authority in expression of the modern idea.

Take him, too, in an old-school work, like the "Linz" Symphony, he there displayed excellent schooling, even if a good deal of it could be traced to Dr. Koussevitzky, whose place he for the time supplies. He has much, however, that is his own; in particular, he reads his scores in periods: pausing at intervals and starting anew. He knows, furthermore, how to phrase a melody for a flute or a horn.

But—with Beethoven he was outrageous. In the Symphony No. 7, he converted the orchestra into a jazz band. Boston has a tradition about some things. Mr. Bernstein has yet to learn it.

HERALD TRIBUNE N.Y.
FEB 28 1947

Bentley Warren Dies at 82; Was Boston Lawyer

U. S. Adviser on Fuel in World War I Served as Counsel to Corporations

Special to the Herald Tribune

BOSTON, Feb. 27.—Bentley Wirt Warren, eighty-two, outstanding Boston constitutional lawyer who was prominent for many years in political, civic and business life, died this afternoon at his home, 228 Beacon Street. He had been ill three months.

He was legal advisor to the United States Fuel Administration during World War I, and was at one time legislative counsel for the Massachusetts Street Railway Association. One of his best known cases was handling litigation before the United States Supreme Court involving diversion of the Ware and Swift Rivers for Boston's water supply. Mr. Warren handled the case from 1927 to 1931 and won a decision for Massachusetts against Connecticut.

He was a member of the state legislature in 1891-'92 and served on the state civil service commission from 1903 to 1905.

Born in Brighton, the son of William Wirt Warren and Mary Adams Warren, he was a descendant of John Warren, one of the early settlers of Watertown. He attended Boston Latin School and was graduated from Williams College in 1885. He studied law in the Boston University School of Law and was admitted to the bar in 1889.

He was a former president, director and trustee of the Boston and Providence Railroad Corporation and a director of the Springfield Street Railway Company, Massachusetts Hospital Life Insurance Company, State Street Trust Company, Holyoke Power and Electric Company, North Texas Company and Union Freight Railroad Company.

He was also a trustee of the Consolidated Investment Trust and the Brighton Five Cents Savings Bank. He was a trustee and former president of the Boston Symphony Orchestra.

A funeral service will be conducted Saturday at 4 p. m. in Emmanuel Church, with the Rev. Robert G. Metters officiating. Burial will be in Williamstown Cemetery.

In 1894 he married Ellen Hatch Windon, who died in 1931. He leaves a daughter, Mrs. Ellen G. Sangster, of Short Hills, N. J., and a son, Bentley W. Warren jr., of Essex.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

FEB 28 1947

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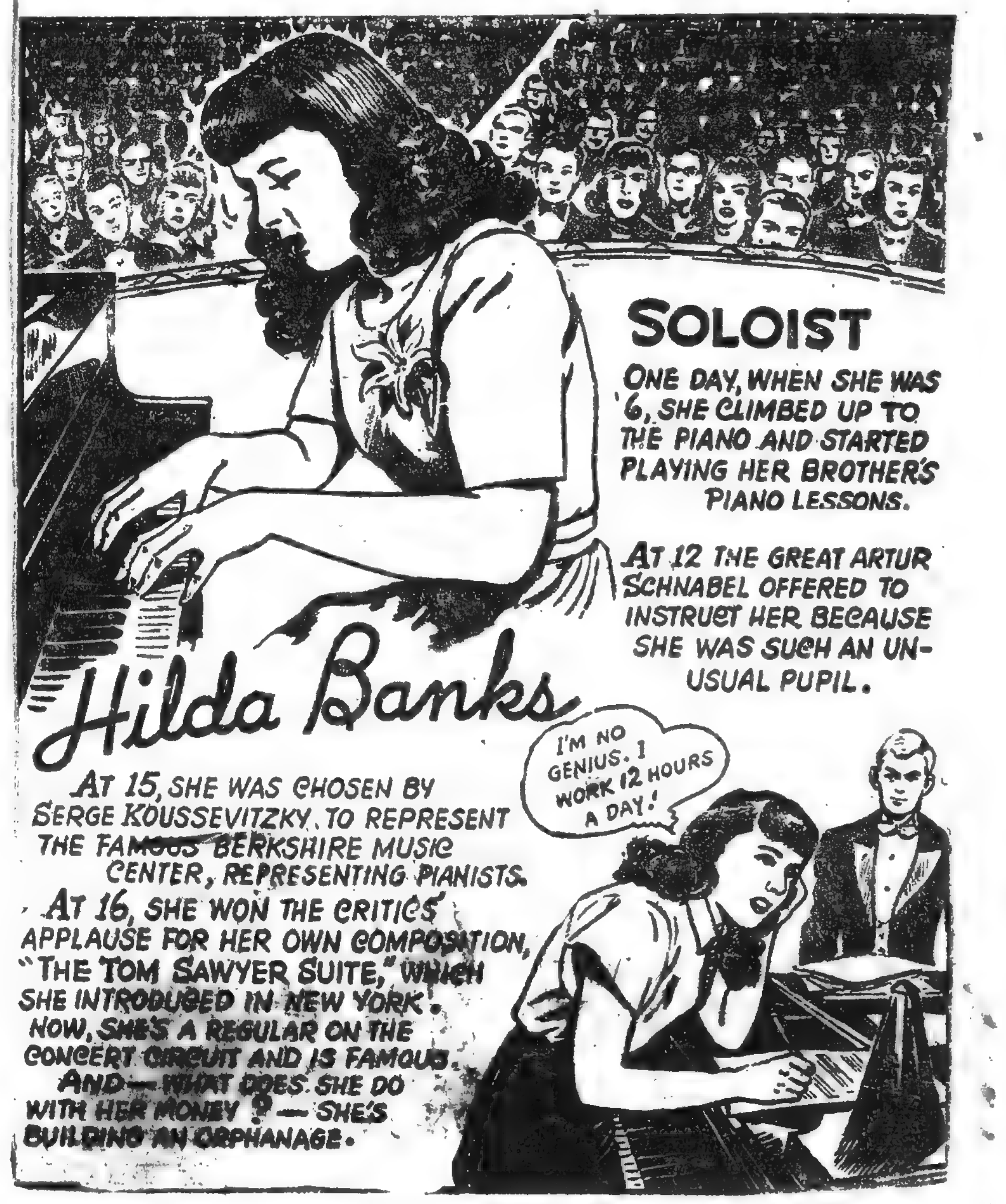
We hope that Doctor Koussevitzky, whose artistic eminence makes him something of a public figure, will accept the annoyances as well as the advantages of his position.

If Koussevitzky were not the musical genius he is and at the top of his profession, one would almost suspect that the libel suit and the injunction were a scheme engineered by the publishers and the principals to enhance the sale of the book by calling attention to it. This is, of course far from the truth because the artistic stature of Dr. Koussevitzky needs no further lustre.

Perhaps the action was inevitable because the very eminence of the personality. Genius, extreme sensitivity and temperament unfortunately are frequently combined. If we must make allowances for it, nevertheless, we can not condone it because the principle, if vindicated, would strike at fundamental liberties of a free press.

KANSAS CITY, MO.
STAR
FEB 28 1947

TEEN-AGE TRIUMPHS.


SOLOIST
ONE DAY, WHEN SHE WAS 6, SHE CLIMBED UP TO THE PIANO AND STARTED PLAYING HER BROTHER'S PIANO LESSONS.
AT 12 THE GREAT ARTUR SCHNABEL OFFERED TO INSTRUCT HER BECAUSE SHE WAS SUCH AN UNUSUAL PUPIL.
Hilda Banks
AT 15, SHE WAS CHOSEN BY SERGE KOUSSEVITZKY TO REPRESENT THE FAMOUS BERKSHIRE MUSIC CENTER, REPRESENTING PIANISTS.
AT 16, SHE WON THE CRITICS' APPLAUSE FOR HER OWN COMPOSITION, "THE TOM SAWYER SUITE," WHICH SHE INTRODUCED IN NEW YORK. NOW, SHE'S A REGULAR ON THE CONCERT CIRCUIT AND IS FAMOUS.
AND—WHAT DOES SHE DO WITH HER MONEY ? — SHE'S BUILDING AN ORPHANAGE.
I'M NO GENIUS. I WORK 12 HOURS A DAY!

ING AT HOLLYWOOD

When Carleton Smith went through here on his lecture tour, he told me a festival is being planned for Edinburgh next summer that will make the Salzburg one look like a tent show. It's due to open Aug. 15 and last a month, with all forms of the theatrical arts—drama, opera, ballet—being featured. The Old Vic company will take part. The Alfred Lunts have agreed to do a play. Officials hope to fly the Boston Symphony Orchestra over for the event. Two of the best Russian ballet troupes have been invited, but as yet no answer has seeped through the iron curtain.

TURNTABLE TALK

BY BRUNO DAVID USSHER

Another conductor, famous also on phonograph recordings, has crashed the front page. Serge Koussevitzky, of the Boston Symphony, has obtained from the Massachusetts Supreme Court an interim stay preventing, at least temporarily, New York Publishers Allen, Towne & Heath from distributing a biography written about him without his consent or cooperation by Moses Smith. Smith has been for 20 years music critic of the lamented Boston Transcript and the Boston American. For a period he also was recording director in charge of Columbia Musical Masterworks. Koussevitzky's action has caused a sensation and is arousing wide attention because it threatens individual freedom of speech and criticism. As for the other maestro in the news, Artur Rodzinski, taking over the Chicago baton after verbally pummeling the board and Manager Arthur Judson, of the New York Philharmonic. Rodzinski will now be heard on Victor issues. The New York Philharmonic "belongs" to Columbia Recordings, Judson also being President of the Columbia Concerts Corp., a booking firm, which, like Columbia Recording Co., has more than name ties with the Columbia Broadcasting System. The Chicago Symphony has numerous titles in the Victor catalog. Lately it has been rather silent on disks since Desire Defauw succeeded the late Frederick Stock, three years ago. That means Rodzinski will "go" Victor.

BRUNO USSHER

* * *

In addition Koussevitzky's lawyers are reported to have served notice of a $500,000 libel suit against Author Smith and the publishers, if they persist in distributing the book this week. Koussevitzky's contention is said to be based on finding the Smith volume personally and artistically libelous, defamatory and generally damaging. The director's complaint alleges that Smith describes him as deficient in training and education, incompetent, brutal and insincere personally as well as in his artistic efforts.

Legal action is based on the Massachusetts State Code, pertaining to protection of civil rights and laws of privacy.

Publishers Allen, Towne & Heath are protesting the whole proceeding because it would prevent, not only them, but in future any author or publisher from writing or publishing frank statements about any person living or dead without previous consent and approval of opinions or facts stated. In the case of a deceased person, such agreement would have to be obtained from immediate survivors or descendants.

Serge Koussevitzky, it is understood, is planning to pen his autobiography. (He has been conductor of the Boston Symphony for the last 23 years.) Two books about him already are in existence, one by Arthur Lourie (Knopf, 1931) and a new one by Hugo Leichtentritt (Harvard Press, 1946).

Thus the "Case of Koussevitzky vs. Smith" bids fair to be not only a "cause celebre" but a far-reaching test case, involving freedom of opinion and publication.

* * *

From Taverns and Cafe Society: Victor presents as a "find" Susan Reed, who makes a disk debut in Album M-1086, "Folksongs and Ballads," with zither and Irish harp accompaniments. She is a native of Columbus, S. C., where her father, Daniel Reed, known beyond that city in professional community theater circles, headed the resident stock company. Miss Reed met at the paternal home such folklorists as Carl Sandburg, Jacob Niles, the Lomaxes and others and in turn became a collector herself.

Record collectors should give an ear to the nine tunes Susan Reed presents on three 10-inch records, which, if not always quite as poignant as might be, yet are sung charmingly and with an almost disarming lack of vocal artiness. They cover a wide variety of native Americana and tunes "imported" from Norway, Barbados and other far-off places.

Columbia also turns up a discovery in the domain of "We, the People." Dorothy Shay, styled as the "Park Ave. Hillbilly," has personality plus. It reaches out of these four 10-inch records in Album C-119, selections including stuff of the "cafe socety" style.

Miss Shay came up through USO programs in her home state of Florida. This set, too, contains striking as well as negative ballads. "Uncle Fud" and "Mountain Gal" are among the best. Of the two newcomers, Miss Shay is the more vital. She has humor as well as sentiment.

BERNSTEIN LEADS BOSTON SYMPHONY

By IRVING KOLODIN.

A singular honor came to Leonard Bernstein in Carnegie Hall last night when he appeared to lead the first of two concerts by the Boston Symphony during its current visit to New York. Not only is it difficult to recall when another conductor than Serge Koussevitzky led the orchestra here, but it is even more difficult to recall when such an opportunity had gone to a musician of American birth.

So, it was an historic occasion, though Bernstein's choice of the C major symphony of Schubert for the first half of his program did not reveal any special sympathy for this great work. The interpretation was technically clean, and it had momentum; but any number of fine points in the pacing of the music were overlooked, the range of dynamics rarely had the breadth to grant Schubert all the meaning he intended, and Bernstein communicated little of the work's profundity to me. Schubert requires freedom and flexibility no less than Chopin, but the leader compressed him in a straitjacket of time beating and mathematical formula.

For a few details: The first allegro got under way too quickly, with the result that the accelerated tempo indicated later was much too fast. Schubert's use of the trombones in this score as more powerful allies of the French horn was not respected in the brassy sound Bernstein drew from them. Finally, the energy he applied to the orchestra roughened its normal tone more than a little, without any compensating gain in emotional fervor. In sum, this work of Schubert at 31 has an oldness of mind that Bernstein at 29 does not yet comprehend.

Stravinsky's "Sacre."

It was followed by Stravinsky's "Sacre du Printemps," a warhorse of another color, and one much more responsive to Bernstein's whip. As well as possessing the secret of its rhythmic complexities and the technic to convey it to the orchestra, Bernstein has a sense of the poetry and the tenderness which Stravinsky—master that he is—invoked as balance to the barbaric power that first offended the sensitive.

That power was communicated with superlative energy by the orchestra in this performance, but to Bernstein's credit, only as a factor in the drama created by Stravinsky, not its one unremitting theme. The "Ritual of the Ancestors" was delivered with especial sensitivity, suggesting that as well as being a rugged people, Stravinsky's primitives had a normal complement of emotions. The upheaval of the "Dance of the Earth" and the "Sacrificial Dance" (which conclude the first and second sections of the work) were superb in their strength and orchestral execution. Among the audience was Serge Koussevitzky, applauding his protege with enthusiasm.

Philharmonic's Plight; Guest Conductors in Review

By ALEXANDER WILLIAMS

It is a little difficult at this distance to put a finger on just what is wrong with the Philharmonic's predicament and the row that has blazed into the open between Artur Rodzinski, its conductor, and Arthur Judson, its manager. Mr. Virgil Thomson in the Herald Tribune, to the contrary, states that the Philharmonic case is simple: "Arthur Judson is unsuited by the nature and magnitude of his business interests to manage with the necessary self-effacement a major intellectual institution doing business with his other interests. He is also a man of far too great personal force to serve effectively as a mediator between a proud musician and the equally proud trustees. That is probably why no conductor ever stays long enough with the Philharmonic to accomplish the job that everybody knows should be done, namely, to put the orchestra permanently on an artistic equality with the other American orchestras of comparable financial resources."

But neither Mr. Thomson nor Mr. Downes in the Times explains just what it is in the current situation and contract with Rodzinski that has caused the rift. Mr. Rodzinski for his part has said: "I'm not interested in money. I'm fighting for something much bigger than dollars and cents . . . It is a fight for musical freedom and independence and for the opportunities to pursue the musical profession free from shackles or organized music control and monopoly." Mr. Judson, meanwhile, has maintained a complete silence. Would that someone in New York were a little more specific.

Here in Boston we may be inclined to be complacent over the struggles of the Philharmonic to get on with itself. For the time being, anyway, the Boston Symphony is in the smoothest waters it has known, if not in its history, at least for a long time. Since, as Mr. Thomson tells us, the Philharmonic's problem is simple, why do not the trustees get together and solve it? It is all most perplexing to anyone not in the know. Everyone agrees that Mr. Rodzinski has done a splendid job in rebuilding the Philharmonic from the sad estate into which it fell during the Barbirolli regime. To retain him on his terms would appear to the outsider to be the sensible course, but at this date it does not seem to be the one which the Philharmonic will pursue.

OUR RECENT GUESTS

The current season of the Boston Symphony may well go down as one of brilliant guest conductors for our three visitors have given, each in his own way, some highly rewarding concerts. Mr. Bernstein completes his stay this coming week, and Mr. Walter returns in March for two more concerts. The success of their visits may, however, be acknowledged now. Mr. Muench gave us a program of French music that will long be remembered for the astonishing verve with which he presented it. Mr. Walter gave is solid classical and romantic fare, served with the great understanding and loving care for which he is renowned. Mr. Bernstein offered programs, admirably prepared and executed, of a type to which Koussevitzky has accustomed us.

In New York Mr. Bernstein has sometimes been subject to some very sharp knocks from a portion of the critical fraternity. I cannot, for the life of me, see why. Of course, it is presumptuous of him to be a young man and to display in his interpretations the energy and vitality of youth. There is a section of the public which will always look askance at a young man, unless he be a child prodigy. Children are all right on the concert platform, and young singers, violinists and pianists, in spite of the natural wickedness of youth, can sometimes succeed. But to be a conductor of a venerable institution, or even a new one; is somehow regarded as shocking. How can the young man know so much?

Observing Mr. Bernstein during his guest conductorship here, with his own orchestra and at Tanglewood, it seem to me inescapable that he does know a lot and that he has the ability to transmit this knowledge of his art into exceedingly fine performances. I have never heard him give a dull or vulgar interpretation. Now and again his gyrations on the platform are a trifle distracting to the [illegible]e, but the results to the ear are more than compensation.

The effect of having three such excellent guest conductors is all for the good in the present status of the Boston Symphony. Their presence consoles us for the long mid-winter absence of Mr. Koussevitzky from Symphony Hall. They relieve him of a lot of hard work at the most burdensome part of the year. He will be back with the Orchestra in time for the meeting of the Friends of the Boston Symphony on Wednesday, Feb. 26. On that occasion, if reference to the current well-being of the Boston Symphony is made, he should be honored for his own giant's share in maintaining this condition. Even if the mood of black pessimism, in which Boston trustees take a gloomy pleasure in revelling, be observed, the Symphony's conductor will deservedly hold the spotlight.

MUSIC

Symphony Concert

The 17th regular concert by the Boston Symphony Orchestra, Leonard Bernstein conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Serenade in A major............Brahms
Music for Strings and Percussion..Bartok
Symphony No. 2 in C major Op. 61
Schumann

By ALEXANDER WILLIAMS

MR. BERNSTEIN'S final concerts of his visit here brought us a more controversial modern work than either the Hindemith Violin Concerto or, certainly at this date, the Sacre which he offered earlier. Bartok through the years and right up to his death in 1945 went his own solitary and original way with the result that his musical ideas and compositions have gained the respect, if not always the liking, of a large part of the knowing public.

His Music for Strings and Percussion was played by Mr. Bernstein and the orchestra last Tuesday night. Hearing it again yesterday, I cannot say that the impression is any more rewarding. There are, of course, fascinating effects of orchestral sound, ingeniously contrived in the curious instrumental medium which Bartok set himself. These are always good to listen for and to. Furthermore the scherzo is an original and effective piece. Some of the effects, though, are less alluring, for example that xylophone in the adagio which might well have done service as accompaniment to "The Lost Weekend." The finale starts brilliantly and then gets nowhere. There is much in the rest of the score that sounds amorphous. As an experiment in orchestral timbres this work may have something now and for the future, but as music qua music it is disappointing, meandering and abstruse.

THE SERENADE in A major is Brahms at his least typical youthful self. It is an utterly charming work. The first movement is strangely prophetic of Mahler at his most spiritual. The rest of the Serenade is a young romanticist's dip into the 18th century, with the most delightful results. Small wonder that Mr. Bernstein chose to resurrect this work, even though its orchestral demands are no more than a woodwind and horn band and the lower strings. It is a good thing to hear this piece for another reason than its own intrinsic merits, for it proves that Brahms was a more versatile composer than a certain school of modern criticism allows him to be.

Mr. Bernstein ended the concert with Schumann's C major Symphony, with which he achieved such success last season. The performance yesterday seemed more feverish than dazzlingly effective. The scherzo and the adagio are the great movements of this symphony. The speed of the former yesterday (marked allegro vivace) made the allegro molto vivace of the finale sound like a veritable slow coach. The adagio had more frenzy than poetry. Save for the Brahms, Mr. Bernstein's other two concerts were considerably superior to this.

Next week Serge Koussevitzky returns from his mid-winter vacation to conduct Vaughan Williams' 5th Symphony and Brahms' Violin Concerto, with Jascha Heifetz as soloist.

2, 1947.

KOUSSEVITSKY GETS WRIT AGAINST BOOK

Temporary Stay Granted on Conductor's Complaint That Biography Is Libelous

On the ground that a new biography of him is libelous and violates his privacy, Serge Koussevitsky, Bostom Symphony Orchestra conductor, won a court order and distribution of the book.

Supreme Court Justice Bernard L. Shientag, in granting an interim stay pending determination of the musician's application for a preliminary injunction, indicated that the suit would establish a precedent on rights of publishers to publish biographies without the subject's consent. Opposing attorneys were directed to submit briefs next Wednesday.

Notice of a $500,000 suit for libel against Moses Smith, a Boston music critic who is author of the disputed book, "Koussevitsky," and the publishing concern, Allen, Towne & Heath, Inc., was filed in the complaint.

Concern's First Publication

The book, which was to have been distributed next Saturday, is the initial publication of the company, organized here last July. David Ewen, its editor and director, expressed "surprise" last night at Mr. Koussevitsky's action and reported that 3,000 copies of a first printing of 5,000 books had been distributed to booksellers. Howard Chipkin, lawyer and the company's secretary, appeared as defense counsel.

Should the court grant a temporary injunction, Mr. Ewen said, "every publisher in the country is in dire danger if he ever published a book about any living person, or for that matter a dead person whose family is alive or mentioned in the book."

Mr. Koussevitky, through his attorney, Henry Root Stern of Mudge, Stern, Williams & Tucker, listed three points as basis for an injunction. He contended that publication of the book wah without his consent and therefore violated Sections 50 and 51 of the State's Civil Rights Law, the "rights of privacy" law.

Publication of photographs in the book also constitute a violation of that law, he charged. Finally, he asserted, the book was libelous and "falsely and wrongfully portrays my life and musical career."

The 7[illegible]-year-old Russian-born virtuoso, who almost since his advent in Boston twentythree years ago has been the subject of adulatory comment in the musical world, set forth in an affidavit that he had declined to give Mr. Smith any information, advising that he planned to publish his autobiography later.

"The said book unturthfully and without justification describes me as generally incompetent as a conductor of orchestras, brutal to the musicians in my orchestra, incompetent as an instructor of conducting and a poseur, deficient in musical education and training," Mr. Koussevitsky complained.

Reputation Seen Damaged

He added that he found the book as a whole "not only disparaging but very distinctly damaging, not only to my reputation but to my material resources."

"Furthermore," he continued, "this book unjustifiably and untruthfully attacks my integrity as a man and as an artist. It impugns my loyalty and slanders a lifetime of work and devotion to the ideals of music, art and culture in the United States and throughout the world."

Mr. Ewen described the book as "not only an unbiased, but even a highly laudatory exposition of a great musical career." To restrain the right to publish it, he said, would infringe upon the rights of critics in all the arts "to speak honestly and openly about any creative contribution to the culture of our society."

The charge of libel, he went on, was less important than the question whether the rights of critics could be infringed on by prohibiting publication of criticisms without the consent of the subject.

Mr. Smith for almost twenty years was music critic for the Boston American and the Boston Transcript and more recently has been director of the Masterworks Division of Columbia Records.

oussevitzky Analyzed; n Unsuccessful Operation

By ALEXANDER WILLIAMS

There is nothing more precarious an the attempt to write an objece, critical biography of a living n. For one thing the author is ually too near in time to his subct and too prejudiced one way or nother. For another the subject an strike back. Undaunted by these onsiderations, Mr. Moses Smith has attempted just such a biography of Serge Koussevitzky (Allen, Towne & Heath; $4.00). At least it can be said of the book that it is an antidote to Arthur Lourie's earlier, friendly and inadequate life of the Boston Symphony's conductor.

Mr. Smith will be recalled as a former music critic of the Boston American and subsequently of the Boston Evening Transcript, which he left to direct Columbia's masterwork records. It will at once be noticed, however, that as a biographer he has ardently re-embraced his former profession. The reader will be struck from the outset at the critical approach and he will probably surmise that the author must have had some sort of a chip on his houlder. The impression that Mr. Smith set about his task with a eeling of bitterness towards his ubject ends by marring the uniased portrait which he so obvious wished to paint.

I doubt very much if Mr. Smith as failed to print a single piece of l-natured gossip or hostile critiism which he happened upon in he course of his researches. Ineed, it seems more likely that he eliberately sought out these things. et me offer one sample of the anner in which Mr. Smith bestows raise with one hand and takes it way with another. Thus, reporting n Koussevitzky's London visit of 933 he writes: "He had a great opular success, and most of the reiewers, especially Ernest Newman, greed with the public. The princial dissenting critic, who neverthess praised much that Koussevitzky id and treated him as one of the orld's leading conductors, was the orrespondent of the Manchester uardian, Neville Cardus, perhaps e ablest reviewer in England. He t his finger on a cardinal weakss in some of Koussevitzky's inrpretations."

Then follows the dissenting view, t Mr. Smith has already planted e seed of bitterness. Almost everydy, you see, liked what Koussetzky did in London with the B.C. except "the ablest reviewer England." This is actually a ld example of Mr. Smith's meth, which he repeats again and ain throughout the course of the ok. He rakes up all sorts of "inents" and tuning-room gossip, st of which have been and had better be forgotten.

The reason for Mr. Smith's atude is not, I believe, difficult to cover. He has had to rely for account of Koussevitzky's earlier ars through his first marriage on rbal reports by contemporary usicians many years after, on ssian newspaper reviews and en on rumor and conjecture, none which are good sources for finitive biography. Why did he t get a frank story of this peod from Koussevitzky himself? hatever the reason Mr. Smith early did not obtain the information he urgently needed from the st available source. It is tempting to put two and two together d suggest that the reason Mr. mith quoted so much adverse iticism and recounted so many rather unsavory and trivial incidents was pique at being thwarted in his biographical quest.

The results of this unfortunate inner struggle on the author's side make for an unbalanced record. His loading of the scales, first with praise and then with blame, leaves the reader who has never listened to the results Koussevitzky can achieve with an orchestra, in a turmoil of doubt. As for the reader who does know Koussevitzky's position as a conductor and his long association with the Boston Symphony Orchestra, I imagine that he will smile ironically at the tangled web Mr. Smith has woven. The reactions of those actually involved in the biography, by implication, association or quotation, would be more interesting to note. I fancy that Mr. Smith's work will engender no little heat locally.

My own view of the matter is that Mr. Smith and his publishers were unwise to have released a book so imbued with inimical criticism and even malice at this time. Critical biography comes better posthumously, not while the subject is in full possession of his powers and standing in the glow of a highly successful lifework devoted to music. I have no wish to deride the value of objective biography, Mr. Smith's ideal and Strachey's. It is vastly to be preferred, even while the subject is alive, to those ecstatic tributes and official testtimonials which now and again get themselves published. But Mr. Smith's volume is little more than an attack under the guise of a biography which presumably would not have been undertaken unless the subject's career and achievement merited the trouble. Inasmuch as the facts of Kousevitzky's life are sometimes either wanting or suspect in this book, its value yet further deteriorates. It is certainly readable enough, but its conclusions and contradictions quite falsify the picture.

(As the public now knows Mr. Koussevitzky has gone to law aganist publication of this biography, so that it is not yet available at book-stores. But copies have long been in the hands of reviewers and some reviews have already appeared. There is, then, no reason to refrain from a discussion of a subject of such interest to many Bostonians.)

IN PERSPECTIVE

Music Over There

Listening to Myra Hess in her recent appearance here with the Boston Symphony set me to thinking back over the musical adventures I enjoyed during my term with the army overseas. I had considerable luck in this direction, and the English pianist was part of it.

Dame Myra's magnificent labors as impresario of the lunchtime concerts at London's National Gallery are by now almost a legend among people who are fond of music. She arranged and ran the whole show, and played herself in something like 140 of the concerts. I managed to squeeze into half a dozen of her performances (which were always jammed), and recall each of them with delight. One, however, particularly sticks in my memory, because in addition to the music, it provided the most dramatic moment I have ever experienced in a concert hall.

* * *

The National Gallery concerts went on uninterrupted during the buzzbomb era, even when cloudy weather hampered interception along the coast and made it likely that things would be noisy. On just such an afternoon I paid my shilling and shouldered my way into a Hess performance. Sure enough, shortly after the concert started, an alert sounded. V-1 was an old story by then, and I don't believe a single person left the Gallery.

The first buzzer came in just after Dame Myra began to play—a Chopin prelude, if I remember correctly. Artist and audience ignored the thing to begin with, but that soon became impossible. The bomb seemed headed straight for us (a common illusion), and its tooth-rattling clatter began to drown out the music. Suddenly the pianist broke off in the middle of the prelude, and sat immobile, with one hand resting on the piano above the keyboard. The roar of the buzzbomb grew louder and louder, then cut off into that skin-prickling silence that always preceded the explosion. Still Dame Myra sat motionless, her back to the audience. The blast came, fairly close at hand, echoing and re-echoing. As the noise died away, Myra Hess lifted her hands and began the prelude again, exactly as though she had just come on stage. If she had been ruffled, her music never betrayed it.

N.Y. Tribune

BOOKS AND THINGS

By LEWIS GANNETT

THERE are no better internationalists than the world-wandering concert artists, and few in any walk of life who work harder and enjoy life more. Joseph Szigeti's "With Strings Attached" (Knopf, $4) is the author's meditative series of improvisations in the theme of his own life.

World Music

He was born in a Carpathian town called Maramaros-Sziget, and his father was a rebel and Socialist, converted by the American author of "Looking Backward." In that town lived an obscure versifier who sold his poems for pennies, and Mr. Szigeti still admires any artist who has the art to make a crowd part with its money. He made his debut as a wonder child in Budapest, when another American, Isadora Duncan, was converting Hungarians to another doctrine; at thirteen, in Berlin, he had a succès d'estime in the Bechsteinsaal, and a succès de finance (under a pseudonym) fiddling, along with trained dogs and a troop of American Negro blues singers, at the Schumannzirkus. Soon afterward, he was introduced to the great American religion of the toothbrush. But he did not reach America until 1925, when he was thirty-three.

Joseph Szigeti

He is old enough to have played for Joachim and Busoni, to have met Gorky and Lenin in the studio of a London disciple of Mendelssohn, and to have compared, in pre-World War I days, the bourgeois tastes of Queen Elizabeth of Belgium and the imperial splurges of Melba. Today he likes the enthusiasm of the students at the New York High School of Music and Art, and deplores the overcivilized fear of applause now the vogue at Carnegie Hall. He loves the wild passion of Moscow audiences and admires the techniques of Hollywood, but he suspects that on the radio the engineer may be usurping the role of the artist. He writes intimately and charmingly, and sometimes a little too technically for this musically illiterate reviewer, of great musicians of many nations, and, recalling how an enraptured Frenchman said of Kreisler, "He plays like a Frenchman!" suggests that the highest praise would be "He plays like a citizen of the world." But the reader of his book will observe that even in Mr. Szigeti's world there are no friends like fellow Hungarians.

Who May Write About Whom?

Mr. Szigeti tells his own story; it may have been edited, but it doesn't seem ghosted. On the other hand, a Boston music critic, Moses Smith, wrote "Koussevitzky" (Allen, Towne & Heath, $4). Mr. Koussevitzky didn't like it; his attorneys, in fact, asked a judge to enjoin publication of the book on the ground that it was an invasion of his privacy. They even wrote newspapers advising them that they would publish reviews at their "peril and risk."

I had not planned to read or review the book, but this threat naturally excited my curiosity. I find nothing in the book as interesting as the lawyers' letter. I like Mr. Koussevitzky, as Mr. Smith obviously does, but I don't like his lawyers' doctrine. An orchestral conductor is as much a public character as a politician. Is Herman Talmadge or is Senator Bilbo—or even Frank Costello or Johnny Torrio—entitled to ask a court to enjoin publication of any unauthorized biography which might be written of them? The principle is the same, and is worse than absurd; it is an actual menace to the functioning of democratic society.

Sound Scriber (adv.?)

The lawyers seem to be interfering with the business of writing in various strange ways. Describing John Steinbeck's technique in writing "The Wayward Bus," I recently wrote that he composed it longhand, then dictated his product to a "dictograph" and finally, listening to the sound of his own voice, improved some of his rhythms of speech. A series of indignant letters informs me, first, that "dictograph" is the copyrighted word for an interoffice communication system; second (this from an officer of the Dictaphone Corporation) that "dictaphone" was what I probably meant, and, thirdly (from the sales promotion manager of the SoundScriber Corporation), that what John Steinbeck really used was a "SoundScriber." (This is correct, and Mr. Steinbeck tells me it is a good machine.) Finally, in a humorless letter from a gentleman who signs himself counsel for the Dictaphone Corporation, I am told that my use of the word "dictograph" "does harm to three separate corporations and benefits no one. We hope you will avoid the misuse of these words in future."

Well, I shall try; but I suspect that the English language, which long ago adapted the words "phonograph" (copyright, 1877), "gramophone" (copyright, 1887), kodak (copyright, 1888) and even zu-zu to its own wayward uses, will continue its historic process of evolution without paying much attention to what any lawyer says.

And I hope that the publishers of biographical reports on public figures, whether in newspapers, magazines, books or on the radio, will also refuse to be bullied.

Jul 9.

Conversion of Estates Affects Lenox Tax Rate

Bill Up in Legislature Again To Reimburse Communities Because Of Educational Institutions

Up for consideration in the Republican dominated Massachusetts Legislature again this year is a bill which calls for the reimbursement by the state to towns and cities for loss on taxes owned by educational institutions.

Typical of the towns in the commonwealth where many private estates have been turned into educational institutions is Lenox, which through the Board of Selectmen of the town, supported by Representative James E. Hannon (D-Lee) fought to have the legislation passed last year. It was defeated but the town fathers of Lenox and Representative Hannon expect to return to the State House again soon to push the measure again.

County Commissioner J. Joseph McCabe (D-Lenox), who is chairman of the Board of Selectmen in his home town, told a legislative committee last year that the loss on taxes in Lenox amounts to about $18,500 a year, which means an increase on the tax rate for the people of the town of about $3 on $1000.

Show Places Gone

Show places in Lenox are a thing of the past and only a scattered few are now occupied by veterans of the summer colony, like John Shepard Jr., the heirs of Charles R. Bristed's estate, David T. Dana and a few others.

Summer residents like Giraud Foster, Mrs. Carlos M. deHeredia, W. Roscoe Bonsal, Mrs. Henry White, Grenville L. Winthrop, Miss Kate Buckingham, Miss Mary Aspinwall Tappan, Miss Kate Cary, Major George E. Turnure, Harris Fahnestock, George L. Higginson, Halstead Lindsley, R. J. Flick and many other well known residents of the town have gone.

Among the tax free properties in Lenox are Cranwell School for Boys, the former Berkshires Hunt and Country Club, which had a valuation of $188,468; the Lenox School for Boys, valued in 1937 at $228,081; Foxhollow School for Girls, $122,000; a part of Shadowbrook, the Jesuit Novitiate, $14,450, with a total loss of taxes on more than $550,000.

Other estates in the town where schools are now being operated include the home of Major Turnure, Mr. Winthrop and the Drake property, where the Rollins School is located, as well as Tanglewood, the former home of Miss Tappan, a part of which is in Lenox.

Valuations over a 10-year period have been cut more than one-half. In 1934, the Winthrop estate was valued at $172,800 and in 1944 it dropped to $99,600. The Harris Fahnestock, property decreased in valuation in the same period from $137,900 to $40,300 and the Turnure estate from $99,000 to $28,000.

Other figures for the same period follow:

	1934	1944
Rollins Theatre	$25,000	$21,500
Tanglewood (Portion)	4,300	4,100
Bonsal's estate (Tracy Inn)	99,500	40,000
Kate Cary's (an inn)	33,900	20,000
Bonner's estate (an inn) ..	20,000	9,000
Frothingham's estate (an inn)	59,000	35,000

SYMPHONY CONCERT

BY WARREN STOREY SMITH

In the matter of sonorities the current Boston Symphony program, conducted by Leonard Bernstein, is cunningly devised. The first number, Brahms' Second Serenade in A major, last played at a Boston Symphony Concert in 1895 (!), enlists an octet of woodwinds, two horns, violas, 'cellos and double basses. The next number, Bartok's Music for Strings, Percussion and Celesta, gives the violins a chance and, in addition to the usual percussion instruments, calls for harp, pianoforte and xylophone. Then the full orchestra, as understood in Schumann's day, has its chance in that composer's Second Symphony. More specifically, the trumpets and the trombones are finally added to the picture.

Interesting as a study in sonorities, the program was otherwise rewarding and, save for the fact that Mr. Bernstein overdrove every part of the symphony except the introduction to the first movement and the Adagio, the performances yesterday were also satisfactory. And in the Bartok, something more.

The Brahms Serenade had not actually gone unheard here for 52 years, since Mr. Bernstein presented it at a pair of chamber concerts given by members of the Symphony Orchestra in the summer of 1943. Outside a rather dull first movement the music is not without charm, and although the instrumental setup leans toward heaviness, it is sufficiently unusual to be interesting in its own right. Written in Brahms' 27th year, the music is to a degree conservative and cautious, harking back to the 18th century, both in style and in spirit.

In a different way, Bartok's music, first played here last Tuesday evening, is interesting as sheer sound. You are frequently reminded of the Gipsy orchestras of Hungary though Bartok scorned the typical Gipsy music and went to native Hungarian sources for much of his inspiration and melodic material. The Oriental tinge in this curiously fascinating work is easily accounted for. Hungary is the farthest east of the major European countries, outside Russia, and it was more than once overrun by the Turks. Yet to this primitivism, this exoticism, Bartok adds a good measure of strictly classical procedure, and the four movements of this suite with their contrasting moods, ranging from melancholy to wild excitement, add up to an extraordinary work of which we have been too long deprived—New York heard it 10 years ago. Although this music can hardly be called easy to listen to, it was received with genuine enthusiasm yesterday. The virtuoso performance of an exceedingly difficult and complicated score would, of itself, have justified the answering applause. As for the Schumann, one would rather recall Mr. Bernstein's more judicious performance of last season.

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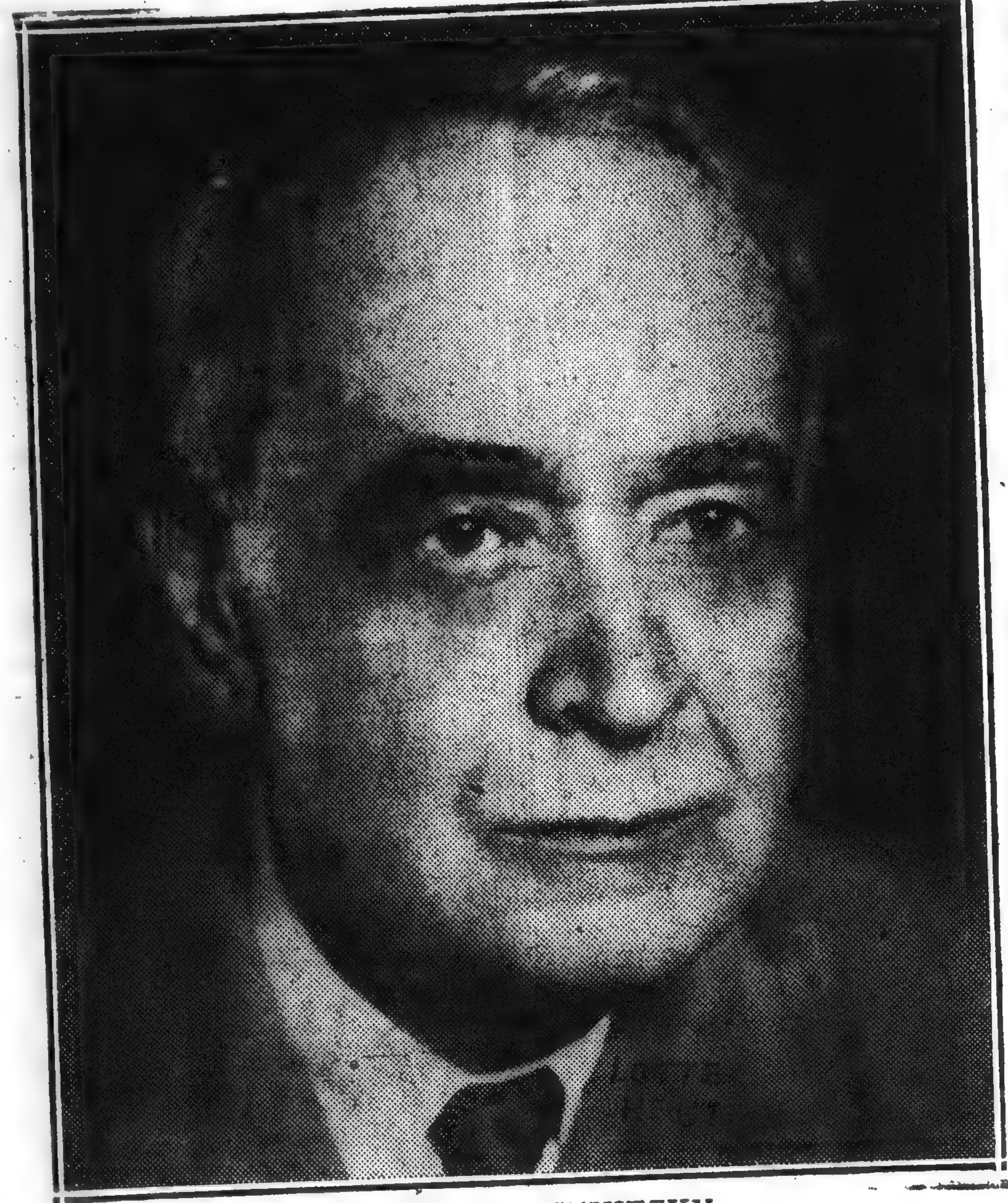
JUDGE BANS BOOK ON KOUSSEVITZKY

Halts Publication Pending Study ---Symphony Head Says It Falsely Pictures Him



SERGE KOUSSEVITZKY
Objects to book about him and obtains injunction against it.

NEW YORK, Feb. 11 (AP)—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, obtained a temporary court order today restraining publication of a book which he said "falsely and wrongfully portrays my life and musical career.

Continued on Page 6—First Col.

6**

JUDGE BANS BOOK ON KOUSSEVITZKY

Continued From First Page

The book, titled "Koussevitzky" and written by Moses Smith, was scheduled for release next Saturday.

In his petition, the conductor said Smith told him several years ago that he planned to write a biography of him. Koussevitzky said he declined to give the writer any information, advising him that he planned to publish his autobiography later.

Koussevitzky's petition said the book contained "untruthful and unjustified statements, disparaging my ability as a conductor, musician and teacher."

Defendants named besides Smith were Allen, Towne and Heath, Inc., publishers, and the Arco Publishing Co., Inc., distributors.

Supreme Court Justice Bernard L. Shientag, who granted the interim injunction, will decide later whether the order will be made permanent.

Moses Smith, music critic of two Boston newspapers and subsequently connected with the Columbia Phonograph Company as supervisor of classical recordings, in his book views the Boston conductor from more than one angle (something that other music critics have done all along in the ordinary practice of their profession).

Apparently the book does not minimize Koussevitzky's tremendous accomplishment with the Boston Symphony, which he has firmly established as the world's foremost symphonic organization.

Returns to Brookline

The existing biography of Serge Koussevitzky was the work of his friend, Arthur Lurie, who is known to Symphony Hall audiences as a composer. In it Dr. Koussevitzky is presented only in the most favorable light.

Dr. Koussevitzky, who had been vacationing in Florida, has returned to his Brookline home. In the meantime, his young protege, Leonard Bernstein, is taking charge of the orchestra's visit this week to New Haven and New York. Not before has Koussevitzky voluntarily relinquished a New York concert.

Incidentally, there is nothing unpremeditated in Mr. Bernstein's taking over now. He had conducted in Boston for two weeks, and when the New York trip is completed, he will return to Boston for some more concerts.

Bernstein Is So Busy Conducting He Has No Time to Write Music

By CYRUS DURGIN

One of the busiest men in music today is Leonard Bernstein, the former Boston young man who is again back in his home town as guest conductor of the Boston Symphony Orchestra. "Lennie," as his intimates know him, is an enormously talented musician who has worked hard, and to whom success has come quickly and in large quantity.

Engagements as guest conductor keep him flitting about the country —and out of it. Last Spring he made himself known in Prague and London, and come April he will take off again for a big swing around the European circuit. No one enjoys or appreciates all this activity more than small, spare and earnest Mr. Bernstein himself. But there is one drawback—he has practically no time for composition.

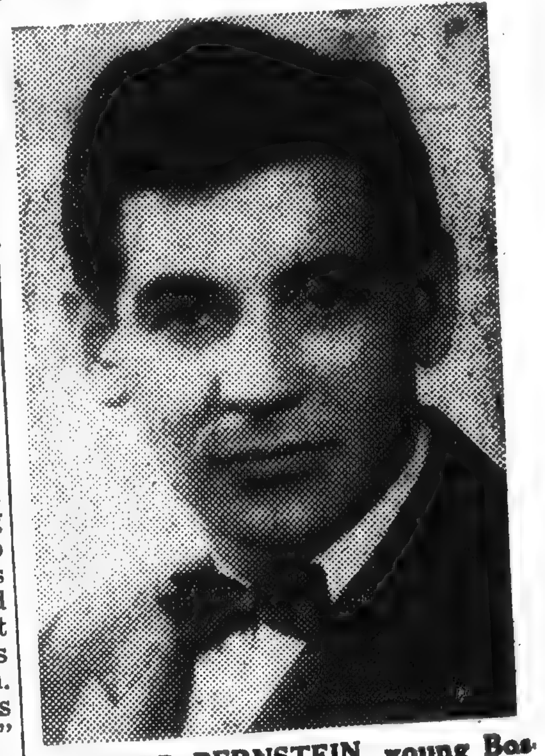
"I like to think of myself as both a conductor and a composer," he observed a little sadly over lunch last week. "When I'm not doing both I don't feel complete. Just think! Since 'On the Town' I've written only the ballet score for 'Facsimile'. With so much conducting I've just no time to compose. I'll have to work it out somehow."

The Czech citizens of Prague liked Mr. Bernstein's conducting and the American music he took them last May. But he found one American piece had long since become a "popular classic" there. That is Gershwin's "Rhapsody in Blue." Mr. Bernstein almost had to play the piano part as well as conduct that number, for the Army car bringing Eugene List (the pianist who had played for Truman, Churchill and Stalin at Potsdam) had a breakdown on the road between Berlin and Prague. But Mr. List finally arrived and did the keyboard stint.

"It was just a year after the liberation of Prague that I arrived," said Mr. Bernstein. "It was a time of wild celebration. Peasants came in from the countryside in their gala costumes and joined the Prague citizens in the dancing in the streets. That was just it, too, dancing in the streets. What they danced to were highly amplified recordings of boogie-woogie music from over here.

"In all that year not one piece of serious German or Austrian music had been played in Prague. After all, Czecho-Slovakia had experienced nearly seven years of Nazi occupation, during which only German music was allowed. When Prague was liberated they went whole hog and absolutely barred German music.

"The Czechs are a very musical race," smiled Mr. Bernstein, fitting a cigarette into his metal holder. "Every kid on the streets knows the quartets and symphonies of Dvorak, who is their national hero in music. They know every note and word of his operas, too."



LEONARD BERNSTEIN, young Boston composer, now substituting for Dr. Koussevitsky.

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News Reporter

Guest Conductors Invited To Lead At Berkshire Festival

Serge Koussevitzky has invited Leonard Bernstein and Robert Shaw to be guest conductors at the Berkshire Festival at Tanglewood next summer. Dr. Koussevitzky, who will conduct the Boston Symphony Orchestra in the greater part of the festival of 12 concerts, announces music to be included in the programs. Mr. Bernstein and Mr. Shaw will be members of the faculty of the Berkshire Music Center, which will be in session at the orchestra's summer home in July and early August.

The opening concert on July 13, by an orchestra of chamber music proportions, will be devoted to the works of Bach, and the second concert on July 20 to Mozart.

In the first series of concerts (July 24, 26 and 27) by the full orchestra, Dr. Koussevitzky plans to include Brahms' Second Symphony, Schubert's Seventh, Copland's Third, Rachmaninoff's Third, Berlioz's "Harold in Italy" Symphony, Hindemith's Violin Concerto, Barbert's Overture, "School for Scandal", Ravel's "Pavane" and "La Valse" and Martinu's Concerto Grosso. Miss Ruth Posselt will be the soloist for the Hindemith Concerto and William Primrose for the Berlioz Symp[illegible].

The second week-end, July 31 and August 2 and 3, will be devoted to a Beethoven cycle, and will be followed on August 5 by a performance of the Ninth Symphony in an extra concert.

In the final series, August 7, 9 and 10, will be played a Haydn Symphony, Mendelssohn's "Italian" Symphony, Schumann's Second, Tchaikovsky's Fourth, Debussy's "The Sea", Stravinsky's "Le Sacre du Printemps" and Mozart's Requiem, with chorus and soloists.

Information and subscriptions may be obtained from the Festival Office, Symphony Hall, Boston.

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to the U.S., Münch was allowed to pick his own programs. In Boston, where he made a big hit, Beacon Hill rustled with rumors that he would succeed 72-year-old Serge Koussevitzky as the Boston's permanent conductor.*

For his two weeks with the New York Philharmonic, Münch scheduled nine pieces by six Frenchmen. In his first Manhattan appearance last week, critics panned his Ravel and Debussy (they thought he overdid them), but cheered the first U.S. performance of French Dissonantist Arthur Honegger's *Third (Liturgique)* Symphony. It clanked through a violent first movement, settled into a lyric, prayer-like second movement and after an explosive climax in the third concluded with a wispy, ethereal melody. Said Conductor Münch: "It is horizontal music, rather stern and unsentimental, and as such, an expression of our times."

Harpsichordists out of Tune

The harpsichord went out when the piano came in. Nobody at the time seemed very sorry: the piano was easier to play, its notes carried further, and it had greater range of tone. But the harpsichord has made a startling comeback—thanks largely to one woman. There has probably been more harpsichord-playing in New York in the past year than any time since the days of George Washington. Last week Manhattan harpsichord fans, a serious-minded lot, could hear either the master herself, stately, 67-year-old Wanda Landowska, or her most successful ex-pupil, Ralph Kirkpatrick.

To the unschooled ear, the harpsichord jangles like a regiment of mice scurrying through a pile of coins. But its connoisseurs find in the harpsichord rarefied and rustling harmonies, comparable to a choir of flutes and mandolins. When Landowska began, nobody was writing harpsichord music; it was a dead art. Composers like Francis Poulenc (her student for a year) and the late Manuel De Falla wrote harpsichord music for her. Said she: "It was a battle, you have no idea what a battle it was, to impose the harpsichord upon the musical world. When I started before 1900, the tradition was not."

Most of the topflight harpsichordists are Landowska-trained: Switzerland's Isabel Nef, Italy's Ruggero Gerlin, London's Lucille Wallace, Los Angeles' Alice Ehlers, Manhattan's Sylvia Marlowe (who sometimes swings it) and Ralph Kirkpatrick.

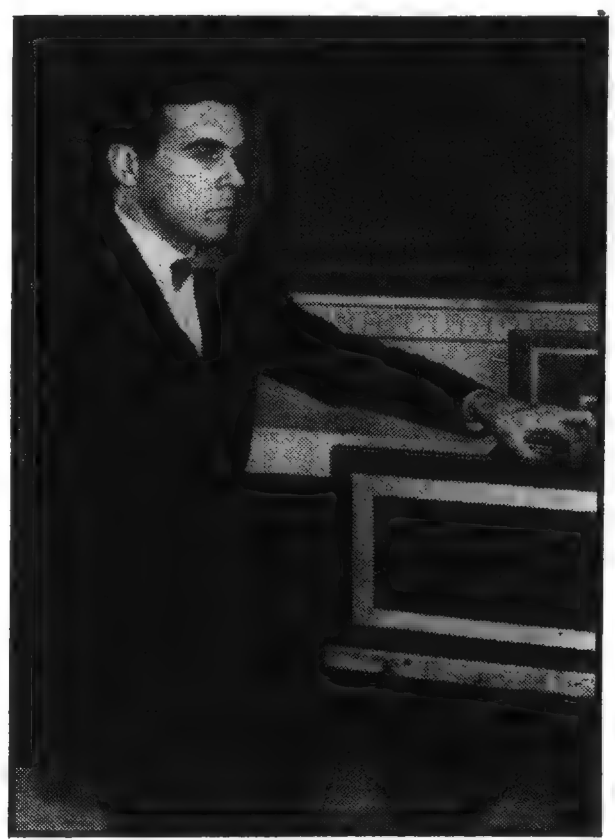
Collectors & Cranks. Kirkpatrick, who is now 35, was a sophomore at Harvard when he saw his first harpsichord—a museum piece. When he was graduated (he majored in art history) he went to France, studied at Landowska's academy at Saint-Leu-le-Forêt, gave his first public recital in Berlin in 1933. Today he plays about 70 recitals a season, and is glad to see his audiences spreading beyond the earnest, humorless cultists he once played to. Says he: "Audiences used to be largely record collectors and cranks who also liked folk dancing because it was pure and sexless."

Philippe [illegible]

WANDA LANDOWSKA

In a pile of coins . . .

Kirkpatrick, a bachelor, lives in a tiny Manhattan apartment crowded with two harpsichords, an 18th Century piano, a clavichord and a thousand books. To keep his instruments in tune he seldom turns on the radiator ("My friends stay away in the winter to keep from catching cold"). He plays Bach and Mozart with a hard, dry purity—and sometimes, say critics, with a little too much banging. He long ago broke with Teacher Landowska, whose playing is more showy and dramatic. Says Kirkpatrick starchily: "Landowska is a great artist. But other artists take different ways. It generally means a break." Wanda Landowska also long ago stopped speaking of Kirkpatrick as her pupil. Says she: "Shall we say, my pupils must be my friends."



Ralph Royle-Graphic House

RALPH KIRKPATRICK

. . . no scurrying mice.

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We hope that Doctor Koussevitzky, whose artistic eminence makes him something of a public figure, will accept the annoyances as well as the advantages of his position and reconsider his legal action.

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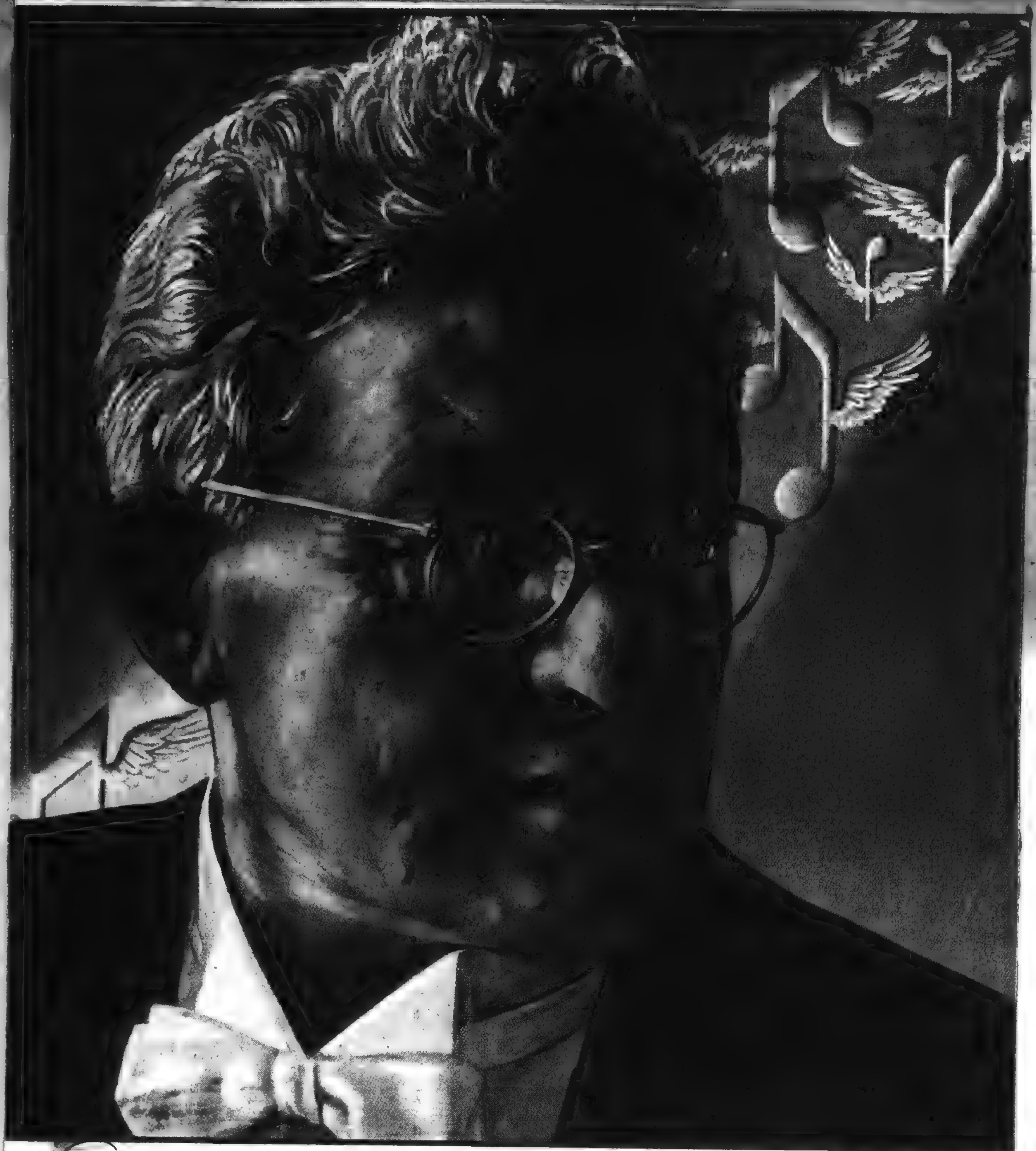
Carlos Ochagavi

Times
Feb 17 1947

CONDUCTOR RODZINSKI
Harmony is hand-made.
(Music)

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King Arthur. Music is not only one of the highest arts, it is also a pretty tough business. In the music business, austere, unapproachable Arthur Judson has the making or breaking of scores of careers. James Caesar Petrillo sets the minimum wages for U.S. musicians; it is Judson who often gets the maximum for the best ones. Judson was once a professional violinist, but he learned early that there is more money in managing artists than in being one. The money he gets from the Philharmonic is peanuts to him ($15,000 a year) but the prestige and power count. Today his Columbia Concerts Inc. grosses $5 million a year, keeps Lily Pons, Jascha Heifetz and $250-a-concert unknowns circulating through 540 cities & towns.* Judson, remote from lesser musicians, has close friends among his top clients, looks like a Lord Calvert whiskey Man of Distinction (and in fact is one).

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Metropo

RODZINSKI IN REHEARSAL
Precision without fire.

Alfred Eisenstaedt-Pix

RODZINSKI LEADING THE NEW YORK PHILHARMONIC
Big Ben rang.

MUSIC

The Master Builder

(See Cover)

A conductor's job is to make harmony. He plays the most complicated musical instrument conceivable—a symphony orchestra. When he plays well, he has only to raise his hand, or nod his head, and strings bow in unison, brasses, flutes and kettledrums come in on cue.

That is the harmony the public hears. But there are other, behind-the-scene noises that go to make up that harmony. They are the clashes of musical temperament, the clanging demands of the cash register, the murmurings of directors and managers. A successful conductor has to make a harmony out of them too.

Last week a pent-up man eased his big frame into a desk chair in a plainly furnished 16th-floor office in Manhattan's Steinway Building. The man was Dr. Artur Rodzinski, conductor of New York's renowned Philharmonic-Symphony. His small eyes, almost concealed behind thick glasses, took in his audience: seven tense members of the Philharmonic's executive committee.

They had offered to renew Rodzinski's contract for three years. There were a few strings attached, of course, but—. Well, what did he say? Grey-maned Artur Rodzinski had a lot to say. Speaking above the muted horns of the 57th Street traffic below, he said it for an hour and 20 minutes. A lot of it was on the state of the orchestra whose greatness he had restored. Improved rather. But a lot more was about a man named Arthur Judson. His speech rose to a bitter, excited tirade that accused Arthur Judson, the handsome, leonine manager of the Philharmonic, of trying to run the orchestra and hamstringing the conductor. Mr. Judson, who was present, listened with interest.

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There he discussed matters with Halina, his attractive wife—and with his conscience. (Conductor Rodzinski is a Buchmanite, and believes that he gets "guidance" in all his decisions.) Two hours later, he sent a telegram to the board chairman—and tipped off the press too. He had quit.

***Babushka,* We Go!** Next morning, the story was on Manhattan front pages. (Not the tabloids, of course: there was no sex angle.) Waves of friends and reporters eddied through the Rodzinskis' Park Avenue apartment. They found the household as gaily confused as a Polish wedding party: the telephone and doorbell jingled merrily, Artur poured wine, vivacious Halina sliced Polish pastries.

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Rogers-European

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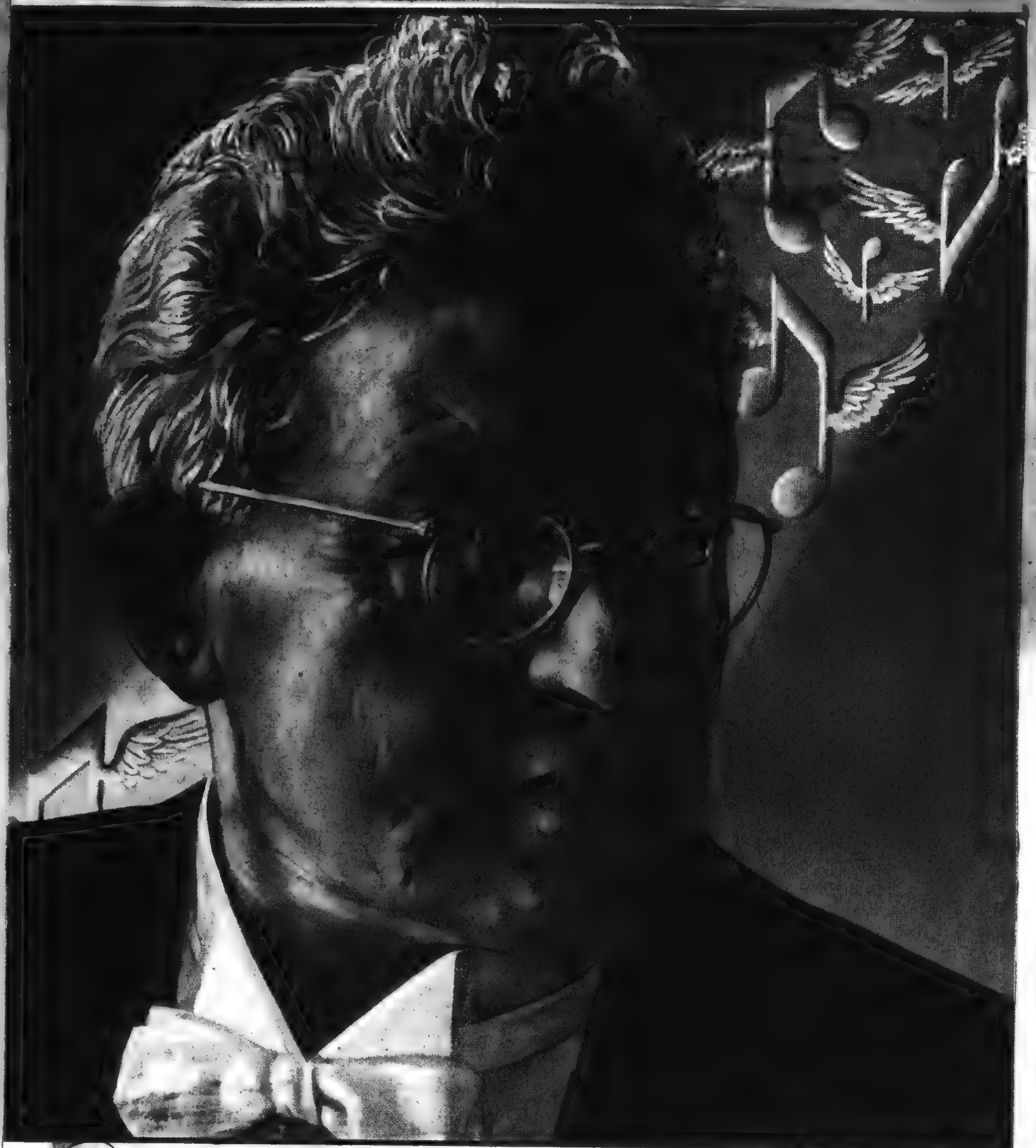

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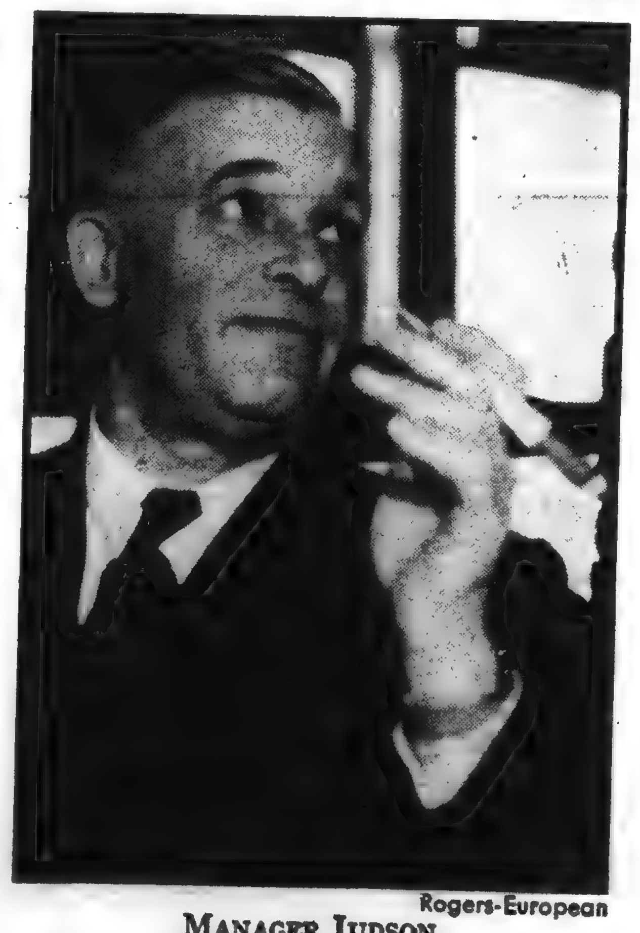

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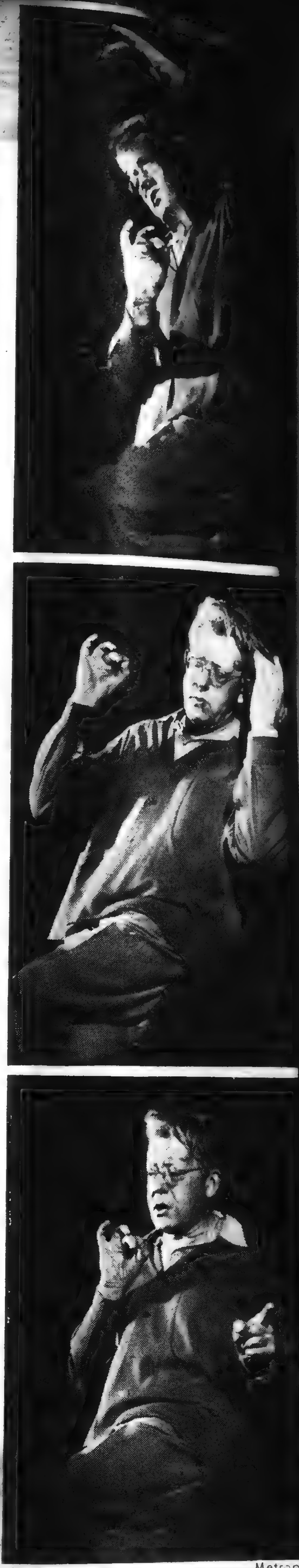
The Philharmonic's board of busy New Yorkers looks to Judson and his assistant, Bruno Zirato (once secretary to Enrico Caruso), to handle such things as conductors' contracts. Judson & Zirato have done so much handling, say their critics, that in 20 years the Philharmonic has had 20 conductors—while in the same period Boston has had one, and Philadelphia two. This winter Rodzinski demanded a three-year agreement, and no strings.

"When I got it," he said, "it had no strings—but chains!" The contract gave him first choice of what pieces would be

* Judson's firm and its big rival, National Concerts and Artists Corp. (which handles few conductors), do about 90% of the concert bookings for all U.S. singers, dancers and instrumentalists. Impresario Sol Hurok, better known because he is not so self-effacing as Judson, shares an office with N.C.A.C., works through it.



Metropo

RODZINSKI IN REHEARSAL
Precision without fire.

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played during the season, but no control over what guest conductors played, no say in the choice of his guests and soloists unless the board and Judson chose to consult him. Rodzinski was fuming over these terms when Edward L. Ryerson, board chairman of Inland Steel Co. and head of the Chicago Symphony, called on him in Manhattan during the holidays.

When Rodzinski faced the Philharmonic executive committee last week, he knew he could have the Chicago job with the crook of a finger. So did the committee. He blew off at Arthur Judson, but if anyone thought Rodzinski was a white knight out to unseat music's Mr. Big, he was mistaken. "I don't hate Judson," Rodzinski said. "I've learned to eliminate hatred."

Holy Terror. Artur Rodzinski is a professional, in the strongest sense of the word: he is a professed musician. He regards music as his calling, and himself as consecrated to it. His devotion to his calling is selfless—though his selflessness is sometimes as hard to take as another man's selfishness.

He was born 53 years ago in the Dalmatian town of Spalato (now the Yugoslav town of Split) but spent his childhood in Lvov. His father was a Polish surgeon in the Austrian Army.

Artur was put at the piano at 6, became a page-turner at Lvov concerts at 15 and practiced furiously five and six hours a day. Once when his big brother Richard, trying to study medicine, shouted that he couldn't stand the noise, Artur slashed Richard's hand with a saber. "Our house," as he looks back on it, "was a madhouse." He became infatuated with the opera, joined the claque to get in free.

Rodzinski played the piano in a cabaret to support his first wife and their small son. It was a big break when the local opera director let him conduct Verdi's *Ernani*: "The smell of the scenery, the makeup, the wigs . . . you can't get it out of your system. Ask any opera man."

In 1924 Leopold Stokowski, visiting Warsaw, met Rodzinski, later hired him as assistant conductor of the Philadelphia Orchestra. When Rodzinski reached the U.S., the first thing "Stokie" did was to run his fingers through Rodzinski's slick and parted hair, "to give me a conductor's look." He did much more in the next four years, and Rodzinski is "incredibly grateful." But their temperaments did not mix well. Stokowski and Arthur Judson helped line up the run-down Los Angeles Symphony for Rodzinski. No admirer of Stokowski's lushed-up style, he says that Stokowski "plays music sexually."

After four years in Los Angeles, Rodzinski quarreled with the manager and headed for Cleveland. Toscanini heard one of his Cleveland broadcasts, and recommended him for the 1937 Salzburg Festival. And when Toscanini agreed to head the projected NBC Symphony, he insisted that Rodzinski should recruit the players.

The Cleveland musicians came to respect but never to love their abusive foreman. There was no big farewell party when he left in 1943, and his welcome to

TIME, FEBRUARY 17, 1947

Koussevitzky: The Life and Times of a Great Conductor

KOUSSEVITZKY. By Moses Smith. Illustrated. 400 pp. New York: Allen, Towne & Heath. $4.

By HOWARD TAUBMAN

SERGE KOUSSEVITZKY had a big career in Russia, followed it with an equally significant one in France and has crowned it with more than twenty years here, where he has not only integrated his work into the life of the country but has become a friend, leader and spokesman of America's creative forces in music. The story of his life, rich in action and accomplishment, is now told in a biography by Moses Smith, who was for years a music critic in Boston and later in charge of the masterworks section of Columbia Records. The book is the first under the imprint of the new firm of Allen, Towne and Heath, which plans to devote itself entirely to books dealing with music.

Mr. Smith is at pains to point out that this is no "authorized" biography, meaning, no doubt, that his intention was to speak frankly. And that he does. He brings to light new facts and throws new light on old situations. But it appears that he deliberately avoided consulting his subject on some matters under discussion, and you get the impression that you are not always hearing both sides of the case.

Whatever the truth may be on some points, there is no questioning the general outlines of the story, and it is a story of tremendous achievement. It began in 1874 in the small town of Vishny - Volotchok, 160 miles northwest of Moscow. Here Serge Koussevitzky was born, the son of a poor musician. His mother, also a musician, died when he was 3. The boy learned music early; his principal instrument in his boyhood appears to have been the cello. As a lad he realized that his native town could not provide him with the opportunity to learn, and when he was 17, he left for Moscow.

HE tried to enter the Imperial Moscow Conservatory but was turned down. He forced his way into the office of the director of the School of the Moscow Philharmonic Society, refused to be turned away and was finally admitted, provided he would take up the study of the double bass. The student orchestra of the school needed a double bass player, and young Koussevitzky was ready to study anything in return for a musical education.

He became in due time one of the greatest virtuosos of that unwieldy instrument. But before he stepped out on his own as a soloist, he played with the orchestra of the Bolshoi Theatre. By the time he had reached his twenties, he was also a professor of the double bass at his old school, and soon he had "academic, artistic and social standing and some security" in Moscow. On Sept. 8, 1905, he was married to Natalya Ushkov, daughter of a wealthy tea merchant. It was his second marriage; the first, to a ballet dancer, had not worked out. But the second endured, until his wife's death, for almost forty years, and it helped Koussevitzky to turn to a career, conducting, for which he longed.

In the years before the Russian Revolution, Koussevitzky formed his own orchestra, played with it up and down the length of Russia. One of his most ambitious ventures was a tour down the Volga with his orchestra, bringing symphonic music to communities that had never heard it before. The first tour in 1910 was so successful it was repeated twice, until the war in 1914 brought it to a halt. Later Koussevitzky also started concerts at low prices in Moscow, another precedent-breaking venture. After the Revolution Koussevitzky remained in Moscow, personally unmolested, for several years. By then he was Russia's most important conductor. Had he chosen to remain in Russia, his career could have been as brilliant as it became outside. When he left Russia late in 1920, he made his center of activity in Paris, and the Concerts Kousse-

(Continued on Page 35)

Koussevitzky at Rehearsal.

OOK REVIEW, FEBRUARY 16, 1947.

Life of a Great Conductor

(Continued from Page 5)

vitzky became the last word in musical excitement.

AT his very first concert as a conductor Koussevitzky had placed new works by Taneiev and Glière on his programs, and throughout his career he was to seek out young, talented composers and to give them their chance to be heard. His Paris concerts were landmarks in adventurous program-making. The same zeal has marked his work in Boston, where he became conductor in 1924. Shortly after his arrival in Boston he asked whether there were any young composers in or about Harvard. He was told about Walter Piston, whom he sent for. It turned out that Piston had not composed any orchestral works because "nobody would play them." Koussevitzky said he would play them and did.

The record of his achievement in Boston is too well known to need repetition here, but a glance at one of Mr. Smith's appendices shows what a proud and catholic assortment of contemporary, including American, composers Mr. Koussevitzky has performed. The quality of the Boston Symphony Orchestra itself is a tribute to his leadership and musicianship, and his building of the Berkshire Festival and Music Center is another of his good works.

Mr. Smith has told the story comprehensively. He does not hesitate to be critical of Mr. Koussevitzky, but he also gives credit where credit is due. This biography does not belong to the flowery school of writing; it is sober, conscientious and perhaps too detailed for its own good. But the reader will learn a lot about musicians from it and will gain new respect for Koussevitzky's achievement.

New York was open warfare: even before he hit town he had fired 14 players, including Concertmaster Mishel Piastro.

Change of Life. Not all the 100 men got to like their new master. But some did. When Halina came home from the hospital with a baby two years ago, a delegation from the Philharmonic serenaded her with Wagner's *Siegfried Idyll*,* and reduced the Rodzinskis to tears. Some of the boys, trying to oblige the boss, for a while drank goat's milk that Rodzinski sent in from his farm at Stockbridge, Mass.

ARTUR (left) & FAMILY (1896)
Furious pounding, furiously defended.

The New York musicians found him less of a ring-tailed Tartar than he had been in Cleveland. In the meantime, he had found Buchmanism. He went to see a doctor in Boston about a sore back, and was told that his trouble was spiritual. He never joined in the public confessions of his fellow evangels in Moral Re-Armament, but liked the way the Buchmanites had become "such happy people."

Shake on It. Last week happy Artur Rodzinski was a man without a contract. In New York the Philharmonic scurried around for a successor to him (a possible candidate: Minneapolis' dramatic Dimitri Mitropoulos). In Chicago, all Rodzinski had was a "handshake agreement." A handshake, however, was all that Chicago's late, beloved Dr. Frederick Stock needed for 38 years. And (until now) it had been enough for the outgoing conductor, earnest, uninspired Désiré Defauw.

"Since 21 years," Rodzinski exulted last week, "Chicago is my goal. It is a healthy city, like a young colt, full of concentrated power. . . . New York will go down."

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* Which Wagner wrote as a surprise for wife Cosima on her 33rd birthday (Christmas Day, 1870). Wagner hired a group of musicians, led them as they played on the stairs for his bride of four months, their children (including 1½-year-old Siegfried, for whom it was named) and Nietzsche, their house guest.

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ZINSKI IN REHEARSAL

ecision without f

Metropo

New York was open warfare: even before he hit town he had fired 14 players, including Concertmaster Mishel Piastro.

Change of Life. Not all the 100 men got to like their new master. But some did. When Halina came home from the hospital with a baby two years ago, a delegation from the Philharmonic serenaded her with Wagner's *Siegfried Idyll,** and reduced the Rodzinskis to tears. Some of the boys, trying to oblige the boss, for a while drank goat's milk that Rodzinski sent in from his farm at Stockbridge, Mass.

ARTUR (left) & FAMILY (1896)
Furious pounding, furiously defended.

The New York musicians found him less of a ring-tailed Tartar than he had been in Cleveland. In the meantime, he had found Buchmanism. He went to see a doctor in Boston about a sore back, and was told that his trouble was spiritual. He never joined in the public confessions of his fellow evangels in Moral Re-Armament, but liked the way the Buchmanites had become "such happy people."

Shake on It. Last week happy Artur Rodzinski was a man without a contract. In New York the Philharmonic scurried around for a successor to him (a possible candidate: Minneapolis' dramatic Dimitri Mitropoulos). In Chicago, all Rodzinski had was a "handshake agreement." A handshake, however, was all that Chicago's late, beloved Dr. Frederick Stock needed for 38 years. And (until now) it had been enough for the outgoing conductor, earnest, uninspired Désiré Defauw.

"Since 21 years," Rodzinski exulted last week, "Chicago is my goal. It is a healthy city, like a young colt, full of concentrated power. . . . New York will go down."

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* Which Wagner wrote as a surprise for wife Cosima on her 33rd birthday (Christmas Day, 1870). Wagner hired a group of musicians, led them as they played on the stairs for his bride of four months, their children (including 1½-year-old Siegfried, for whom it was named) and Nietzsche, their house guest.

TIME, FEBRUARY 17, 1947

Koussevitzky: The Life and Times of a Great Conductor

KOUSSEVITZKY. By Moses Smith. Illustrated. 400 pp. New York: Allen, Towne & Heath. $4.

By HOWARD TAUBMAN

SERGE KOUSSEVITZKY had a big career in Russia, followed it with an equally significant one in France and has crowned it with more than twenty years here, where he has not only integrated his work into the life of the country but has become a friend, leader and spokesman of America's creative forces in music. The story of his life, rich in action and accomplishment, is now told in a biography by Moses Smith, who was for years a music critic in Boston and later in charge of the masterworks section of Columbia Records. The book is the first under the imprint of the new firm of Allen, Towne and Heath, which plans to devote itself entirely to books dealing with music.

Mr. Smith is at pains to point out that this is no "authorized" biography, meaning, no doubt, that his intention was to speak frankly. And that he does. He brings to light new facts and throws new light on old situations. But it appears that he deliberately avoided consulting his subject on some matters under discussion, and you get the impression that you are not always hearing both sides of the case.

Whatever the truth may be on some points, there is no questioning the general outlines of the story, and it is a story of tremendous achievement. It began in 1874 in the small town of Vishny - Volotchok, 160 miles northwest of Moscow. Here Serge Koussevitzky was born, the son of a poor musician. His mother, also a musician, died when he was 3. The boy learned music early; his principal instrument in his boyhood appears to have been the cello. As a lad he realized that his native town could not provide him with the opportunity to learn, and when he was 17, he left for Moscow.

HE tried to enter the Imperial Moscow Conservatory but was turned down. He forced his way into the office of the director of the School of the Moscow Philharmonic Society, refused to be turned away and was finally admitted, provided he would take up the study of the double bass. The student orchestra of the school needed a double bass player, and young Koussevitzky was ready to study anything in return for a musical education.

He became in due time one of the greatest virtuosos of that unwieldy instrument. But before he stepped out on his own as a soloist, he played with the orchestra of the Bolshoi Theatre. By the time he had reached his twenties, he was also a professor of the double bass at his old school, and soon he had "academic, artistic and social standing and some security" in Moscow. On Sept. 8, 1905, he was married to Natalya Ushkov, daughter of a wealthy tea merchant. It was his second marriage; the first, to a ballet dancer, had not worked out. But the second endured, until his wife's death, for almost forty years, and it helped Koussevitzky to turn to a career, conducting, for which he longed.

In the years before the Russian Revolution, Koussevitzky formed his own orchestra, played with it up and down the length of Russia. One of his most ambitious ventures was a tour down the Volga with his orchestra, bringing symphonic music to communities that had never heard it before. The first tour in 1910 was so successful it was repeated twice, until the war in 1914 brought it to a halt. Later Koussevitzky also started concerts at low prices in Moscow, another precedent-breaking venture. After the Revolution Koussevitzky remained in Moscow, personally unmolested, for several years. By then he was Russia's most important conductor. Had he chosen to remain in Russia, his career could have been as brilliant as it became outside. When he left Russia late in 1920, he made his center of activity in Paris, and the Concerts Kousse-

(Continued on Page 35)

Koussevitzky at Rehearsal.

BOOK REVIEW, FEBRUARY 16, 1947.

Life of a Great Conductor

(Continued from Page 5)

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This Clipping From
GLOVERSVILLE, N. Y.
HERALD

MAR 1 - 1947

PRIVACY OF A PUBLIC FIGURE

THE author and publisher of a new biography of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, have been sued for libel by Koussevitzky. The conductor has also asked a court injunction against publication and distribution of the book (which he says is unauthorized) on the grounds that the text and photographs are an invasion of his privacy. His lawyers have advised newspapers that they would publish reviews at their "peril and risk."

This injunction, if granted and upheld, would create an alarming precedent. Anyone might be immune to all but personally-authorized publicity. If a musician, why not also lawyers, judges, political bosses, congressmen, presidents?

We hope that Doctor Koussevitzky, whose artistic eminence makes him something of a public figure, will accept the annoyances as well as the advantages of his position and reconsider his legal action.

WISCONSIN RAPIDS, WIS.
TRIBUNE

1 1947

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nationalism are not chiefly products of the history classroom. They are affirmed or denied by home teaching and environment. These in turn are shaped by many influences—the neighborhood, the section of the country, the parents' occupation, economic position, racial origin, and so on. These are surely as important as the sketchy instruction which grade and high school pupils necessarily get in so vast and complex a subject as world history.

Professor Mattingly seems to feel that this major emphasis on American history is bad in itself. But does it always produce the bad results he describes, no matter how excellent the textbook or teacher may be?

It seems quite possible that an intelligent presentation of American history could combat distorted nationalism and cultural isolation. It seems equally possible that world history could be presented in such a way as to encourage those misconceptions.

Professor Mattingly must agree that the evils of which he complains have been more prevalent in past years than they are now. They are still strong, of course. But they seem even stronger as the world draws more closely together, and the United States assumes a more important role in world affairs.

World history must be taught to the youngsters who will help shape future history. It scarcely seems dangerous if they devote even more time to learning of their own country and its people.

This Clipping From
DOUGLAS, ARIZ.
DISPATCH

MAR 1 1947

Artistic Eminence

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HARTFORD, CONN.
COURANT

MAR 1 1947

Music Center Auditions To Be Held Next Week

Auditions for admission to the Berkshire Music Center student orchestra will be held next week in Boston by members of the Boston Symphony Orchestra who are also on the faculty of the Berkshire Music Center, Tanglewood.

The Music Center, which is operated by the Boston Symphony Orchestra, is directed by Dr. Serge Koussevitsky, music director of the orchestra, with Aaron Copeland as assistant director and Stanley Chapple as dean. The Music Center will be open at Tanglewood, Lenox, Mass., from June 30 to August 10.

The auditions will be held at Symphony Hall, Boston, Thursday afternoon, on the following schedules: Violin and viola, 2 p. m.; cello and contrabass, 3 o'clock; woodwinds, 3:30 o'clock; brass instruments, 4 o'clock; harp, 3 o'clock; timpani and percussion, 4 o'clock.

Applicants should notify Thomas D. Perry, Jr., Berkshire Music Center, Boston Symphony Orchestra, Inc., Symphony Hall, Boston 15, before Wednesday noon. Those who have not already made application for admission to the Music Center, may do so at the time of the audition.

This Clipping From
FREMONT, OHIO
NEWS MESSENGER

MAR 3 - 1947

THE PRIVACY OF A PUBLIC FIGURE

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ROANOKE, VA.
TIMES

MAR 1 - 1947

No Privacy In The Limelight

Displeased with a new biography, Serge Koussevitsky, conductor of the Boston Symphony Orchestra, has brought suit against the author and publishers for libel. Asserting that the book is "unauthorized," he has applied to the courts for an injunction against its publication and distribution on the grounds that the text and photographs are an invasion of his privacy. And his lawyers have warned the newspapers that they will publish reviews of the book "at their peril and risk".

If granted and upheld, the injunction which Mr. Koussevitsky is seeking would create an alarming precedent. If a musician is immune to all but personally authorized publicity, why not lawyers, judges, political bosses, Congressmen, Presidents? Koussevitsky's artistic eminence makes him something of a public figure. And public figures have very little privacy. They have to accept the annoyances as well as the advantages of being in the limelight.

This Clipping From
GRAND RAPIDS, MICH.
PRESS

MAR 1 - 1947

THE KOUSSEVITZKY CASE.

Perhaps no one is more allergic to criticism than are members of the music profession. A case in point is that of Serge Koussevitzky, revered conductor of the Boston Symphony orchestra. Besides having directed one of the nation's two or three greatest orchestras for more than 20 years, Dr. Koussevitzky is famed as a virtuoso on the double-bass and as a man who has probably done more than any other person in a similar position to advance the cause of the American composer. His position is secure and few would wish to belittle his stature.

Most important, however, the eminent conductor is a public figure, a point he seems to have missed in seeking to prevent publication and distribution of a new and unauthorized biography about himself. The author of the book is Moses Smith, long-time Boston music critic who has been counted among Koussevitzky's firmest admirers. It is reported that in the biography Smith has attempted to look at his subject objectively, to give praise where it is deserved, but in any case to tell the whole story.

The conductor has claimed that the text and photographs are an invasion of his privacy and his attorneys have warned newspapers that they might publish reviews of the book at their "peril and risk."

The charges pose several questions. If they are upheld it would mean that thereafter only a biography personally acceptable to the subject could get into print. Under those circumstances the chance of getting an accurate, unbiased word portrait of a living person would be indeed remote. Conceivably it might mean that no picture or article about any public figure could be published without that person's express permission. And not only musicians, but judges, congressmen and others might undertake to set up their private censorship bureaus.

It is difficult to believe that one who has been so open-minded in his approach to the literature of music as Dr. Koussevitzky has been will fail to see the incongruity of his position with reference to the Smith book.

47

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Serge Koussevitzky has returned to the Boston Symphony Orchestra after his long mid-Winter vacation. At Symphony Hall yesterday afternoon he was welcomed home with that especial warmth reserved for him. His program brings the "Oberon" Overture by Weber; Vaughan Williams' Fifth Symphony, new to Boston, and the Brahms Violin Concerto with Jascha Heifetz as soloist.

Vaughan Williams' Fifth Symphony, composed in England during the war and dedicated "without permission to Jean Sibelius," is music finely wrought, and carefully considered, in its way tuneful; too long but eloquent, of modest orchestration but sounding "big," and of spreading musical architecture.

With the knowledge that the distinguished English composer is approaching 75, it is easy to think of the Fifth Symphony as a work that looks back over his career and, as Somerset Maugham said of his book, forms a summing-up. Yet such is precisely the case, for the Symphony, far from attempting anything new, takes us in its modal harmony as far back as the "Tallis" Fantasia, and in certain colors and phrase-patterns back to the "London" Symphony. This is music spiritual and calm, which does not speak out very much, yet has its own depth and richness. It is also Vaughan Williams independent as ever.

Intermission lobby chatter made much of the Symphony's seeming monotony, but I venture to believe that longer acquaintance will reward a patient listener. This is an old man's music, and the art of old age can be elusive.

The Brahms Concerto has become a Heifetz specialty, and now his performance of the solo par glows with beauty of tone and certain affection in the way he phrases it. Technically, of course, the Heifetz performance is with a blemish. Little wonder tha was cheered as well as applauded

The Boston Symphony respond naturally, to Mr. Koussevitzky to no other conductor, and yes day it sounded familiarly ma cent most of the time. Ye players seemed on edge and played little faults like ragged trances. The horns wavered a beginning of "Oberon" and Vaug Williams; the woodwind and the strings were sometimes out of tune. Mr. Kousse whipped up too fast a pace i Overture until the strings not articulate clearly.

WACO, TEXAS
TIMES HERALD

MAR 1 1947

The Privacy Of A Public Figure

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This Clipping From
ZANESVILLE, OHIO
SIGNAL

MAR 3 - 1947

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STATESVILLE, N. C.
DAILY RECORD

MAR 3 - 1947

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SHAMOKIN, PA.
NEWS-DISPATCH

MAR 1 - 1947

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POTTSVILLE, PA.
JOURNAL

MAR 1 - 1947

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This Clipping From
WILMINGTON, N. C.
STAR

MAR 2 - 1947

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This Clipping From
RALEIGH, N. C.
NEWS-OBSERVER

MAR 2 - 1947

Disputed Biography of Conductor

KOUSSEVITZKY. By Moses Smith. Allen, Towne and Heath, Inc., New York. 400 pages. $4.

(Editor's note: An order restraining further distribution of the book has been granted in New York by State Supreme Court Justice Bernard Shientag following suit by the author against the publishers. The author asked $400,000 damages on the grounds that the volume was libelous and unauthorized. The publishing firm has announced that copies of the book already in the hands of booksellers will be sold but that further distribution will be halted pending action on the case.)

Moses Smith, former director of Columbia Masterworks series, in his own very entertaining way, tells the story of one of the greatest, if not the "greatest," conductors ever to become a part of the American scene.

Koussevitzky-Smith are also the latest partners in book-writing for the

CONDUCTOR KOUSSEVITZKY
. . . He Objected to Biography

publishers, who announce that their works are to be "devoted entirely to books on music for the layman . . . non-technical books in all branches of music—not only informative, but entertaining as well . . . with authority, scholarship and readability."

Smith was music critic of the Boston "American" and "Transcript" from the day of Koussevitzky's American debut to the spring of 1939 and reports much of these days from firsthand experience and knowledge.

Koussevitzky, great Russian-American that he is, has recently been reported as saying, "America has had enough of foreign conductors—she must now give credit to her own sons who are far more capable than any who can be imported again," which would seem to show a full Americanization of this one-time foreign conductor.

The author tells the fabulous story of this poor Russian lad who worked his way through the Moscow conservatory, who founded his Russian Symphony Orchestra which made fabulous tours up and down the Volga River, taking the finest symphonic music to thousands who had never heard it before, and who came to America and Boston after the close of World War I.

In 1924, Koussevitzky became the conductor of the celebrated Boston Symphony Orchestra, bringing it for the first time to a national popularity with the whole of the United States, possibly the greatest popularity of any American orchestra to this day; also devoting the great Berkshire Symphonic Festival and Music Center at Tanglewood.

Writing as he does, with a knowledge of the Boston scene, with a wide acquaintance among musicians, including musicians of the Boston Orchestra, Smith is able to describe many of the personality conflicts within the orchestra, and between that group and the conductor.

"Koussevitzky's tenure to date has only been exceeded in this country by Frederick Stock with the Chicago Symphony Orchestra. In recent seasons he has continued to cultivate contemporary composers assiduously. Americans have fared especially well . . . in 1943-43 new symphonies by Harris, Barber and Piston were presented, almost in [illegible] weeks."

Smith is not a prejudiced writer, he gives pictures on all sides of the scene, reflecting the subject in the light of his genius and also showing up his limitations. "It is hazardous," says Smith, "not to say unfruitful, to venture a guess as to which of the three, Koussevitzky, Stokowsky or Toscanini, is the greatest conductor of our time and scene. It is more to the point to say that each has proven himself great by one fair and constant, if inconclusive, test: the ability to realize his musical intentions with the musicians before him."

"Now, past 70, Koussevitzky goes on learning. He continues [illegible] debt he acquired when [illegible] ago, he began to stud[illegible] from the top down." [illegible] cludes: "The manne[illegible] continuity of this pay[illegible] the years suggests fe[illegible] musical history."

AGNES C[illegible]PER.

This Clipping From
BURLINGTON, VT.
NEWS

MAR 1 - 1947

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This Clipping From
MANCHESTER, N. H.
UNION

MAR 3 - 1947

Berkshire Center Announces Auditions

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This Clipping From
CHESTER, PA.
TIMES

MAR 3 - 1947

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From the Norristown Times-Herald: The author and publishers of a new biography of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, have been sued by Koussevitzky. The conductor has also asked a court injunction against publication and ized) on the grounds that the text and photographs are an invasion of his privacy.

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This Clipping From
WEST PALM BEACH, FLA.
PALM BEACH POST

MAR 2 - 1947

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This Clipping From
PEOPLE'S WORLD
SAN FRANCISCO, CAL.

MAR 3 - 1947

Koussevitzky, the 73-year-old conductor of the Boston Symphony, returns to the air tonight after a winter vacation. He received his training in Czarist Russia, and at one time made three trips down the Volga on a chartered steamer with his own rchestra.

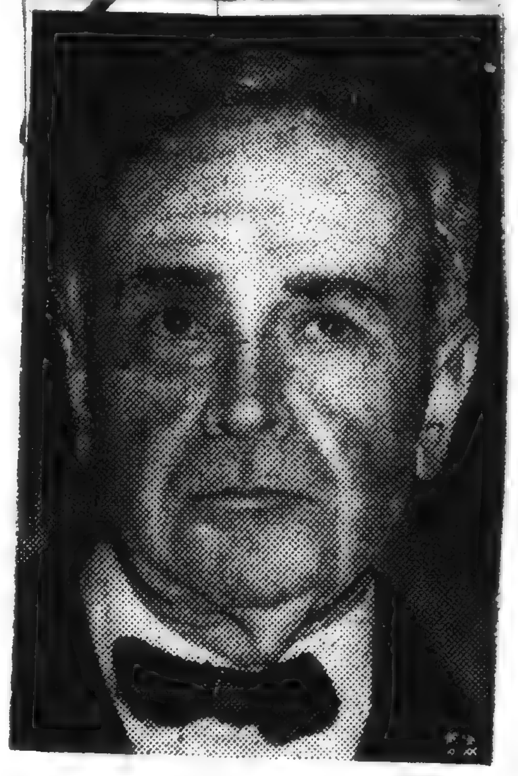
Koussevitzky and the Boston Symphony have maintained aggressive campaigns to introduce modern compositions.

Incidentally, he is suing, for libel, the writer of a recent book who wrote that Koussevitzky didn't know anything about music, and couldn't even read a score.

Many people have said that Koussevitzky couldn't read score, nevertheless, they admit, with a shake of their heads, that the orchestra under his direction is remarkably competent, but they don't know how he does it.

HUNTINGTON, W. VA.
ADVERTISER

MAR 2 - 1947



SERGE KOUSSEVITZKY'S biography by Moses Smith, published by Allen Towne and Heath, is reviewed here today.

This Clipping From
DAYTON, O.
~~NEWS~~
Journal

MAR 3 - 1947

Privacy And Publicity

The author and publishers of a new biography of Serge Koussevitzky, conductor of the Boston Symphony orchestra, have been sued for libel by Koussevitzky. The conductor has also asked a court injunction against publication and distribution of the book (which he says is unauthorized) on the grounds that the text and photographs are an invasion of his privacy. His lawyers have advised newspapers that they would publish reviews at their "peril and risk."

The suit itself might be well-taken and justified, for all we know. We haven't read, and probably won't read the book. Anyway, the American citizen is entitled to redress in court against defamation and libel.

The injunction, however, is quite another matter. If granted, and upheld, it would create an unfortunate precedent. Anyone at all might be immune to all but personally-authorized publicity. If a musician, why not lawyers, judges, political bosses, or even criminals?

Doctor Koussevitzky's artistic eminence makes him something of a public figure. This has certain advantages, including monetary. But it has annoyances as well, which most men in public life accept in good grace as the inevitable penalty for fame.

This is not a plea, however, for the conductor to withdraw the injunction request. We would much rather see it battled through in court—and, of course, soundly whipped.

This Clipping From
DES MOINES, IOWA
REGISTER

MAR 4 1947

AIRGLANC

RALPH VAUGHN WILLIAMS' new Fifth Symphony will be performed by the Boston Symphony Orchestra under the baton of Dr. Serge Koussevitzky, 7:30 p. m. KRNT. Bach's Brandenburg Concerto No. 3 in G major is also programmed.

KOUSSEVITZKY.

Vaughn Williams' Fifth Symphony was first performed in London in 1943. In marked contrast to the experimentation and dissonance of his Fourth Symphony, the Fifth has a pastoral quality. Dedicated "without permission" to Jean Sibelius, it is called akin to the Finnish composer's symphonic procedure in its economy of means, its constant development of one or two motives and intervals, stated at the start. However, the work is called pure Vaughn Williams, with a pervasive flavor that is essentially English. Now 70 years old, Vaughn Williams is the dean of English composers.

The final offer of the John Hancock Tanglewood Scholarships will be made on tonight's broadcast. The ten scholarships cover tuition and expenses for the six-week season this summer at the Berkshire Music Centre under the supervision of Dr. Koussevitzky. Full details may be obtained from the Boston Symphony, Boston 15, Mass.

Koussevitzky Fails to Halt Biography Sale

Globe

NEW YORK, March 4—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, today lost his suit in the Supreme Court to restrain a publishing house from issuing an unauthorized biography of himself.

The 72-year-old conductor had brought the action, first of its kind in New York, under the State Civil Rights law, charging that the book was an invasion of his privacy.

Justice Bernard L. Shientag held that Mr. Koussevitzky "is well within the orbit of public interest and scrutiny" and the privacy statute "does not apply to an unauthorized biography of a public figure unless the biography is fictional or novelized in character."

As to Mr. Koussevitzky's allegations that the book contained false and misleading statements and that its release would do him irreparable harm, Justice Shientag ruled that "the plaintiff must be left to his remedy at law for redress as to any matters contained in the book or the advertisements thereof which are shown to be libelous."

See BOOK Page 3

be fire chief after March 11.

Book

Continued from the First Page

The opinion dissolved an interim stay prohibiting public sale of the book which the court had issued against the defendant firm, Allen, Towne & Heath, Inc., Feb. 11, when the suit was filed.

David Ewen, director and editor of the firm, announced that the biography, titled "Koussevitzky," will go on sale today. Three thousand copies were already in the hands of booksellers throughout the country when the stay was granted. It was written by Moses Smith, who for 20 of the 23 years Mr. Koussevitzky has conducted the Boston Symphony, was music critic of the Boston Transcript and the Boston American.

Henry Root Stern, counsel for Mr. Koussevitzky, said an appeal would be taken to the Appellate Division of the court.

(Boston Globe-N. Y. Tribune, Inc.)

PITTSFIELD, MASS.
BERKSHIRE EAGLE

MAR 4 - 1947

Music Center Auditions Listed

Auditions for admission to the Berkshire Music Center student orchestra will be conducted this week in Boston by members of the Boston Symphony Orchestra, who are also on the faculty at the Music Center at Tanglewood. The auditions are to be at Symphony Hall Thursday afternoon from 2 to 4, and applicants are to notify Thomas D. Perry Jr., Boston Symphony Orchestra, Symphony Hall, Boston 15, before Wednesday noon.

Those who have not already made application to study at the Music Center may do so at the time of the audition.

CUMBERLAND, MD.
NEWS

MAR 5 - 1947

Must Accept Annoyances And Advantages, Alike

The authors and publishers of a new biography of Serge Koussevitsky, conductor of the Boston Symphony Orchestra, have been sued for libel by Mr. Koussevitsky. The conductor also has asked a court injunction against publication and distribution of the book (which he says is unauthorized) on the grounds that the text and photographs are an invasion of his privacy. His lawyers have advised newspapers that they would publish reviews at their "peril and risk."

This injunction, if granted and upheld, would create an alarming precedent. Anyone might be immune to all but personally-authorized publicity. If a musician, why not also lawyers, judges, political bosses, congressmen and presidents?

Dr. Koussevitsky, whose artistic eminence makes him something of a public figure, must accept the annoyances as well as the advantages of his position.

This Clipping From
PORTLAND, ME.
PRESS HERALD

MAR 5 - 1947

Koussevitzky Denied Injunction By Court

New York, March 4. (AP)—In the first decision of its kind in the state, Supreme Court Justice Bernard L. Shientag today refused to issue an injunction against publication of Moses Smith's biography, Koussevitzky.

Judge Shientag ruled that Serge Koussevitzky's achievements put him "well within the orbit of public interest and scrutiny" and overruled a motion in which the Boston Symphony conductor had charged the book invaded his rights of privacy.

Koussevitzky also had claimed that the book was unauthorized, and had "falsely and wrongfully" portrayed his life and musical career. He had obtained a temporary restraining order against Smith, the publishers, Allen, Towne and Heath, Inc., and Arco Publishing Company, Inc., the distributors.

Justice Shientag noted that the book dealt almost exclusively with the conductor's musical career, and that the right of privacy statute did not apply to an unauthorized biography unless the book was fictionalized.

This Clipping From
GREENVILLE, OHIO
ADVOCATE

MAR 5 - 1947

THE PRIVACY OF A PUBLIC FIGURE

The author and publishers of a new biography of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, have been sued for libel by Koussevitzky. The conductor has also asked a court injunction against publication and distribution of the book (which he says is unauthorized) on the grounds that the text and photographs are an invasion of his privacy. His lawyers have advised newspapers that they would publish reviews at their "peril and risk."

This injunction, if granted and upheld, would create an alarming precedent. Anyone might be immune to all but personally-authorized publicity. If a musician, why not also lawyers, judges, political bosses, congressmen, presidents?

We hope that Doctor Koussevitzy, whose artistic eminence makes him somewhat of a public figure, will accept the annoyances as well as the advantages of his position and reconsider his lega laction.

TIFFIN, OHIO
ADVERTISER-TRIBUNE

MAR 4 - 1947

THE PRIVACY OF A PUBLIC FIGURE

The author and publishers of a new biography of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, have been sued for libel by Koussevitzky. The conductor has also asked a court injunction against publication and distribution of the book (which he says is unauthorized) on the grounds that the text and photographs are an invasion of his privacy. His lawyers have advised newspapers that they would publish reviews at their "peril and risk."

This injunction, if granted and upheld, would create an alarming precedent. Anyone might be immune to all but personally-authorized publicity. If a musician, why not also lawyers, judges, political bosses, congressmen presidents?

We hope that Doctor Koussevitzky, whose artistic eminence makes him something of a public figure, will accept the annoyances as well as the advantages of his position and reconsider his legal action.

SALEM, MASS.
NEWS

MAR 5 - 1947

Rule No Invasion In Private Life Of Koussevitzky

New York, March 5 (AP)—In the first decision of its kind in the state, Supreme Court Justice Bernard L. Shientag yesterday refused to issue an injunction against publication of Moses Smith's biography, "Koussevitzky."

Judge Shientag ruled that Serge Koussevitzky's achievements put him "well within the orbit of public interest and scrutiny" and overruled a motion in which the Boston Symphony conductor had charged the book invaded his rights of privacy.

Koussevitzky also had claimed that the book was unauthorized, and had "falsely and wrongfully" portrayed his life and musical career. He had obtained a temporary restraining order against Smith, the publishers, Allen, Towne & Heath, Inc., and Arco Publishing Co., Inc., the distributors.

Justice Shientag noted that the book dealt almost exclusively with the conductor's musical career, and that the right of privacy statute did not apply to an unauthorized biography unless the book was fictionized.

This Clipping From
HARRISBURG, PA.
NEWS

MAR 5 - 1947

KOUSSEVITZKY LOSES CASE

By United Press

NEW YORK, March 5.—An unauthorized biography of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, went on sale today following the dismissal of a suit brought by the conductor to stop its distribution. Justice Bernard L. Shientag ruled in Supreme Court that "Koussevitzky" by Moses Smith, former Boston music critic, was not an invasions of the conductor's

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NEW BEDFORD, MASS.
STANDARD-TIMES

MAR 5 - 1947

Auditions to Be Held For Tanglewood School

Auditions for admission to the Berkshire Music Center student orchestra will be held this week in Boston by members of the Boston Symphony Orchestra, who are on the faculty of the Berkshire Music Center, Tanglewood.

The Music Center is directed by Dr. Serge Koussevitzky, music director of the orchestra, with Aaron Copland as assistant director and Stanley Chapple as dean. The Music Center will be held at Tanglewood, Lenox, from June 30 to Aug. 10.

The auditions will be held at Symphony Hall, Boston, tomorrow afternoon, on the following schedule: violins and viola at 2 p. m.; violoncello and contrabass at 3 p. m.; wood winds at 3:30 p. m.; brass instruments at 4 p.m.; harp at 3 p. m. and timpani and percussion at 4 p. m.

Applicants should notify Thomas D. Perry Jr., Berkshire Music Center, Boston Symphony Orchestra Inc., Symphony Hall Boston 15.

WACO, TEXAS
TIMES HERALD

MAR 5 1947

CONDUCTOR LOSES

NEW YORK, March 5—UP — Boston Symphony Conductor Serge Koussevitzky lost the second round of his court fight to halt the sale of his biography today when a State Supreme Court ruling held that the right of privacy did not apply to biographies about public figures.

Robert Shaw is to choral singing what Toscanini is to orchestras and Paul Draper is to the dance—he's a sort of a high priest to those who are convinced that his particular form of musical direction is the ultima Thule of artistry.

ARTIST—Probably the lady sopranos who threaten to swoon at every meaningful gesture of the young master will tell you that anyone with any judgment at all would recognize Shaw as a super genius at first glance. Chances are, however, that to you or me Robert Shaw would look like some young fellow just off the campus of, let's say, Pomona College. That's a good thing to say because, as a matter of fact, that's exactly where he's from. That college, which *has turned out glee clubs* of extraordinary quality for a good many years, recognized genius in the young man when he was just another guy in another good glee club.

GENIUS—He was an enthusiast above everything else. In the winter vacation, when some of the better element of the local colleges journeyed up to the religious conference at Asilomar, Shaw went along. Survivors of the affair one year remember that there were two young fellows who were always making the cliffs and pines of the Monterey Peninsula rock and sway with their music. They'd go around herding the Asilomar delegates together to perform in old-fashioned singsongs. The guy who was the chief herder-upper and sing leader was none other than Pomona's young Mr. Shaw.

STAR—Perhaps before going on it would be well to identify his sidekick, who, like Shaw, went on to fame probably not foreseen at Asilomar. He was a cornet player, but you'd never recognize him that way now. He threw away his horn and went in for singing and, for a couple of years, has been the star of the Broadway show Carousel. His name was, and is, John Raitt. Bob Shaw, however, beat Raitt to Broadway by several years for he was among the earliest of a batch of Pomona and Occidental glee clubbers to show up as synthetic Pennsylvanians in Fred Waring's musical organization.

SUCCESS—In pretty nearly no time at all our hero was leading the celebrated Waring chorus. He warmed 'em up, put 'em through their paces, polished up the numbers and turned 'em over to Waring fit and slick and polished at rehearsal. From that, Shaw got off into bigger and better choral work, working with large groups on the sort of number that wouldn't fit into the Waring pattern. It is probably correct to say that Shaw gave up something pretty fat in the way of a commercial future with Waring for a far more hazardous future with high art in the form of big league choral numbers. But it paid dividends for him in an artistic way.

PERFORMANCE—Shaw is a medium-sized chap who wears a loose-fitting double-breasted coat which allows free movement of his arms as he leads the singers. It is quite a treat to stand backstage, for instance, at the Hollywood High School performance of Requiem and "Elijah" and watch the manner in which he coaxes from the augmented Occidental College orchestra and the singers from eight of the city's church choirs a performance anyone might think resulted from months of practice under his direction instead of only two or three painstaking but brief rehearsals.

SUCCESS—He comes from a musical family as well as from a musical environment. His sister, Hollace Shaw, stars on one of the big network shows. Bob, however, found more pleasure in extracting music from others than in being a soloist. And the chances are that if choral singing continues its emergence from the wilderness of musical sounds, Pomona's young Bob Shaw will be the Elijah who will lead the movement.

This Clipping From
NEW YORK, N. Y.
SUN

MA

BIOGRAPHY ISSUED ON KOUSSEVITZKY

Copies of "Koussevitzky," an unauthorized biography of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, are being distributed today after the conductor yesterday lost a suit in Supreme Court to restrain its publication.

In the first case of its kind in New York State, Supreme Court Justice Bernard L. Shientag vacated a temporary stay against public sale of the book and refused to issue an injunction to prevent publication, advertising and distribution. Charging that the book falsely portrayed his life and invaded his rights of privacy, Koussevitzky had brought action against the publishers, Allen, Towne & Heath, of 1 Madison avenue; the distributors, the Arco Publishing Company, and the author, Moses Smith, a Boston music critic.

"The right of privacy statute does not apply to an unauthorized biography of a public figure, unless the biography is fictional or novelized in character," Shientag said in a nine-page opinion.

"There are statements in the book which the plaintiff might naturally find to be highly objectionable, if he is at all sensitive about those things. He may be able to prove some of them to be untrue and even defamatory. There are, however, no so-called revelations of any intimate details which would tend to outrage public tolerance. There is nothing repugnant to one's sense of decency or that takes the book out of the realm of the legitimate dissemination of information on a subject of general interest."

David Ewen, director of the publishers, called the decision "a triumph for the rights of critics and the publishing world to that freedom of speech which is basic to the concept of democracy." Henry Root Stern, Koussevitzky's lawyer, said an appeal would be taken to the Appellate Division.

CINCINNATI, OHIO
TIMES-STAR

MAR 5 - 1947

Judge Refuses To Ban Biography Of Koussevitzky

NEW YORK, March 5—(AP)—In the first decision of its kind in the state, supereme Court Justice Bernard L. Shientag Tuesday refused to issue an injunction against publication of Moses Smith's biography, "Koussevitzky."

Judge Shientag ruled that Serg Koussevitzky's achievements put him "well within the orbit of public interest and scrutiny" and overruled a motion in which the Boston Symphony conductor had charged the book invaded his rights of privacy, was unauthorized, and had "falsely and wrongfully" portrayed his life and musical career. He had obtained a temporary restraining order against Smith, the publishers and the distributors.

Justice Shientag noted that the book dealt almost exclusively with the conductor's musical career, and that the right of privacy statute did not apply to an unauthorized biography unless the book was fictionalized.

This Clipping From
UTICA, N. Y.
OBSERVER DISPATCH

MAR 5 - 1947

Judge Refuses to Ban Conductor's Biography

New York—(AP)—Supreme Court Justice Bernard L. Shientag refused yesterday to issue an injunction against publication of Moses Smith's biography, "Koussevitzky."

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, had charged the book invaded his rights of privacy, that it was unauthorized and had "falsely and wrongfully" portrayed his life and musical career.

This Clipping From
HERALD TRIBUNE N.Y.

MAR 5 - 1947

Koussevitzky Loses Action to Ban Biography

Justice Shientag Denies Privacy Statute Applies; Book Goes on Sale Today

Sergei Koussevitzky, conductor of the Boston Symphony Orchestra, lost yesterday his suit in the Supreme Court to restrain a publishing house from issuing an unauthorized biography of himself.

The seventy-two year-old conductor had brought the action, the first of its kind in New York, under the state civil rights law, charging that the book was an invasion of his privacy.

Justice Bernard L. Shientag held, however, that Mr. Koussevitzky "is well within the orbit of public interest and scrutiny" and the privacy statute "does not apply to an unauthorized biography of a public figure unless the biography is fictional or novelized in character."

As to Mr. Koussevitzky's allegations that the book contained false and misleading statements and that its release would do him irreparable harm, Justice Shientag ruled that "the plaintiff must be left to his remedy at law for redress as to any matters contained in the book or the advertisements thereof, which are shown to be libelous."

The opinion dissolved an interim stay prohibiting public sale of the book, which the judge had issued against the defendant firm, Allen, Towne & Heath, Inc., of 1 Madison Avenue, on Feb. 11, when the suit was filed.

David Ewen, director and editor of the concern, announced that the biography, titled "Koussevitsky," will go on sale today. Three thousand copies were already in the hands of booksellers throughout the country when the stay was granted. It was written by Moses Smith, who for twenty of the twenty-three years Mr. Koussevitsky has conducted the Boston Symphony, was music critic of "The Boston Transcript" and "The Boston American."

In a nine-page opinion which was of importance to the entire publishing industry, Justice Shientag found that the conductor's prominent achievements as a musician "bring him constantly before the public eye and make his life of general interest."

The biography is clearly not fictional in character, he held, and the fact that "it may contain untrue statements does not transform it into the class of fiction."

"There are statements in the book," the opinion said, "which the plaintiff might naturally find to be highly objectionable, if he is at all sensitive about those things. He may be able to prove some of them to be untrue and even defamatory. There are, however, no so-called revelations of any intimate details which would tend to outrage public tolerance.

"Curiously enough, although there are many deprecatory statements they seem to be invariably followed by ameliorative observations or unreserved praise. . . . There is nothing repugnant to one's sense of decency, or that takes the book out of the realm of the legitimate dissemination of information on a subject or general interest.

Mr. Ewen said that Allen, Towne & Heath "look upon this decision not only as a vindication of an important work of criticism, but also as a decisive triumph for the rights of critics and the publishing world to that freedom of speech which is basic to [illegible] concept of democracy." The company was represented in court by Morris L. Ernst.

Henry Root Stern, counsel for Mr. Koussevitzky, said an appeal would be taken to the Appellate Division of the court.

WORCESTER, MASS.
TELEGRAM

MAR 5 - 1947

Injunction Lost By Koussevitzky

NEW YORK, Wednesday (AP)—In the first decision of its kind in the state, Supreme Court Justice Bernard L. Shientag yesterday refused to issue an injunction against publication of Moses Smith's biography, "Koussevitzky."

Judge Shientag ruled that "Serge Koussevitzky's achievements put him well within the orbit of public interest and scrutiny" and overruled a motion in which the Boston Symphony conductor had charged the book invaded his rights of privacy.

Koussevitzky also had claimed that the book was unauthorized, and had "falsely and wrongfully" portrayed his life and musical career. He had obtained a temporary restraining order against Smith, the publishers, Allen, Towne and Heath, Inc., and Arco Publishing Co., Inc., the distributors.

Justice Shientag noted that the book dealt almost exclusively with the conductor's musical career, and that the right of privacy statute did not apply to an unauthorized biography unless the book was fictionalized.

This Clipping From
BURLINGTON, VT.
NEWS

MAR 5 - 1947

Koussevitzky Loses Book Suit

NEW YORK. UP)—An unauthorized biography of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, went on sale today following the dismissal of a suit brought by the conductor to stop its distribution.

Justice Bernard L. Shientag ruled in Supreme Court yesterday that "Koussevitzky" by Moses Smith, former Boston music critic, was not an invasion of the conductor's privacy. Koussevitzky had brought suit, the first of its kind, under the State Civil Rights Law.

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM

MAR 5 - 1947

Court Rules Koussevitzky Can't Bar Book on Career

In the first decision of its kind in the state, Supreme Court Justice Bernard L. Shientag yesterday refused to issue an injunction against publication of Moses Smith's biography, "Koussevitzky."

Judge Shientag ruled that Serge Koussevitzky's achievements put him well within the orbit of public interest and security, and overruled a motion in which the Boston Symphony conductor had charged the book invaded his rights of privacy.

Koussevitzky also claimed the book was unauthorized, and "falsely and wrongfully" portrayed his life and musical career. He had obtained a temporary restraining order against Smith, the publishers, Allen, Towne and Heath, Inc., and Arco Publishing Co. ,Inc., the distributors.

Justice Shientag noted that the book dealt almost exclusively with the conductor's musical career, and that the right of privacy statute did not apply to an unauthorized biography unless the book was fictionalized.

This Clipping From
BROOKLYN, N. Y.
EAGLE

MAR 5 - 1947

Koussevitzky Fails To Bar Biography's Sale

Sergei Koussevitzky, Boston Symphony Orchestra conductor, was unsuccessful yesterday in an attempt to bar through court action the distribution of his biography, written by Moses Smith and published by Allen, Towne & Heath, Inc., of 1 Madison Ave., Manhattan.

Supreme Court Justice Bernard L. Shientag ruled that the 72-year-old conductor "is well within the orbit of public interest and scrutiny" and that the statute under which Koussevitizy sought to bar the book "does not apply to an unauthorized biography of a public figure, unless the biography is fictional or novelized in character."

This Clipping From
BALTIMORE, MD.
MORNING SUN

MAR 5 - 1947

Court Refuses To Ban Book On Koussevitzky

New York, March 4 (AP)—In the first decision of its kind in the state, Supreme Court Justice Bernard L. Shientag today refused to issue an injunction against publication of Moses Smith's biography, "Koussevitzky."

Judge Shientag ruled that Serge Koussevitzky's achievements put him "well within the orbit of public interest and scrutiny," and overruled a motion in which the Boston Symphony conductor had charged the book invaded his rights of privacy.

Koussevitzky also had claimed that the book was unauthorized, and had "falsely and wrongfully" portrayed his life and musical career. He had obtained a temporary restraining order against Smith; the publishers—Allen, Towne and Heath, Inc.—and Arco Publishing Company, Inc., the distributors.

Justice Shientag noted that the book dealt almost exclusively with the conductor's musical career, and that the right-of-privacy statute did not apply to an unauthorized biography unless the book was fictionalized.

PROVIDENCE, R. I.
JOURNAL

MAR 5 - 1947

MUSICIAN LOSES BIOGRAPHY SUIT

Koussevitzky Is Denied Writ to Prevent Publication

New York, March 4.—(AP)—In the first decision of its kind in the State, Supreme Court Justice Bernard L. Shientag today refused to issue an injunction against publication of Moses Smith's biography, "Koussevitzky."

Judge Shientag ruled that Serge Koussevitzky's achievements put him "well within the orbit of public interest and scrutiny" and overruled a motion in which the Boston Symphony conductor had charged the book invaded his rights of privacy.

Koussevitzky also had claimed that the book was unauthorized, and had "falsely and wrongfully" portrayed his life and musical career.

This Clipping From
FORT WAYNE, IND.
NEWS SENTINEL
MAR 5 - 1947

A Potential Danger

Serge Koussevitzky, distinguished conductor of the Boston Symphony Orchestra, is so unhappy about his biography that he is suing the author and publishers.

He contends that he has been libeled and that the biography and pictures are an "invasion of his privacy." "Besides that," he adds, "I didn't authorize the book."

Must a public figure authorize published comment about himself? Upon the ultimate answer by the courts hinges the establishment of a dangerous legal precedent menacing the freedom of the press.

The injunction which the conductor asks against publication and distribution of a book that ostensibly would make him even more famous, if granted, would leave the courts swamped by thousands of people whose feelings had been hurt by "unauthorized" material.

Anyone might be immune to all but personally authorized publicity. If a symphony conductor, then why not politicians, Congressmen, or even Presidents?

The right of privacy which the musician thinks has been invaded is a comparatively new development. It applies to publication of material in which "the feelings of the individual may be hurt because of his modesty or abhorrence of publicity or notoriety."

Chief Justice Parker, of the New York State Court of Appeals, in 1901 defined it as the "claim that a man has the right to pass through this world, if he wills, without having his picture published, his business enterprises discussed, his successful experiments written up for the benefit of others, or his eccentricities commented upon. . ."

This description of the right of privacy is broader than has yet been recognized by the courts.

Apparently both the judicial and legislative branches of Government assume that the law of libel, which is the damage done to the reputation of an individual because of defamatory matter that is either untrue, or printed with malicious intent, offers adequate protection to a person's good name.

To a limited degree legal status has been given the right of privacy by judicial interpretation in Georgia, Kansas, Kentucky, Louisiana, Missouri and New Jersey. New York has a statute establishing this right in relation to advertising. This right as it applies to newspapers so far has extended chiefly to the use of photographs.

The courts have been justifiably reluctant to recognize the "right of privacy" because of a well-founded apprehension that extension of its interpretation would violate the rights of the press as guaranteed under the Constitution.

Should the principle become law, one legal authority observes, it would not be confined to photographs "but must also embrace word pictures, comments on one's looks, conduct, domestic relations or habits."

Imagine getting Bobby Feller's written permission for saying he hitched up his pants before every pitch!

As a potential danger the issue, though harmlessly brought to public attention by a ruffled-up orchestra conductor, should not be underestimated. Whether in books, newspapers or magazines, any further attempts at abridgement of freedom of the press should be promptly thwarted.

If Doctor Koussevitzky finds himself defamed or maliciously damaged, he is justified in proceeding in the libel action. Otherwise, he should be willing to accept some of the annoyances as well as the advantages of so prominent a place in the public eye.

This Clipping From
NEWBURYPORT, MASS.
NEWS
MAR 5 - 1947

Boston Symphony Holding Auditions

Auditions for admission to the Berkshire Music Center student orchestra are being held this week in Boston by members of the orchestra, who are also on the Faculty of the Berkshire Music Center, Tanglewood.

The music center, which is operated by the Boston Symphony orchestra, is directed by Dr. Serge Koussevitzky, with Aaron Copland, as assistant director and Stanley Chapple as dean.

The music center will be held at Tanglewood, Lenox, from June 30 to Aug. 10, 1947.

The auditions will be held at Symphony Hall, Boston, on Thursday afternoon on the following schedule: Violins and viola, at 2; violoncello and contrabass, at 3; wood winds, at 3:30; brass instruments, at 4; harp, at 3; timpani and percussion, at 4.

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
MAR 6 - 1947

Boston Symphony ~~Introduces Work~~ Of Young Pianist

BOSTON, (AP) — The Boston Symphony Orchestra, noted for introducing new music to America, starts tomorrow the fullest introductory program in its 66-year history for any single work—a cantata by its 24-year-old pianist.

Conductor Serge Koussevitzky has scheduled eight performances in nine days for the biblical work "The Song of Songs" by German-born Lukas Foss, official pianist for the orchestra since 1944.

At a rehearsal of the work for orchestra and soprano soloist, Dr. Koussevitzky told the young composer:—

"This work alone would keep your name alive."

The eight consecutive introductory performances—at Smith college, Yale, New York, Philadelphia and Brooklyn—establish a new record for a new work by the orchestra. It played first for the nation the latest works of such Americans as Roy Harris and Aaron Copeland and the Russians, Shostakovitch and Prokofieff.

Foss was born in Berlin, came to this country at the age of 15 and studied at the Curtis Institute in Philadelphia and with Composer Paul Hindemith at Yale.

His father is Martin Foss, professor of philosophy at Haverford college, Haverford, Pa., and his mother, a painter, Hilda Foss.

The young composer's first work to be played by the Boston Symphony was performed when he was 20, his symphonic "The Prairie" to the poem by Carl Sandburg.

This Clipping From
EASTON, PA.
EXPRESS
MAR 5 - 1947

Finale, We Hope

Several weeks ago, Serge Koussevitsky, conductor of the Boston Symphony, became disturbed about a biography called "Koussevitsky," written by Moses Smith, Boston music critic.

Whether Serge was most concerned about what he called the violation of his privacy or about the threat to the sales of his future autobiography is not clear, but what he wanted was the liquidation of the biography, and he went to court in an attempt to prevent its distribution.

Justice Bernard Shientag, of the New York State Supreme Court, granted a temporary injunction against the book's sale, but now that he has considered the case, he has ruled that an unauthorized biography violates civil rights only if it is fictional in character.

A biography, of course, is not fiction. The ruling apparently means simply that a biography must be untrue before the person whose life it concerns has a case against the biographer.

This is, obviously, only common sense, but it is a welcome ruling that finds this bit of sense reflected in law.

An opposite ruling could have had dire effects on the publishing world and on dissemination of facts in any medium. The Hitlers, Dillingers and Lucianos of the world doubtless would welcome such a limitation of the right to print facts, but the effect on society would be disastrous.

In aiding the reaffirmation of press freedom, Conductor Koussevitsky has, though apparently unwillingly, performed a public service. He has, also unwillingly, built up a market for Critic Smith's book, which might have made only a small splash without this unexpected publicity. Probably many readers who otherwise would have been uninterested will now want to know what Serge wanted to suppress.

Now that Serge has accomplished these things, we suggest that he, one of the world's greatest conductors, go back to his orchestra, one of the world's greatest orchestras, and leave the world of letters to those who understand it better and its enjoyment to the public which stands to gain by leaving it unfettered.

This Clipping From
NEW YORK, N. Y.
TIMES
MAR 5 - 1947

FIGHT ON BOOK LOST BY KOUSSEVITZKY

Justice Shientag Rules That the Conductor's Privacy Was Not Invaded by Biography

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, lost yesterday his legal fight to enjoin the publication of the biography, "Koussevizky," written by Moses Smith, Boston music critic. Supreme Court Justice Bernard L. Shientag vacated a temporary stay and denied injunctive relief sought by the conductor to prevent publication, advertisement and distribution of the book.

Dr. Koussevitzky had charged that the book invaded his rights of privacy and named as defendants Allen, Towne & Heath, Inc.; Arco Publishing Company and Mr. Smith.

Justice Shientag in his decision said:

"The right of privacy statute does not apply to an unauthorized biography of a public figure unless the biography is fictional or novelized in character. An examination of the book complained of clearly shows that it is not fictional.

"The factual matter contained in the book testifies to the plaintiff's triumphs as a conductor of the Boston Symphony and other great orchestras, to his courage and independence, and to his devotion to the education and training of young musicians.

"Most people know that a great conductor's work with his orchestra is not altogether carried on in an atmosphere of sweetness and light. The author evidently knows that, too, and loses no opportunity to inform his readers about it. In his final chapter the author gives his personal estimate of the plaintiff's place in musical history, and in sentence after sentence we find that depreciation and praise vie with each other for utterance.

"There are statements in the book which the plaintiff might naturally find to be highly objectional, if he is at all sensitive about those things. He may be able to prove some of them to be untrue and even defamatory. There are, however, no so-called revelations of any intimate details which would tend to outrage public tolerance. There is nothing repugnant to one's sense of decency or that takes the book out of the realm of the legitimate dissemination of information on a subject of general interest."

Justice Shientag called attention to the fact that right of privacy does not prohibit any publication of matter that is of public or general interest and that the plaintiff's "prominent achievements as a musician bring him constantly before the public eye and make his life of general interest." The court said that this "precise question" raised by Dr. Koussevitzky "has never been decided in this State."

David Ewen, director of Allen, Towne & Heath, publishers of "Koussevitzky," said in a statement issued last night:

"We look upon the decision not only as a personal victory and vindication of an important work of criticism, but also as a decision of triumph for the rights of critics and the publishing world to that freedom of speech which is basic to the concept of democracy."

This Clipping From
GRAND RAPIDS, MICH.
PRESS
MAR 5 - 1947

Denied Privacy In Book Fight

New York--(UP)--Boston Symphony Conductor Serge Koussevitzky lost the second round of his court fight to halt the sale of his biography Wednesday when a state supreme court ruling held the right of privacwy did not apply to biographies about public figures.

Justice Bernard Shientag, who earlier granted the conducter a temporary injunction against sale of the book, held an unauthorized biography violated civil rights only if it was fictional.

Publishers of the biography, written by a Boston music critic, Moses Smith, said the ruling was a "decisive triumph for the right of critics and the publishing world to that freedom of speech which is basic to our concept of democracy."

Koussevitzky, however, still has pending a suit for $500,000 damages in which he charges the publishers with libel.

FIGHT ON BOOK LOST BY KOUSSEVITZK

Justice Shientag Rules Tha the Conductor's Privacy Was Not Invaded by Biography

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This Clipping From
LOS ANGELES, CALIF.
NEWS
1947

Boston maestro loses 2nd round in court fight

NEW YORK, March 4—(UP)—Boston Symphony Conductor Serge Koussevitzky lost the second round of his court fight to halt the sale of his biography today when a state supreme court ruling held that the right of privacy did not apply to biographies about public figures.

Justice Bernard Shientag, who earlier granted the conductor a temporary injunction against sale of the book, held today that an unauthorized biography violated civil rights only if it was fictional in character.

Publishers of the biography, "Koussevitzky," written by a Boston music critic, Moses Smith, said the ruling was a "decisive triumph for the right of critics and the publishing world to that freedom of speech which is basic to our concept of democracy."

This Clipping From
NEW YORK, N. Y.
PM
MAR 5 - 1947

Koussevitzky's Plea to Ban Book Is Denied

Supreme Court Justice Bernard L. Shientag yesterday ruled that the writing of an unauthorized biography of a public figure does not violate any private rights.

The ruling, the first of its kind in this State, was made in voiding a motion for a temporary injunction brought by Serge Koussevitzky, conductor of the Boston Symphony Orchestra, who charged that the biographical book, *Koussevitzky* by Moses Smith, violated his right of privacy under the Civil Rights Law.

Justice Shientag pointed out his ruling does not apply when the biography "is fictionalized or novelized in character." He added, however, that although a book may contain untrue statements, that "does not transform it into the class of fiction."

Early last month Koussevitzky's lawyers warned PM, and presumably other newspapers, that publication of any review of the biography which Smith had written, would run at the "peril and risk" of the newspapers that printed it. The warning said it would hold the publishers "strictly accountable for any damage which he (Koussevitzky) may obtain."

PM answered the warning with an editorial pointing out that "the whole business of obtaining injunctions to prevent the publication of anything is a very dangerous business, a threat to civil rights of all of us, not just those of Dr. Koussevitzky. The conductor was told that if PM's editors thought the book worth reviewing, PM would print the review in spite of his warning since newspapers too have civil rights.

In making his motion, Justice Shientag said:

"There is nothing repugnant to one's sense of decency or that takes the book out of the realm of the legitimate dissemination of information on a subject of general interest."

He added that "plaintiff must be left to his remedy at law for redress as to any matters contained in the book or the advertisements thereof which are shown to be libelous, but injunctive relief to prevent publication of the volume, its advertisements, or its further distribution may not be granted."

This Clipping From
CUMBERLAND, MD.
TIMES
MAR 6 - 1947

A Public Figure

THE AUTHOR and publishers of a new biography of Serge Koussevitsky, conductor of the Boston Symphony Orchestra, have been sued for libel by Koussevitzky. The conductor has also asked a court injunction against publication and distribution of the book (which he says is unauthorized) on the grounds that the text and photographs are an invasion of his privacy. His lawyers have advised newspapers that they would publish reviews at their "peril and risk." This injunction, if granted and upheld, would create an alarming precedent. Anyone might be immune to all but personally-authorized publicity. If a musician, why not also lawyers, judges, political bosses, congressmen, presidents? We hope that Doctor Koussevitzky, whose artistic eminence makes him something of a public figure, will accept the annoyance as well as the advantages of his position and reconsider his legal action.

This Clipping From
ERIE, PA.
TIMES
MAR 6 - 1947

CONDUCTOR LOSES ROUND IN BATTLE

New York, March 6.—(U.P.)—Boston Symphony Conductor Serge Koussevitzky lost the second round of his court fight to halt the sale of his biography when a state supreme court ruling held that the right of privacy did not apply to biographies about public figures.

Justice Bernard Shientag, who earlier granted the conductor a temporary injunction against sale of the book, held that an unauthorized biography violated civil rights only if it was fictional in character.

Publishers of the biography 'Koussevitsky," written by a Boston music critic, Moses Smith, said the ruling was a "decisive triumph for the rights of critics and the publishing world to that freedom of speech which is basic to our concept of democracy."

This Clipping From
BROCKTON, MASS.
ENTERPRISE-TIMES
MAR 6 - 1947

Boston Symphony to Introduce Cantata

BOSTON, March 6.—(AP)—The Boston Symphony orchestra, noted for introducting new music to America, starts Friday the fullest introductory program in its 66-year history for any single work—a cantata by its 24-year-old pianist.

Conductor Serge Koussevitzky has scheduled eight performances in nine days for the Biblical work "The Song of Songs" by German-born Lukas Foss, official pianist for the orchestra since 1944.

At a rehearsal of the work for orchestra and soprano soloist, Dr. Koussevitzky told the young composer:

"This work alone would keep your name alive."

LOS ANGELES, CAL
EAGLE
3/6/47

New Foss Cantata Features Distinguished Negro Soprano

The world premiere performance of "The Song of Songs", a biblical solo cantata by the 24-year-old American composer, Lukas Foss, will be given at Symphony hall, Boston, on Friday afternoon, March 7th, with Ellabelle Davis, the distinguished American Negro soprano — for whom the work was especially commissioned by the League of Composers—as soloist with Dr. Serge Koussevitsky and the Boston Symphony Orchestra.

The cantata, which represents the major 1946-47 commission by the League (whose membership includes the world's foremost living writers of serious music), will be given 4 repeat performances during the week immediately following the premiere — the first time in many years tha Dr. Koussevitzky has attached sufficient importance to a new contemporary work to schedule it in this way.

The Foss "Song of Songs," which is the 70th League of Composers' commission to an outstanding contemporary composer, bears a dedication to Ellabelle Davis, who was singled out by the League as "the outstanding American singer of the year". Conceived as a lyrical hymn of love, it uses as its text four of the exquisite utterances of the Queen of Sheba (like Miss Davis herself, a dark-skinned heroine) from the bibilcal "Song of Songs" in the King James version of the Old Testament.

The artist who was the inspiration for the Foss "Song of Songs", Ellabelle Davis, erstwhile seamstress of New Rochelle, New York, has, during the past three seasons, sprung from comparative obscurity to a place at the very top among concert artists of hte day. During the summer just past, Miss Davis made musical history in Mexico City, when, singing the title role of Verdi's "Aida" with the Opera Nacional, she became the first American Negro ever to have been starred by a major opera company of the world.

NEWPORT, R. I.
NEWS
MAR 6 - 1947

TO PRESENT NEW CANTATA

8 Performances in 9 Days Scheduled for Boston Symphony Pianits'

BOSTON, March 6 (AP) — The Boston Symphony Orchestra, noted for introducing new music to America, starts Friday the fullest introductory program in its sixty-sixth-year history for any single week—a cantata by its 24-year-old pianist.

Conductor Serge Koussevitzky has scheduled eight performances in nine days for the Biblical work "The Song of Songs" by German-born Lukas Ross, official pianist for the orchestra since 1944.

At a rehearsal of the work for orchestra and soprano soloist, Dr. Koussevitzky told the young composer: "This work alone would keep your name alive."

The eight consecutive introductory performances—at Smith College, Yale, New York, Philadelphia and Brooklyn—establish a new record for a new work by the orchestra. It played first for the nation the latest works of such Americans as Roy Harris and Aaron Copeland and the Russians Shostakovitch and Prokoflieff.

MINNEAPOLIS, MINN.
MORNING TRIBUNE
MAR 5 - 1947

Dirge for Serge

NEW YORK—(U.P.)—Boston symphony conductor Serge Koussevitzky lost the second round of his court fight to halt the sale of his biography Tuesday when a state supreme court ruling held that the right of privacy did not apply to biographies about public figures.

This Clipping From
DES MOINES, IOWA
REGISTER
1947

Allows Printing Of 'Koussevitsky'

NEW YORK, N. Y. (AP)—Supreme Court Justice Bernard L. Shientag Wednesday refused to issue an injunction against publication of Moses Smith's biography, "Koussevitsky."

Judge Shientag ruled [illegible] Koussevitsky's achievements put him "well within the orbit of public interest and scrutiny," and overruled a motion in which the [illegible] Boston symphony conductor had charged the book invaded his rights of privacy.

Koussevitsky claimed the book was unauthorized, and "falsely and wrongfully" portrayed his life and musical career.

Justice Shientag noted the book dealt almost exclusively [illegible] career, and the [illegible] statute did not apply to an unauthorized biography unless the book was fictionalized.

BALTIMORE, MD.
NEWS-POST
MAR 5 - 1947

Koussevitsky Fails To Ban Biography

NEW YORK, March 4—(INS) Serge Koussevitzky, conductor of the Boston Symphony Orchestra tonight lost his fight to prevent sale of the unauthorized biography, "Koussevitzky."

Justice Bernard L. Sheintag who ruled that the biography was not a violation of the privacy statute, lifted the injunction against the author, publisher and distributors.

Koussevitzky got the injunction several months ago.

TAUNTON, MASS.
GAZETTE
MAR 6 - 1947

Symphony Introduces Cantata

BOSTON, March 6 (AP)—The Boston Symphony orchestra, noted for introducing new music to America, starts tomorrow the fullest introductory program in its 66-year history for any single work—a cantata by its 24-year-old pianist.

Conductor Serge Koussevitzky has scheduled eight performances in nine days for the Biblical work "The Song of Songs" by German-born Lukas Foss, official pianist for the orchestra since 1944.

At a rehearsal of the work for orchestra and soprano soloist, Dr. Koussevitzky told the young composer:

"This work alone should keep your name alive."

The eight consecutive introductory performances—at Smith College, Yale, New York, Philadelphia and Brooklyn, establish a new record for a new work by the orchestra. It played first for the nation the latest works of such Americans as Roy Harris and Aaron Copeland and the Russians, Shostakovitch and Prokofieff.

Foss was born in Berlin, came to this country at the age of 15 and studied at the Curtis Institute in Philadelphia and with Composer Paul Hindemith at Yale.

His father is Martin Foss, professor of philosophy at Haverford College, Haverford, Pa., and his mother a painter, Hilda Foss.

The young composer's first work to be played by the Boston Symphony was performed when he was 20, his symphonic "The Prairie" to the poem [illegible]

This Clipping From
ALTOONA, PA.
MIRROR
MAR 6 - 1947

Privacy of Public Figures.

THE AUTHOR and publishers of a new biography of Serge Koussevitzky, conductor of the Boston Symphony orchestra, have been sued for libel by Koussevitzky. The conductor has also asked a court injunction against publication and distribution of the book (which he says is unauthorized) on the grounds that the text and photographs are an invasion of his privacy. His lawyers have advised newspapers that they would publish reviews at their "peril and risk."

This injunction, if granted and upheld, would create an alarming precedent. Anyone might be immune to all but personally-authorized publicity. If a musician, why not also lawyers, judges, political bosses, congressmen, presidents?

We hope that Dr. Koussevitzky, whose artistic eminence makes him something of a public figure, will accept the annoyances as well as the advantages of his position and reconsider his legal action.

INFORMATION OBSCURED

This Clipping From
PROVIDENCE, R. I.
BULLETIN

MAR 7 - 1947

Review of Music

Bernstein Returns To Conduct Rochester Philharmonic Orchestra

BY RUTH TRIPP

Leonard Bernstein made his second appearance in Providence this season when he appeared as guest conductor with the Rochester Philharmonic Orchestra last night at the Metropolitan Theatre. He played the Beethoven Piano Concerto No. 1 with the orchestra and also conducted one of his own compositions.

The occasion was notable for the presence of a second composer in the audience. Aaron Copland paid Bernstein the compliment of coming to Providence to hear his (Copland's) "Danzon Cubano" played.

The program:

Symphony No. 102 in B flat major	Haydn
Facsimile (from Ballet)	Bernstein
Danzon Cubano	Copland
Piano Concerto No. 1 in C major	Beethoven
Mr. Bernstein, soloist	

Bernstein had an orchestra of different proportions last night than when he came in January as guest conductor with the Boston Symphony Orchestra. The Rochester Philharmonic is a fine orchestra also and their playing last night was consistently good.

The Haydn Symphony is almost sure-fire music. Its happy mood starts a program well. The slow movement was played with devotion and in the Minuet the heavy peasant dance rhythm was well accented. The Trio seemed a trifle slower than usual and the last movement was marred by a fuzzy attack. Otherwise it was good Haydn. It was interesting to compare Bernstein's conducting style last night with that which he employed on his previous visit. Last night's performance was smooth and well controlled. There were no excessive dramatics and very little in the way of superfluous direction.

Hearing one's own music from an orchestra places one outside the range of the average performing musician. Bernstein seemed to be completely absorbed in his work. The fun of conducting his own score apparently was enjoyed to the utmost. "Facsimile" is a transparent, disconnected piece of writing which is as its title suggests, bits of thematic material passed from choir to choir, sometimes for solo instruments and then again for groups. An abundance of minor seconds prevailed in the accompaniment figures and for a moment in the broad climax, it was almost a Copland echo. The orchestra gave a good performance of the difficult music and seemed to be able to encompass the rhythmic pitfalls safely. Especially clear and effective were the parts for piano in this score.

Copland's "Danzon Cubano" is more mature writing than the Bernstein "Facsimile," but that may only seem to be true because it was faintly familiar. Its pulse could be measured and it had Latin color in its instrumentation. We should be grateful to the Rochester Philharmonic for giving us the chance to hear contemporary American music of symphonic proportions. The audience was most appreciative of their work and of Bernstein's interesting interpretations.

Leonard Bernstein is an excellent pianist and in spite of our fervent disapproval of stunt performances (the business of taking dual roles of conductor and soloist), his Beethoven concerto was delightfully performed. We recall a similar performance with the Rochester Orchestra and Iturbi which we thought was pretty futile. Bernstein can play and conduct for this listener any day. He does it simply and conclusively. The beauty of his tone and the clarity of his scale passages were never obscured by the orchestra and altogether, if one must hear this type of performance, Bernstein is our choice.

After continuous applause, the young conductor returned to conduct the miniature "Gavotte" from the Classical Symphony by Prokoffief. It was charming.

Chaminade Club Hears Barbara Troxell In "Morning Musical"

BY WILLIAM DINNEEN

The Chaminade Club of Providence presented Barbara Troxell, soprano, with Margaret Denison assisting at the piano, at a "Morning Musical" yesterday forenoon. The audience filled Froebel Hall almost to capacity.

The program:

I	
If Music be the Food of Love	Purcell
Where the Bee Sucks	Arne
She never Told Her Love	Haydn
Sailor Song	Haydn
II	
Botschaft	Brahms
Von Ewiger Lieber	Brahms
Der Jage	Brahms
Freundlische Vision	Strauss
Cacelie	Strauss
III	
Vert	Debussy
Reeveillement	Debussy
Jewel Song from "Faust"	Gounod
IV	
Thy Dark Eyes to Mine	Griffes
There Shall be More Joy	Nordoff
Sure on This Shinning Night	Barber
XX Century	Sargaent

Miss Troxell was admirably able to present this particular program. To begin with, she sang with no apparent concern over the prospect of presenting another recital last night in Wilmington, Del., and her poise found no obstacles in shifting from the 17th to the 20th Century in musical style. The early Purcell showed clear diction, and the diction was flawless throughout the entire program. Haydn was displayed in both sad and rather gay moods equally well.

The lieder group was especially satisfying. The use of so-called "covered" tone here was just about perfect. We are still inclined to use Maggie Teyte as a standard for the French songs, but they came off very well by any standard.

Miss Denison provided balanced and sympathetic support everywhere, with the possible exception of the Gounod aria. The piano seldom makes an adequate substitute for the orchestra in cases where the aria is very familiar.

Encores included "Vergebliches Standchen" by Brahms, following the aria, and "The Little Brother's Lullaby"—a Flemish folk tune arranged by Brooks—plus "Loch Lomond" at the end.

Mrs. Harold J. Pearce, president of the Chaminade Club, introduced the artists. Mrs. Charles H. Durfee, Mrs. Robert N. Foote, and Mrs. Chester A. Ruoff were hostesses.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

MAR 7 - 1947

Koussevitzky Gets Interim Injunction

NEW YORK (AP)—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, has obtained from Associate Justice Albert Cohn of the Appellate Division an interim injunction restraining publication and delivery of the biographical book "Koussevitzky," written by Moses Smith.

The action, taken yesterday, was an appeal by the conductor from a ruling by Supreme Court Justice Bernard L. Shientag denying a temporary injunction and holding that Koussevitzky's privacy had not been invaded. The suit was brought against Allen, Towne & Heath Inc., publishers, and the Arco Publishing Company, distributors.

This Clipping From
NEW YORK, N.Y.
SUN

MAR 7 - 1947

Biography and the Right to Privacy.

Supreme Court Justice BERNARD L. SHIENTAG's opinion in the Koussevitzky case is of interest to others besides the distinguished conductor of the Boston Symphony Orchestra and the author and the publishers of an unauthorized biography of KOUSSEVITZKY. The precise question raised by the effort to enjoin publication of the biography "has never been decided in this State," Justice SHIENTAG says. He holds that the right of privacy statute, enacted more than forty years ago, "does not apply to an unauthorized biography of a public figure unless the biography is fictional or novelized in character." The appearance of incorrect statements in an unauthorized biography does not in itself make the work fictional. In other cases, in which the precise question of the Koussevitzky case was not raised, the State courts have held that the right-of-privacy law does not apply to informative or educational articles which make use of the names or pictures of living persons.

Justice SHIENTAG found that the unauthorized biography—the work of MOSES SMITH—contained "many depreciatory statements . . . invariably followed by ameliorative observations of unreserved praise." Possibly this mixture, common enough in biographies, did not disturb KOUSSEVITZKY so much as the likelihood that prior publication of an unauthorized biography might affect the fortunes of the autobiography that he contemplates writing. But if the conductor of the Boston Symphony Orchestra uses the pen with the skill with which he uses a baton, no biography of him, authorized or unauthorized, will be able to compete successfully with his autobiography.

Santa Monica, Cal.
Outlook

Koussevitzky Holds Up Biography Publication

NEW YORK (AP)—Serge Koussevitsky, conductor of the Bosto Symphony Orchestra, has obtaine from Associate Justice Alber Cohn of the Appellate Division a interim injunction restrainin publication and delivery of th biographical book, "Kousse vitzky," written by Moses Smith

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This Clipping From
NEW YORK, N. Y.
TIMES

MAR 7 - 1947

COURT AIDS KOUSSEVITZKY

Interim Injunction Is Granted in Fight on Book Sales

Serge Koussevitzky, conductor of the Boston Symphony, obtained yesterday from Associate Justice Albert Cohn of the Appellate Division an "interim injunction" restraining publication and delivery of the biographical book "Koussevitzky," written by Moses Smith.

The injunction will remain in effect until Friday, March 14, accord to Henry Root Stern, attorney for Mr. Koussevitzky. He said that on that day the Appellate Division will hear an appeal by Mr. Koussevitzky from a ruling by Supreme Court Justice Bernard L. Shientag that denied a motion for a temporary injunction.

In his suit Mr. Koussevitzky charged that the book invaded his rights of privacy and named as defendants Allen, Towne & Heath, Inc., publishers, and the Arco Publishing Company, distributors. Justice Shientag held that the conductor's privacy had not been invaded.

This Clipping From
HERALD TRIBUNE N.Y.

MAR 7 - 1947

Book on Koussevitzky Enjoined to March 14

Henry Root Stern, counsel for Serge Koussevitzky, conductor of the Boston Symphony Orchestra, said yesterday he had obtained an intermediate injunction restraining publication and delivery of the biographical book "Koussevitzky," by Moses Smith.

Mr. Stern said the injunction was issued by Associate Justice Albert Cohn of the Appellate Division and would remain in effect until March 14, when the Appellate Division will hear an appeal by Dr. Koussevitzky from a ruling by Supreme Court Justice Bernard L. Shientag on Tuesday.

At that time Justice Shientag refused to grant a temporary injunction restraining the book. Dr. Koussevitzky has charged that the book invades his right of privacy.

HENDERSONVILLE, N. C.
TIMES NEWS

MAR 8 - 1947

NEW YORK, March. 8. (U.P.)—The first performance anywhere of "The Song of Songs," a biblical solo cantata by the 24-year-old American composer, Lukas Foss, was given at Symphony Hall, Boston, on March 7.

The solist with Serge Kousseevitzky and the Boston Symphony Orchestra was Ellabelle Davis, negro soprano, for whom the work was commissioned by the League of Composers. She was selected by the league as "the outstanding American singer of the year."

Dr. Koussevitzky has scheduled four repeat performances of the work in Boston and New York during the week after the premiere. Another performance will be given over the American Broadcasting network on March 11 at 8:30 p. m. EST.

Gian-Carlo Menotti's newest opera, a light little piece called "The Telephone," has been given its first performances at the Hecksher Theater in New York by the Ballet Society. It won immediate favor with its audiences.

"The Telephone" has only two characters and takes about twenty minutes to perform. It is about a young man trying desperately to propose to his girl but the incessant ringing of the telephone keeps interrupting. He finally goes out to the corner drug store and proposes by telephone, with success.

The plot is essentially a vaudeville Skit. The action and the music bubble with fun, and they are expertly joined together. "The Telephone" was given as part of a double bill with Menotti's longer work, "The Medium," which had its premiere at Columbia University last spring. This was a much better staged performance and pointed up the excellent drama which Menotti has devised. Both operas bring home Menotti's fl[illegible] for dramtic writing, both as librettist and composer.

N. ADAMS, MASS.
TRANSCRIPT

MAR 8 - 1947

~~Boston Symphony~~ To Offer Cantata

New Work by Lukas Foss, Pianist of Orchestra, to be Given Eight Performances.

Boston, March 6 (AP)—The Boston Symphony orchestra, noted for introducing new music to America, starts tomorrow the fullest introductory program in its 66-year history for any single work—a cantata by its 24-year-old pianist.

Conductor Serge Koussevitzky has scheduled eight performances in nine days for the Biblical work "The Song of Songs" by German-born Lukas Foss, official pianist for the orchestra since 1944.

At a rehearsal of the work for orchestra and soprano soloist, Dr. Koussevitzky told the young composer:

"This work alone would keep your name alive."

The eight consecutive introductory performances—at Smith college, Yale, New York, Philadelphia and Brooklyn—establish a new record for a new work by the orchestra. It played first for the nation the latest works of such Americans as Roy Harris and Aaron Copeland and the Russians, Shostakovitch and Prokofieff.

Foss was born in Berlin, came to this country at the age of 15 and studied at the Curtis institute in Philadelphia and with composer Paul Hindemith at Yale.

His father is Martin Foss, professor of philosophy at Haverford college, Haverford, Penn., and his mother a painter, Hilda Foss.

The young composer's first work to be played by the Boston symphony was performed when he was [illegible] symphonic "The Prairie" to the poem by Carl Sandburg.

NORTHAMPTON, MASS.
GAZETTE

MAR 8 - 1947

Foss Biblical Cantata To Be Presented Here

Boston Symphony Orchestra Brings Negro Soprano Ellabelle Davis as Featured Artist for Monday Concert

The major 1946-47 commission by the League of Composers, a Biblical solo cantata from the pen of the 24-year-old American Composer Lukas Foss, will be given its premiere hearing in John M. Greene hall, Northampton, Monday evening, March 10th, with Ellabelle Davis, the distinguished American Negro soprano for whom the work was especially written, as soloist with the Boston Symphony orchestra under the baton of Dr. Serge Koussevitzsky. The performance here follows by three days the world-premiere performance at Symphony hall, Boston, on Friday, March 7th, and is one of eight performances of the work by Miss Davis with Dr. Koussevitzky during a period of only nine days—the first time in the history of his association with the Boston Symphony that Koussevitzsky has attached sufficient importance to a soloist and a piece of music to schedule them in this way.

Entitled "The Song of Songs" and using as its text four passages from the Biblical book, the cantata, written by Mr. Foss during the summer of 1946, represents the 70th commission by the League of Composers to an outstanding contemporary musician and honors the 25th anniversary of the league. It bears a dedication to Ellabelle Davis, who was singled out by the league as "the oustanding American singer of the year," and the composer's choice of the classic utterances of the Queen of Sheb as lyrics is a further gesture t the singer in that she and th Old Testament queen are d scendants of the same race.

Although she will be ap ing for the first time with Koussevitzsky and the Bo Symphony this week, Miss has been soloist during the three seasons with many country's other leading sy ic aggregations, includi New York Philharmonic phony, the NBC Symphon Philadelphia Orchestra, th neapolis Symphony, the apolis Symphony, the Symphony and the Erie P monic.

This Clipping From
FITCHBURG, MASS.
SENTINEL

MAR 8 - 1947

KOUSSEVITSKY CASE

While Kathleen Winsor's *Forever Amber* professedly bores the court and witnesses as the first major trial of a book, as distinguished from the author, publisher or seller, proceeds in Boston toward a doubtful outcome, a New York state supreme court judge makes progress in the tangled jungles of literary censorship. He has ruled that publication of Moses Smith's four-dollar, 400-page biography of Serge Koussevitsky, Boston Symphony Orchestra conductor, does not violate the state's civil rights law.

The conductor had claimed not only that the book impugned his loyalty and slandered a lifetime of work, but also that publication of it without authorization from himself invaded his civil rights. Judge Shientag originally granted an interim stay prohibiting publication and distribution, pending a study of the facts and law. The new ruling Tuesday leaves Mr. Koussevitsky the right to appeal and also to seek redress in the courts for alleged libel against himself.

The lower court decision appears to clear up for the time being at least a troublesome point. The civil rights law forbids the use "for advertising purposes, or for the purposes of trade, the name, portrait or picture of any living person" without that person's consent. If this law were to be applied to straight nonfiction biography of living persons, it would raise havoc with freedom of the press.

What, for example, would happen when a newspaper or magazine wanted to publish a biographical sketch of any living person? Unless the subject of the biography approved the material in advance publication could be prohibited. That would be a tyrannical form of censorship and would be a serious invasion of the ordinary rights of freedom of the press.

THE PR

The author a Serge Koussevi phony orchest sevitzky. The junction agains book (which he that the text an privacy. His la they would publ

This injunction ate an alarming mune to all but a musician, bosses, congre

We hope tha eminence will accept tages of tion.

SYMPHONY

This Clipping From
EDWARDSVILLE, ILL.
INTELLIGENCER

MAR 8 - 1947

THE PRIVACY OF A PUBLIC FIGURE

The author and publisher of a new biography of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, have been sued for libel by Koussevitzky. The conductor has also asked a court injunction against publication and distribution of the book (which he says is unauthorized) on the grounds [illegible] text and photographs are an invasion of his privacy. His lawyers have advised newspapers that they would publish reviews at their "peril and risk."

The injunction, if granted and upheld, would create an alarming precedent. Anyone might be immune to all but personally-authorized publicity. If a musician, why not also lawyers, judges, political bosses, congressmen, presidents?

We hope that Doctor Koussevitzky, whose artistic eminence makes him something of a public figure, will accept the annoyances as well as the advantages of his position and reconsider his legal action.

CLEVELAND, OHIO
NEWS

MAR 8 1947

Serge Koussevitzky, conductor of the Boston Symphony Orchestra, lost a fast first round in his legal battle to suppress an unauthorized biography by Critic Moses Smith, which was published a few weeks ago, then was withdrawn. In New York this week Supreme Court Justice Bernard L. Shientag refused to issue an injunction against the book's publication, on a petition by the conductor charging invasion of rights of privacy. The judge's opinion in the case, first of its kind in New York State, declared that "the right of privacy statute does not apply to an unauthorized biography of a public figure unless the biography is fictional or novelized in character." Although Koussevitzky's attorneys will appeal the decision, David Ewen, director of Allen, Towne & Heath, publishers, called it "a triumph for the rights of critics and the publishing world to that freedom of speech which is basic to the concept of democracy." The company is expected to release copies of the book for distribution immediately.

SYMPHONY PROGRAM

BY WARREN STOREY SMITH

The current Boston Symphony program is a curious affair and hardly to be recommended to those who insist upon the tried and true, although as far as Rachmaninoff's Third Symphony is concerned, we have heard it all before, if not in that particular order. This work, written a dozen years ago and adding nothing to its composer's reputation, is merely a local novelty, whereas the next number, Lukas Foss' "The Song of Songs," for soprano and orchestra, Ellabelle Davis, soloist, received yesterday its first performance anywhere.

It was not the happiest thought on Dr. Koussevitzky's part to follow this new and sometimes unconventional music with Stravinsky's acidulous "Symphony of Psalms." In these performances the choruses of the Harvard Glee Club and Radcliffe Choral Society are replacing the Cecilia Society, which had been utilized in the six preceding performances in Symphony Hall.

There is not much more to be said about Rachmaninoff's Symphony except to express a certain surprise that, having put it off so long, Dr. Koussevitzky finally thought it was incumbent upon him to perform it here. The music is agreeable, effectively orchestrated and hopelessly unoriginal. Anyway, we probably won't have to hear it again.

Mr. Foss, now in the middle of his 25th year, is an enormously gifted young man with an impressive list of work to his credit, including a Symphony, that Boston has not yet heard. In this, his second Biblical cantata, the Symphony Orchestra's official pianist has gone to the King James version of "The Song of Solomon" for his text. He has set these marvelous lines with great care, being sure that each word received its due, and Miss Davis yesterday sang them as painstakingly. But only here and there did Mr. Foss seem to capture the real spirit of the text. He began effectively and ended impressively, though in the closing passage he has resorted to the emphasis of understatement.

But much of the text, which is frankly voluptuous and seeming to call for an Eastern luxuriance of musical utterance, has been set in a fashion quite at variance with the sense of the words. Mr. Foss might have taken Goldmark for his model but he has gone to Bach instead, with hints of Stravinsky, whose own asceticism was to come immediately afterward. In his case it is, of course, perfectly appropriate. There are passages in "The Symphony of Psalms" that set your teeth on edge, and the suave third movement, which comes to nearly everyone as a blessed relief, is uncomfortably like the Te Deum in Puccini's "Tosca"—as has been already noted. Taken as a whole, it is still one of the striking creations of our time and yesterday everybody concerned in the performance deserved the highest praise.

[illegible]

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Serge Koussevitsky conducted the first perforance of Lukas Foss' remarkable new Biblical Cantata, "The Song of Songs," at the Boston Symphony Orchestra concert in Symphony Hall yesterday afternoon. The program began with Rachmaninoff's Third Symphony, new to Boston, and ended with the "Symphony of Psalms" by Stravinsky, in which a chorus from the Harvard Glee Club and Radcliffe Choral Society participated.

"The Song of Songs" is a setting of some of the woman's verses from the Old Testament book, The Song of Solomon. The solo part is for soprano, and at these performances is sung with admirable skill and high beauty of expression by the young Negro artist Ellabelle Davis.

Mr. Foss has woven orchestra and voice together into an organic musical texture, but the writing for voice is truly vocal and it is also sensitive and poetic. In the first of his four movements, the composer suceeds in doing what some contemporaries evidently cannot, and that is to achieve a sense of orchestral motion without writing mechanical "pattern" music. The soprano part of the slower third and fourth movements is decorated with long chromatic figurations which recall the ancient Oriental ancestry of Jewish music. Over the score as a whole hovers a spirit of richness and of Hebraic grandeur.

The orchestration fits the strictly modern style, and it clothes Mr. Foss' bold, but logical dissonance with color. But the most important thing about "The Song of Songs" is its beauty of emotional expression; when you have finished admiring the skill of Mr. Foss' counterpoint and so on, you realize that what counts most is its musical communication of the youth, freshness and ardor of the verses out of the great canticle. From first to last, this is a song, and that is unusual in music today. Composer, soloist conductor and orchestra were enthusiastically applauded.

Although 10 years old, Rachmaninoff's Third Symphony had not found its way to Boston before. It is something of a disappointment, for in spite of its rich sounds, its intermittent Slavic warmth and the distinction of orchestral detail, it seems an overlong and contrived Symphony. It does not suggest inspiration. Nevertheless Mr. Koussevitzky and the orchestra made it brilliant and there were some thrilling moments.

No doubt all went reasonably well in the performance of the "Symphony of Psalms." Nearly 17 years ago the score seemed to me dismal and dreary, static and sterile, and so it does to this day. A pity that bright, cheerful-looking young men and women from across the Charles should be put to praising God in such melancholy accents.

This Clipping From
HARTFORD, CONN.
TIMES

MAR 8 - 1947

LEONARD BERNSTEIN (right) who will conduct the Rochester Philharmonic Orchestra in its concert Sunday afternoon at the Bushnell. Bernstein, seen here with Serge Koussevitzky, will teach at Berkshire Festival this summer.

This Clipping From
ALLENTOWN, PA.
CALL CHRONICLE

MAR 9 - 1947

To Hold Berkshire Music Center Trials During This Week

Auditions for admission to the student orchestra and the opera department of the Berkshire Music Center will be held this week in New York by members of the faculty.

The Music Center will have a six week session at Tanglewood-Lennox, Mass., under the direction of Dr. Serge Koussevitzky, music director of the Boston Symphony orchestra.

All auditions, except tympani, will be held in Carnegie Chamber Music Hall, New York.

Orchestral instruments will be auditioned by members of the Boston Symphony orchestra on Wednesday, violin and viola at 10 a. m., violoncello, doublebass and harp at 11 a. m., woodwinds at 12 noon, and brass at 1 p. m.

Tympani auditions will be held back stage at Carnegie hall at 6:30 p. m. Wednesday.

Opera auditions will be conducted Saturday, March 15, and Sunday, March 16, from 9 a. m. to noon by Boris Goldovsky, Frederic Cohan and Felix Wolfes. An accompanist will be provided.

Applicants who wish to attend auditions should notify Thomas D. Perry Jr., Berkshire Music Center, Boston Symphony orchestra, Symphony hall, Boston 15, at least two days before the auditions.

This Clipping From
NEW LONDON, CONN.
DAY

MAR 8 - 1947

Right of Privacy

A decision of far-reaching effect—providing it is upheld on appeal and there seems to be some indication that it will be appealed — was handed down the other day in New York state supreme court (about corresponding to the Connecticut superior court and with the appellate division and the court of appeals over it) in the case of Sergei Koussevitzky, conductor of the Boston Symphony orchestra, against Allen, Towne & Heath, Inc., issuers of the book, Koussevitzky. The orchestra conductor sought and obtained an injunction against the company, contending that the book, a biography by Moses Smith, Boston music critic, was an invasion of his private rights. The decision just issued was really an opinion, and it dissolved the interim stay issued earlier by the court. Koussevitzky's counsel announced that an appeal would be taken but the book went on sale on the strength of this supreme court decision.

The point involved is whether the subject of a biography can stop the issuance of the book about him, providing he is a public figure, by contending that it invades his privacy. The action was brought under the state civil rights law and is the first of its kind in New York state. It was, needless to say, not an authorized biography or the subject would not have objected to it. But Justice Bernard L. Shientag, the judge issuing the opinion, holds that the conductor is "well within the orbit of public interest and scrutiny," that the book is clearly not fictional in character, that the privacy statute "does not apply to an unauthorized biography of a public figure unless the biography is fictional or novelized in character."

In fact the judge holds that "Curiously enough, although there are many deprecatory statements (in the book), they seem to be invariably followed by ameliorative observations or unreserved praise. . . . There is nothing repugnant to one's sense of decency or that takes the book out of the realm of legitimate dissemination of information on a subject of general interest." Of course, says the judge, there may be statements in the book that are untrue—and the court obviously cannot test each statement for truth—but "the plaintiff must be left to his remedy at law for redress as to any matters contained in the book, or the advertisements thereof, which are shown to be libelous." But the judge says he finds "no so-called revelations of any intimate details which would tend to outrage public tolerance," even though Koussevitzky, "if at all sensitive about those things," may find some statements in the book "highly objectionable."

The importance of the decision is reasonably clear. If the consent of subjects of biographies had to be obtained in advance on the material in books written about them, many revealing biographies would never be attempted at all during their lifetimes. The remedy, in case of libel of any subject of a biography, is apparent enough. The author and the publisher may be sued, and considerable damages recovered if the injury to the reputation of the individual is of any significance. Upholding Koussevitzky's claim, in this case, would mean that no critical analysis of any individual could safely be published without his consent. And obviously a man so much in the public eye as the famous orchestra conductor must expect public interest in his life and career.

NEW ROCHELLE, N. Y.
STANDARD STAR

MAR 8 - 1947

SOPRANO Ellabelle Davis, who gave the world-premiere performance of Lukas Foss' biblical solo cantata, "The Song of Songs," with Koussevitzky and the Boston Symphony Orchestra, gets some last-minute pointers on the score from Mr. Foss, who wrote the work especially for her on a commission from the League of Composers.

Ellabelle Davis Gives Premiere Of Biblical Solo Cantata

Miss Ellabelle Davis of 89 Horton Avenue, soprano, gave the world-premiere performance yesterday and will give seven subsequent hearings within eight days, of Lukas Foss' biblical solo cantata, "The Song of Songs," with Koussevitzky and the Boston Symphony Orchestra.

The major 1946-47 commission by the League of Composers, the cantata by the 24-year-old American composer, was heard under the baton of Dr. Serge Koussevitzky yesterday in Boston's Symphony Hall. It will be given its first New York presentation Wednesday night and again Saturday afternoon in Carnegie Hall. Miss Davis will also sing the Foss work in Northampton, Mass., Monday night, in New Haven, Conn., Tuesday night from where it will be broadcast nationally, in Philadelphia Thursday night and in the Brooklyn Academy of Music next Friday.

Using as its text four passages from the biblical book, the cantata is dedicated to Miss Davis, who was singled out by the League in 1946 as the "outstanding American singer of the year."

Although she is appearing with Koussevitzky and the Boston Symphony for the first time, Miss Davis has been soloist during the past three seasons with the New York Philharmonic, the NBC Symphony, Philadelphia Orchestra, Minneapolis, Indianapolis and Denver symphonies and the Erie Philharmonic. She has also filled more than 30 recital engagements from coast to coast during the 1946-47 season following her operatic debut as "Aida" in Mexico City last Summer when she became the first American Negro ever to be starred by a major opera company.

NEW YORK, N. Y.
HERALD TRIBUNE
MAR 9 - 1947

Berkshire Center

Auditions Will Be Held Here During Coming Week

Auditions for admission to the Berkshire Music Center's student orchestra and Opera Department will be held here this week by members of the Center's faculty. Members of the Boston Symphony Orchestra will hold auditions for instrumentalists next Wednesday morning and early afternoon in the Carnegie Chamber Music Hall, as follows: violin and viola, 10 o'clock; cello, double-bass, harp, 11 o'clock; woodwinds, noon, and brass, 1 o'clock. Auditions for tympanists will be held Wednesday afternoon at 6:30 backstage at Carnegie Hall.

Boris Goldovsky, Frederic Cohen and Felix Wolfes will hold auditions for the opera department next Saturday and Sunday mornings, March 15 and 16, from 9 to 12 o'clock in the Carnegie Chamber Music Hall, an accompanist will be provided. Applicants should notify Thomas D. Perry, jr., Berkshire Music Center, Boston Symphony Orchestra, Boston 15, Mass. at least two days in advance. As already announced, the Center will open its six weeks' session under Serge Koussevitzky's direction at Tanglewood, Lenox, Mass. on June 30.

MONTPELIER, VT.
ARGUS

MAR 8 - 1947

Boston Symphony To Introduce Cantata by 24-year-old Pianist

BOSTON, March 7-(AP)-The Boston symphony orchestra, noted for introducing new music to America, starts today the fullest introductory program in its 66-year history for any single work—a cantata by its 24-year-old pianist.

Conductor Serge Koussevitzky has scheduled eight performaces in nine days for the biblical work "The Song of Songs" by German-born Lukas Foss, official pianist for the orchestra since 1944.

At a rehearsal of the work for orchestra and soprano soloist, Dr. Koussevitzky told the young composer:

"This work alone would keep your name alive."

The eight consecutive introductory performances—at Smith College, Yale, New York, Philadelphia and Brooklyn—establish a new record for a New work by the orchestra. It played first for the nation the latest works of such Americans as Roy Harris and Aaron Copeland and the Russians, Shostakovitch and Prokofieff.

Foss was born in Berlin, came to this country at the age of 15 and studied at the Curtis Institute in Philadelphia and with composer Paul Hindemith at Yale.

His father is Martin Foss, Professor of Philosophy at Haverford College, Haverford, Pa., and his mother, a painter, Hilda Foss.

The young composer's first work to be played by the Boston symphony was performed when he was 20, his symphonic "The Prairie" to the poem by Carl Sandburg.

IE BOSTON HERALD, SATURDAY, MARCH 8, 1947

MUSIC

Symphony Concert

The 19th regular concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Assisting were Ellabelle Davis, soprano, and the chorus of the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor. The program was as follows:

Symphony in A minor No. 3 Op. 44 .... Rachmaninoff
"The Song of Songs," Cantata .... Foss
Symphony of Psalms .... Stravinsky

By ALEXANDER WILLIAMS

At the start of yesterday's concert Dr. Koussevitzky made a brief speech and then asked the audience to rise in memory of Bentley Warren, former President of the Trustees, whose death will be mourned by all friends of the Boston Symphony. Then followed the unusual program listed above.

Rachmaninoff's 3rd Symphony, which was composed in 1936, but not played in Boston until yesterday, is a thoroughly disappointing work. Although Rachmaninoff's style had crystallized many years before, he had proved as late as 1934 in the Rhapsody on a theme of Paganini that he could still write brilliantly effective music. But the Rhapsody has a solo piano in it and the 3rd Symphony has not. There's the rub.

It has always seemed to me that Rachmaninoff's music will live or die with and through the instrument of which he himself was so consummate a master. Without the piano his scores sound ineffective, disjointed and, in the last analysis, dull. The 3rd Symphony is perhaps the worst of these non-pianistic works. When it is not dull it verges on the trashy, and at that let us leave it.

Mr. Lukas Foss, the young official pianist of the orchestra, won an ovation for the first performance anywhere of his Cantata, "The Song of Songs," and so did Miss Ellabelle Davis, the soprano soloist, who very ably displayed her fine voice and musicianship in it.

With the brashness of youth Mr. Foss has essayed the task of setting the glorious love poetry of the Song of Songs to music. His musical score is clear and melodious, dramatic or lyrical according to the gist of the text and orchestrated with intelligence. As music, pure and simple, it is an attractive score, but as a setting of the Biblical text it leaves a great deal to be desired.

The composer is quoted as saying that the music "strives for an even greater presentation of the spirit of the word," which I take to mean the poem as it is written down in the King James version. But in order to make the poetry fit his musical scheme he has been obliged to chop and change, and repeat the verses so that in the end you wonder why he bothered to set this particular text. Almost anything that would fit the moods of the music, even vocalise, might have served his purpose, especially as it was necessary to follow the printed words to know what Miss Davis was singing. In the final prayer the repetitions of the first two lines—and possibly something in the way Miss Davis sang them—reminded me of nothing so much as a Negro Spiritual.

In short, Mr. Foss has written a musical composition first and a setting of a poetical text a long way second. The best part of the Cantata is the second movement, which is a charming musical piece. But, granting all Mr. Foss' talents, I should not call this work a complete artistic success.

That is just what Stravinsky's Symphony of Psalms is, a thoroughly fused and conceived musical work on the Latin text of the Psalms. I have always felt that the last movement, in particular (the 150th Psalm in praise of God), is one of the most moving things in modern music. I thought this when I first heard it 17 years ago and have not changed my mind. The entire Symphony, indeed, bears up well through the years.

The program book let us down badly by not printing the text or at least a translation. It is hard to catch choral enunciation of Latin and harder to translate it and still listen to the music. The chorus from Harvard and Radcliffe and the orchestra, minus the high strings, combined under Dr. Koussevitzky to give us an excellent performance of this extraordinary work.

Next week the orchestra will be out of town. For the concerts of March 21-22 Bruno Walter will conduct the following program: Corelli's Concerto Grosso in G minor, Wagner's "Siegfried" Idyl and Mahler's 4th Symphony.

PARKERSBURG, W. VA.
NEWS

MAR 9 - 1947

Boston Symphony Will Premiere New Foss Work

NEW HAVEN, March 8—The first radio performance anywhere of Lucas Foss' "Song Of Songs" will be presented over Station WWVA and ABC by the Boston Symphony orchestra, Serge Koussevitzky conducting, in Woolsey Hall here on Tuesday, March 11, from 8:30 to 9:30 p.m., EST.

The ABC performance will be one of several given the work by Dr. Koussevitzky and the Boston Symphony orchestra within the span of a few days. Its world premiere was on March 7 in Symphony Hall, Boston, and the work was repeated there the following night. Following its radio premiere here, it will be heard in Carnegie Hall, New York, on March 12 and again on March 15.

Soloist in the composition will be Ellabelle Davis, American Negro soprano, for whom the work was especially commissioned by the League of Composers, the major 1946-47 commission by this group. Foss, 23 years old, is the official pianist of the Boston Symphony orchestra.

"Song of Songs," described as a Biblical solo cantata, was written last summer. It is the fourth commission to have been executed within a year by Foss, former Guggenheim and Pulitzer Fellowships winner.

WATERBURY, CONN.
REPUBLICAN

MAR [illegible] - 1947

Bigger Berkshire Festival

The Boston Symphony Orchestra's Berkshire Festival Concerts will be increased in number next summer from nine to 12. These will include a Beethoven Cycle, according to an announcement from Symphony Hall, by Serge Koussevitzky, music director of the orchestra. There will be the customary three series of three concerts each and three extra concerts, one devoted to the music of Bach, one to Mozart, and the third to include a performance of Beethoven's Ninth Symphony. This last extra concert will follow the Beethoven Cycle in Series B.

The Bach program will be given Sunday afternoon, July 13; the Mozart program Sunday afternoon, July 20; and the Ninth Symphony of Beethoven Tuesday evening, Aug. 5, following the cycle in Series B devoted to his works. Series A, the first of the three regular weekend series, opens July 24. The final program of the Festival will be given Aug. 10. Subscribers to any of the three regular series may obtain tickets for the extra concerts at a special rate.

The orchestra's summer school, the Berkshire Music Center, will open its six-week term at "Tanglewood" on June 30 and continue through Aug. 10, under the direction of Dr. Koussevitzky, with Aaron Copland as assistant directhe Center will include the principal players of the Boston Symphony Orchestra. Instruction will be tor. As in the past, the faculty of offered in five departments: Orchestral and choral conducting, orchestral playing and chamber music, composition, opera, and choral singing and ensemble playing.

Music lovers who arrive on the Berkshire scene early in the season, or are these during the Festival period, may attend the numerous instrumental, choral, opera, and student orchestra performances of the Music Center, for which no tickets are sold. These concerts are open to the members of the Society of Friends of the Berkshire Music Center, a voluntary contribution to the support of the Center constituting membership in the society.

For further information about the Festival, the Music Center and the Friends, letters may be addressed to Symphony Hall, Boston 15, Mass., and after June 1 to "Tanglewood," Lenox, Mass. For living accommodations in the Berkshires, letters may be addressed to the Berkshire Hills Conference, Courthouse, Pittsfield, Mass.

The complete schedule for the Festival concerts follows:

Extra concerts (music of Bach and Mozart (respectively), Sunday afternoon, July 13 and 20;

Series A: Thursday and Saturday evenings and Sunday afternoon, July 24-26-27;

Series B: Thursday and Saturday evenings and Sunday afternoon, July 31, Aug. 2-3;

Extra concert (to include Beethoven's Ninth Symphony), Tuesday evening, Aug. 5;

Series C: Thursday and Saturday evenings and Sunday afternoon, Aug. 7-9-10.

This Clipping From
MILWAUKEE, WIS.
JOURNAL
MAR 9 1947

The Reading Glass

THE right to publish without permission a biography of a living person "of public or general interest" was upheld last week by New York Supreme Court Justice Bernard L. Shientag, who refused to issue an injunction against publication of Moses Smith's "Koussevitzky," a biography of the conductor of the Boston symphony orchestra.

The decision was the first of its kind in New York state, and is particularly important because of the volume of publishing done here. The finding is not final, because at week's end Dr. Koussevitzky appealed it and obtained an interim injunction until Mar. 14, when the appellate division will hear the case.

The conductor had charged that Smith's book, the first publication of the new firm, Allen, Towne & Heath, invaded his, Koussevitzky's, right of privacy.

Justice Shientag said in his decision: "The right of privacy . . . does not apply to an unauthorized biography of a public figure unless the biography is fictional or novelized in character. The book clearly is not fictional.

"Most people know that a great conductor's work with his orchestra is not altogether carried on in an atmosphere of sweetness and light. The author evidently knows that, too, and loses no opportunity to inform his readers about it. The author gives his personal estimate of the plaintiff's place in musical history. . . . Depreciation and praise vie with each other for utterance."

Justice Shientag ruled that Koussevitzky's "prominent achievements as a musician bring him constantly before the public eye and make his life of general interest."

* * *

JACKSON, TENN.
SUN
MAR 9 - 1947

The Boston Symphony Has 'Song Of Songs' In Its Radio Debut

The first radio performance anywhere of Lukas Foss' "Song of Songs" will be presented over WTJS-ABC by the Boston Symphony Orchestra, Serge Koussevitzky conducting, in Woolsey Hall, New Haven, Conn., on Tuesday, March 11, at 7:30-8:30 p. m.

The WTJS-ABC performance will be one of several given the work by Dr. Koussevitzky and the Boston Symphony Orchestra within the span of a few days.

Its world premiere will be on March 7 in Symphony Hall, Boston, and the work will be repeated there the following night. Following its radio premiere at New Haven, it will be heard in Carnegie Hall, New York, on March 12 and again on March 15.

Soloist in the composition will be Ellabelle Davis, American Negro soprano, for whom the work was especially commissioned by the League of Composers, the major 1946-47 commission by this group. Foss, 23 years old, is the official pianist of the Boston Symphony Orchestra.

"Song of Songs," described as a Biblical solo cantata, was written last summer. It is the fourth commission to have been executed within a year by Foss, former Guggenheim and Pulitzer fellowships winner.

Miss Davis, to whom Foss dedicated the work was selected by the League of Composers to premier it because she was regarded as "The outstanding American singer of the year." The cantata is in four movements of 23 minutes duration and four utterances of the Queen of Sheba provide the text.

Miss Davis, a native of New Rochelle, N. Y., has been soloist with the New York Philharmonic-Symphony Society, Boston Symphony, Philadelphia Orchestra, Minneapolis Symphony, Indianapolis Symphony and other orchestras and also has given recitals in leading cities. In August, 1945, she was heard at the Palace of Fine Arts in Mexico City and followed this with six more concerts there within four weeks. Last summer, Miss Davis sang the title role in Verdi's "Aida" with the Opera Nacional in the same city, the first American Negro to be starred by a major opera company.

Foss was [illegible] of Paul Hindemith, Felix [illegible] Dr. Koussevitzky. He [illegible] Curtis Institute and also with teachers of the Paris Conservatoire. His orchestral works have been played by many orchestras and he is a member of the faculty of the Berkshire Music Centre.

Dr. Koussevitzky will open the March 11 broadcast with the "Symphony No. 5" of Schubert.

This Clipping From
SPRINGFIELD, MASS.
NEWS
MAR 10 1947

MUSIC CENTER AUDITIONS IN N. Y. THIS WEEK

Tryouts Announced for Admission to Berkshire Student Orchestra

It was reported today that auditions for admission to the Berkshire Music Center's Student Orchestra and Opera Dept. will be held in New York this week by members of the center's faculty.

Members of the Boston Symphony Orchestra will hold auditions for instrumentalists Wednesday morning and early afternoon in the Carnegie Chamber Music Hall, as follows: Violin and viola, 10 a. m.; cello, double bass, harp, 11; woodwinds, noon and brass at 1 p. m. Auditions for tympanists will be held Wednesday aftenoon at 6.30 backstage at Carnegie Hall.

On Saturday and Sunday mornings, Boris Goldovsky, Frederic Cohen and Felix Wolfes will hold auditions for the opera department from 9-12 in the Chamber Music Hall. An accompanist will be provided.

Applicants are requested to notify Thomas Perry Jr., Berkshire Symphony Orchestra, Boston 15 at least two days in advance.

The Center will open its six-week session under Serge Koussevitzky's direction at Tanglewood, Lenox, on June 30.

This Clipping From
HARTFORD, CONN.
COURANT
MAR 10 1947

Bernstein Is Presented In Triple Role

Here With Rochester As Composer, Soloist And Its Conductor

The Rochester Philharmonic Orchestra, conducted by Leonard Bernstein, was presented in the last of the Bushnell Afternoon Concert Series Sunday. The program:

Symphony in B Flat Major (B&H 102) — Haydn
Facsimile (ballet) — Bernstein
Danzon Cubano — Copland
Piano Concerta No. 1 in C Major — Beethoven
(Mr. Bernstein, pianist)

The day seems likely to come when we shall gather our gaping grandchildren about us and tell them of how we were there when Leonard Bernstein first appeared in Hartford.

Patting little 5-years-old Amadeus on the head, we shall say, "Why, he hardly looked any bigger than you!"

It requires no special, Sibylline prescience to recognize that Mr. Bernstein is on the way to becoming one of the country's important conductors. Standing there yesterday, leading the excellent Rochester Philharmonic, he looked almost painfully young for his 29 years. Yet authority, and creation of a kind, marked all he did. Already he has the personal tutelage of the great leader of the Boston Symphony behind him, which is something like being sired by Jove. And in his manner of conducting, his gestures and attitudes, probably not too unconsciously, he is a very Koussevitzky, Jr. Almost everything the "old man" does, he did too. Yesterday some of it was purely emotional reaction to the music, with no conductorial meaning. Some was wishful thinking, unheeded by the orchestra. But mainly it was cogent, confident conducting, not imperious, but full of firm do-as-I-say, without which any aspiring leader will fail.

Yet the music which this Koussevitzkian-style conducting made was curiously different, technically, from the Boston master. Its precision and clarity were nearer that of an earlier mentor, Artur Rodzinski. Dr. Koussevitzky prefers the broader device, the melded tone. Whether Mr. Bernstein will yet come to these, or whether he will follow the Rodzinski way, which is fundamentally the crystalline Toscanini way remains to be seen.

The music which Mr. Bernstein made might be called, technically fine-petaled, and as such would be completely in keeping with his interpretation. At this point, he is at the Shelley stage as an interpretor. Everything is poetic, slightly soulful in an Ariel way. Yesterday his own "Facsimilie" and Copland's "Danzon Cubano" were nervously rather than dramatically presented. What appeared to be more genuinely characteristic of Mr. Bernstein were the Haydn, the Beethoven and the Prokofieff excerpt. Sweet, almost feminine, was the Haydn, while there was tiptoeing through the tulips in the Concerto. Still, some delicacy, some ringleted hair looks good, traditionally at least, on a young man's music, better than Faustian or Barnum pretensions. Let us hope that Mr. Bernstein will retain the best of his poetic aspects, in means and content. Music can use it.

If he retains it at the level of his piano performance in the Concerto, we shall have much to be happy about. It was beautifully neat, poised, cool. I personally feel the writing has more esprit, rather than one of the two, shorter, more pristine ones, is to be logically chosen. Nevertheless, Mr. Bernstein's version was full of quality and elegance.

This Berstein Trismegistus also gave us his "Facsimile," but to some disadvantage. Ballet music without dance is a clock without face or hands. Yesterday it was hard to know what emotional time it was in these pictures at a psychiatric exhibition. And the piece itself, though skilfully made bar by bar, seemed really a dull pretension, a cadenza for a slow movement in one of the longer Shostakovich symphonies.

The orchestra itself played very nicely, in fact, in the classical items quite handsomely. It should be impeccable, of course, after schooling under Messrs. Iturbi and Beecham. Being a small orchestra, some of the over-all impressions were not exactly king-size, but except for momentary vagaries in woodwind and brass, they were stimulatingly done.

T.H.P.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
MAR 10 1947

WRITES MUSICAL HISTORY: Lukas Foss, 24, Boston composer, makes last-minute notations on the score of his symphonic work "The Song of Songs" which will be performed eight times in nine days in various Eastern cities starting tonight in Boston. This sets a musical record in the history of new compositions tried out by the Boston Symphony Orchestra. The work was inspired by the Biblical "Song of Solomon." (AP Photo).

NEW YORK, N. Y.
DAILY WORKER
MAR 10 1947

Benjamin Britten is composing his third opera, a co[illegible], based on de Maupassant's story, **Le Rosier de Madame H**[illegible] premiere planned for London in July.

(Can't understand why the Met never put on his [illegible] *Grimes.* I caught it the end of last summer at Koussevitzky's delightful Berkshire Music Festival. Unlike most operas, its tragic hero [illegible] a plain 19th century English fisherman. The action was as [illegible] as any tough whodunit thriller and I can still hear the chorus' [illegible] drawn-out warning wail *P-E-T-E-R G-R-I-M-E-S.* The music, to [illegible] at least, was exciting—and caused a good deal of heated discussion [illegible] music circles at the time. It brought down the house at the Festival. What's more, one is able to follow every line—it's in English.). . . .

* * *

CINCINNATI, OHIO
ENQUIRER
MAR 11 1947

Public Figure.

Serge Koussevitzky's loss of his suit against a publisher for an unauthorized biography of himself is not so significant as the principle involved. The Boston Symphony Orchestra charged that the book written by Moses Smith and published by the new firm of Allen, Towne & Heath was an invasion of privacy. In handing down his decision, the Judge ruled that Dr. Koussevitsky was well within the orbit of public interest and scrutiny and that the privacy statute did not apply to an unauthorized biography of a public figure unless the biography was fictional or novelized in character.

The Judge's nine-page opinion answered Dr. Koussevitsky's allegation that the book contained false, misleading and damaging statements by saying that the conductor "must be left to his remedy at law as to any matters . . . which are shown to be libelous." It would appear therefore as though the plaintiff may have acted unwisely in not filing a libel suit in the first place, if he felt that he had a case.

Continuing his opinion, the Judge said: "Curiously enough, although there are many deprecatory statements they seem invariably followed by ameliorate observations or unreserved praise . . . There is nothing repugnant to one's sense of decency, or that takes the book out of the legitimate dissemination of information on a subject of general interest."

This seems also to concur with extralegal opinion by reviewers throughout the land. Whereas many of them have questioned the merits of the author's critical approach to Dr. Koussevitsky's career with the Boston Orchestra, they have not denied his right to use that approach if he wanted to.

We feel inclined to believe that if the book had been entirely complimentary, Dr. Koussevitsky never would have regarded it as anything but an invasion of his privacy but would have accepted it all as the gospel truth. Nothing can be so outraged as a wounded [illegible]

[130]

This Clipping From
NEW REPUBLIC
NEW YORK, N.Y.
MAR 10 1947

Music

Rights of Privacy

SERGE KOUSSEVITZKY'S $500,000 libel suit [redacted] Smith, author of the book, *Koussevitzky,* and the publishing firm of Allen, Towne and Heath indirectly involves everyone who writes or publishes books or articles dealing with any living celebrity.

In granting a court order restraining publication and distribution of the book, New York Supreme Court Justice Bernard L. Shientag predicted that the suit will establish a precedent indicating whether a biography may be published without the consent of the subject. The range of Koussevitzky's legal objections suggests, however, that the controversy may involve other and broader considerations than the one pointed out by Justice Shientag. The suit rests on three charges—that the book is libelous, in that it depicts the conductor's life and career "falsely and wrongfully"; that the publication of the text without Koussevitzky's consent constitutes a violation of the "rights-of-privacy" law, designed to protect individuals from the unauthorized use of their names for commercial purposes; and that the inclusion of unauthorized photographs constitutes a similar infringement.

Although I have read the book, I am not entitled to venture an estimate of its accuracy and critical perspective, lest I seem to be prejudging questions which will come before the court. But this very requirement of silence on my part, and on the part of others who might like to review the book, emphasizes the most far-reaching issue raised, or at least implied, by Koussevitzky's suit: Has a critic (and Smith is a recognized professional music critic with many years' experience on Boston papers) the right to express opinions about the professional—not the personal—aspects of an artist's career without asking the artist's permission to do so? If Smith has made errors of fact or interpretation which discredit Koussevitzky, his book will in due course be found libelous. Much subtler and more subject to debatable evaluation are the author's opinions about Koussevitzky's merits and deficiencies as a musician. If the court should find that Smith's critical judgments—as distinct from statements of alleged fact and analyses of actions and motives—amounted to violations of Koussevitzky's "rights of privacy," all independent musical criticism would be threatened, and with it all uninfluenced reviewing of books, plays, paintings, movies and phonograph records.

Any outcome of Koussevitzky's suit which even hinted at restraint upon free and reputable critical expression would more than counterbalance all the notable achievements of the Boston conductor's long and distinguished American career. Unhampered critical give-and-take is a fundamental requisite of the democratic growth of the arts. A continuing demonstration of competence—a matter of Olympian ease for Koussevitzky—should provide a more attractive answer to all slurs, real or fancied, than a repressive court action.

This Clipping From
NEW YORK, N. Y.
TIMES
MAR 11 1947

MUSIC AUDITIONS TO BEGIN

Trials for the Berkshire Student Orchestra Start Tomorrow

Auditions for instrumentalists for the student orchestra of the Berkshire Music Center will be held tomorrow morning in Carnegie Chamber Music Hall. Tympanists will be heard the same day at 6:30 P. M. back stage at Carnegie Hall.

Auditions for singers for the center's opera department will be heard by Boris Goldovsky, Frederic Cohen and Felix Wolfes in the chamber hall next Saturday and Sunday mornings.

The center will be opened for a six-week season this summer at Tanglewood, near Lenox, Mass., under the direction of Dr. Serge Koussevitzky.

SPRINGFIELD, MASS.
NEWS
MAR 11 1947

MISS RUSSELL'S NIECE ON RADIO TOMORROW

Miss Ellabelle Davis of New Rochelle, N. Y., famed negro opera singer, who, will be heard as soloist with Dr. Serge Koussevitzky and the Boston Symphony orchestra tomorrow night at 8.30 over Station WSPR and the ABC network, is the niece of Miss P. J. Russell of Hancock St., this city.

Miss Davis' performance tomorrow will be in the world premiere presentation of "The Song of Songs," a Biblical solo cantata by Lukas Foss. Miss Davis has also appeared with the Indianapolis Symphony, the New York Philharmonic Symphony, and more recently in a recital at Jordan Hall, Boston.

MAR 11 1947

'Anecdotes of the Famous:

Suffering

Conductor Serge Koussevitzky has long boasted that he can look at any stage photograph of himself, no matter how old, and tell by the expression on his face, what composition he was conducting when the picture was taken.

One night at his home, he was showing a friend his photo album. The friend paused to scrutinize one photograph, in which Koussevitzky, with a fierce and pained look on his face, was leading the orchestra.

"I think I can tell what you were conducting here," guessed the friend brightly. "It must have been something emotional. Was it a Beethoven symphony?"

"No," said Koussevitzky. "As a matter of fact, it was a gay and tuneful Strauss waltz."

"But why the pained expression?"

"Oh, that," laughed Koussevitzky. "I had a toothache that night."

WATSEKA [illegible]
IROQUOIS [illegible]
MAR [illegible]

THE PRIVACY OF A PUBLIC FIGURE

The author and publishers of a new biography of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, have been sued for libel by Koussevitzky. The conductor has also asked a court injunction against publication and distribution of the book (which he says is unauthorized) on the grounds that the text and photographs are an invasion of his privacy. His lawyers have advised newspapers that they would publish reviews at their "peril and risk."

This injunction, if granted and upheld, would create an alarming precedent. Anyone might be immune to all but personally-authorized publicity. If a musician why not also lawyers, judges, political bosses, congressmen, presidents?

We hope that Doctor Koussevitzky, whose artistic eminence makes him something of a public figure, will accept the annoyances as well as the advantages of his position and reconsider his legal action.

There are 108,202 miles of urban transit routes in the United States, over which 89,240 subways, street cars and buses are operated.

IDAHO FALLS, IDAHO
EVENING POST-REGISTER
MAR 11 1947

The Privacy of a Public Figure

The author and publishers of a new biography of Serge Koussevitzky, conductor of the Boston Symphony orchestra, have been sued for libel by Koussevitzky. The conductor has also asked a court injunction against publication and distribution of the book (which he says is unauthorized) on the grounds that the text and photographs are an invasion of his privacy. His lawyers have advised newspapers that they would publish reviews at their "peril and risk."

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We hope that Doctor Koussevitzky, whose artistic eminence makes him something of a public figure, will accept the annoyances as well as the advantages of his position and reconsider his legal action.

NORTHAMPTON, MASS.
GAZETTE
MAR 11 1947

'Blue Monday' Program Played In Greene Hall

Boston Symphony, Richard Burgin Conducting, Features Tragic Works, But With Customary Mastery; Lukas Foss, Miss Davis Win Ovation

"Accent on anguish"—so one might summarily describe the program with which ~~the Boston~~ Symphony orchestra continued ~~the Smith college 1947 concert~~ course in John M. Greene hall Monday evening. For, the three-part offering was so predominently tragic that one experienced the sensation of having read too long at a sitting of laments and of elegies, becoming surfeited of sorrow, and feeling poignant need of a gay, lyric poem to break the mood.

There was no lack of musicianship here, Dr. Koussevitzky's veteran performers responding gratifyingly to conduction of Concert Master Richard Burgin on the podium. But, with the program selection we would quarrel, feeling a personal urgency, as the evening waned, for some small presentation of music as an instrument of joy and light. This was music to try men's souls, to send them home in solemn soliloquy, not with singing hearts and quickened tread. Too many browns and grays, and deep purples, in this picture, and not a smidgin of ciel blues, forest greens, and rosy pinks. Too much of heavy winter; no sign of spring.

Brand New Cantata Unwrapped

This was the rather general feeling, too, as we sensed it, for young Lukas Foss' "Song of Songs," written especially for the featured solo artist, Ellabelle Davis, who sang it well, exhibiting a consistently pleasing soprano voice, with tones well focused; florid passages performed easily, minus over-accentuation. We hope to hear her again one day, in a program of lyrics to afford better display of the power and versatility assocated with her name. Foss' handling of the Song of Solomon poetry, as he made it conform to his musical setting, dressed it too tediously in repetition. For the orchestra it is a good composition, and Foss guest-conducted it admirably. For the singer it has some limitations.

The accomplished young musiian (who will not have his 25th birthday until next August), chief pianist with the Boston Symphony orchestra, was commissioned by the League of Composers to write this Biblical solo cantata, his fourth commission to have been executed within a year. The work had its premiere last Friday evening at Symphony hall, Boston.

The cantata, of essentially melodic nature, is set for soprano and full symphony orchestra (with the exception of two horns, a trombone, and the bass tuba, which have been omitted from the scoring.) Conceived as a hymn of love, its music in following the Song of Solomon lyrics, King James version, essays to run the gamut of amorous expression, from the ecstasy of love's fulfillment to the tragedy of unrequited passion, culminating in a note of religious transfiguration.

The initial movement, bordering on the pastoral, opens with the passage, "Awake, O North Wind," which serves as an introduction to what is to follow, with a subtle fugue for the orchestra weaving freely around the vocal line.

Second Movement Best Music

In the second, and best movement of the cantata, set around the phrase, "Come, My Beloved," Mr. Foss has reverted to the "da capo aria" form, popular in the Bach period, but generally passed once-over-lightly by later composers.

In operatic recitative vein, movement three is linked by orchestral interlude to movement four. Inspired by church music of the early 17th century, and with "Set Me as a Seal Upon Thy Heart" as his theme, the composer has in the final phase of his newest work emphasized simple religious fervor. Mr. Foss, the orchestra, and Miss Davis were accorded a hearty ovation for their performance of the cantata, which gave Northamptonites opportunity to make personal acquaintance with the brilliant young composer who created his first works at the age of 15 years and who has since been composing almost without interruption.

The orchestra opened its program with a change in schedule, offering Schubert's "Unfinished Symphony" in lieu of the listed Schubert No. 5 in B-flat major. This "old acquaintance" was renewed favorably, and gave pleasure in its familiarity, and in the

company's facile reading of it with notable purity.

Tchaikovsky Fourth Played Stirringly

But Conductor Burgin and the orchestra gave their most brilliant performance in the concluding Tchaikovsky Fourth Symphony. Especially enjoyed were its passages wherein the 'cellos sang out in grievous lament, against the comparatively quiet passion of the earlier movements; and the scherzo, part three, where pizzicato language italicized the sorrow in different manner, affording temporary surcease from the heavy, induced melancholia that is the Tchaikovsky forte.

The symphony offered, in its robust finale, a zestful playing that pulled with the savagery of ocean undertow at emotions already weakened by impassioned dramatics of foregone pieces, and shattered the senses with a series of smashing climaxes attained via frenzied approaches. This is a difficult work to perform and conduct. Burgin and company left nothing lacking. We can still feel reverberations!—E. C. B.

SYMPHONY CONCERT

BY WARREN STOREY SMITH

It has been a great treat to have Bruno Walter again as guest conductor of the Symphony Orchestra (he was here for a week in 1923), and it has been an added treat to hear him in the music of Bruckner and Mahler, composers who are not for every conductor or even for every listener, but who find in Mr. Walter, and by common consent, their most sympathetic, most eloquent, most inspired interpreter.

At the concerts of this week Mr. Walter is playing the Mahler Fourth, with Desi Halban as soprano soloist. Previously we had heard the entire symphony but once, in March, 1945, and the last two movements three years before, both times from Richard Burgin. In view of the fact that New York has been hearing the work at intervals since 1904, the various conductors of the Boston Symphony may be said to have been singularly remiss. For the Fourth is a masterpiece, though not without its flaws.

The trouble with both Bruckner and Mahler is that they never could learn that enough is better than a feast. Even trifling cuts in the first and third movements of the Fourth Symphony would make it a work of unqualified delight, in spite of the fact that the four movements offer little contrast. They are all on the leisurely side, the only measures approaching real excitement occurring in one of the variations in the third. Hearing this division yesterday, as set forth

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This Clipping From
NEW YORK, N. Y.
SUN

MAR 11 1947

RECORD ARTISTS RECEIVE AWARDS

In the presence of leading figures in the record and music field, the first annual recorded music awards were made at a dinner in the Hotel Plaza last night. The field of recorded music from opera to song was covered, with each winner receiving a framed plaque of a record in gold, with appropriate details beneath it.

Among those who were on hand to take their own prizes were Ezio Pinza (for an album of Mozart arias), Eugene Ormandy (for the Brahms violin concerto in which Joseph Szigeti was soloist), Wanda Landowska (Bach's "Goldberg" variations) and Aaron Copland (composer of "Appalachian Spring," performed by Serge Koussevitzky and the Boston Symphony Orchestra).

Lotte Walter accepted on behalf of her father for his conducting of Mahler's fourth symphony. Samuel Chotzinoff of NBC represented Arturo Toscanini, who won two awards in the orchestral field (for his album of Haydn's symphony No. 98, and a single record of Weber's "Freischuetz" overture), and Goddard Lieberson of Columbia Recording Corporation received the award to Lotte Lehmann for her recording of Schubert's "Schoene Muellerin" song cycle.

Other awards went to the Budapest Quartet for its recording, with Milton Katims, violinist, of a Mozart quintet; to Licia Albanese and Robert Merrill for a duet from "Traviata"; to Ernest Ansermet and the London Philharmonic for a version of Stravinsky's "Petrouchka," considered the best foreign recording of the year, and to the Nowinski sextet for Prokofiev's "Overture on a Hebrew Theme." The Concert Hall Society was given an award for the most enterprising repertory of the year.

Louis Untermeyer was in charge of the proceedings, and Irving Kolodin of The New York Sun spoke on behalf of the jury of five critics that made the selections. The dinner was sponsored by Frederick Kugel, publisher of the Review of Recorded Music, distributed by more than two hundred record dealers through the country.

PROVIDENCE, R. I.
JOURNAL
MAR 12 1947

IN THE DAY'S MAIL

must include the name and address of the writer, natures will be withheld upon specific request, should be brief and to the point.—Ed.

Koussevitzky and Bernstein

Editor:

Now that I have observed both Leonard Bernstein and Serge Koussevitzky conduct ~~the Boston~~ Symphony here at Providence, I too would like to add my two cents to the current critics—music lovers controversy revolving around whether "Lennie" is simply an over-enthusiastic acrobat or whether the Bulletin's critics views were just a bunch of sour grapes—remnants of his "undergraduate days with Lennie at Harvard." It is true that recently "Sir Gay" conducted his orchestra in the quiet, dignified and majestic manner which befits an old master like him and which inevitably results in heavenly music. It is especially true, however, that when Bernstein conducted the Boston Symphony, the euphonious results were equally gratifying, even though his methods of direction may have been of a more youthful character. I feel that every conductor should try to give each piece of music his own individual interpretation rather than try to follow a set, stereotyped pattern, according to the example of others.

To draw a simile, I might say that Koussevitsky conducted the orchestra as calmly and efficiently as a Western rancher would ride his favorite steed; Bernstein, being a visitor to the ranch, rode the strange steed with more effort, more tenseness, but with the same preciseness and competency as the horse's owner. After all, since only the ultimate result serves as our criterion, why quibble about modes and methods—besides doesn't "Lennie" do a terrific "Left, face!"

Providence. PAUL FAIRBROOK.

SPRINGFIELD, MASS.
MORNING UNION
MAR 11 1947

Ellabelle Davis Gives Excellent Performance in Smith Concert

By Willard M. Clark

Northampton, March 10—The Boston Symphony Orchestra, Richard Burgin conducting, appeared in John M. Greene Hall tonight as part of the Smith College concert course. The concert also offered an opportunity to view the recently redecorated hall. It is very white, very bright and very modern. Its excellent acoustics do not appear to have been affected by the changes.

The novelty on the program was the performance of a Biblical solo cantata for soprano and orchestra by Lukas Foss, pianist of the orchestra and a first rate composer-conductor. Ellabelle Davis, Negro soprano, was the soloist and Mr. Foss conducted the work. Based upon "The Song of Solomon," Mr. Foss calls the cantata "The Song of Songs."

Mr. Foss has written a powerful and dramatic work. Modern in idiom, it is at times oriental in color, vigorous in rhythm and skilfully constructed. The demands upon the singer are enormous. Difficult intervals, long phrases and tricky rhythms are everywhere. That Miss Davis met every demand superbly testifies to her fine musicianship, her splendid technical equipment and the range and color of the voice.

The concert opened with a magnificent reading of Schubert's "Unfinished" symphony. It was a full-bodied performance in the best tradition of this great orchestra. Mr. Burgin conducted easily with that touch of individuality always to be noted wher he steps upon the podium.

The final number, which we did no hear, was the Fourth symphony o Tschiakowsky.

VARIETY
NEW YORK, N. Y.
MAR 12 1947

Koussevitzky Biog Suit Cues Right to Depict Celebs Sans Permission

Lengthy treatment of the moot subject of unauthorized biographical works and how far they can go, which N.Y. Supreme Court Justice Bernard L. Schientag handed down last week in denying an injunction to music conductor Serge Koussevitzky, will have important repercussions in show biz, legalites believe. The subject recently came to the fore in the film industry when Mrs. Franklin D. Roosevelt raised strong objections to Metro's picturization of President Roosevelt in "The Beginning or the End." Advice of her lawyers against bringing a suit parallels Justice Shientag's ruling which decided the point for the first time in the state.

Koussevitzky's plaint was that his rights of privacy were invaded by the publication, advertisement and distribution of "Koussevitzky," biog written by Moses Smith, Boston critic. In laying down the rule-of-thumb which producers in every media can follow, the court lifted the veil of obscurity which had befogged treatment of living persons in radio, pix and legit, it's said.

Standard outlined by the court was summed up as follows:

"The right of privacy statute does not apply to an unauthorized biography of a public figure unless the biography is fictional or novelized in character. An examination of the book complained of clearly shows that it is not fictional. That it may contain untrue statements does not transform it into the class of fiction." Justice Shientag then went on to say that any false depictions could be the subject of a libel action but not the basis of a damage action under the civil rights laws.

Opinion pointed up the distinction between persons whose duties or jobs have a public interest and those who live strictly private lives. Those in the public eye are subject to treatment by any of the media, court noted, and applying the test to Koussevitzky said: "The plaintiff in this case during the greater part of his life has been and continues to be an important public figure. His prominent achievements as a musician bring him constantly before the public eye and make his life of general interest."

Court's ruling, if upheld on appeal, leaves no doubt that Hollywood may limn a prominent figure with or without consent providing the depiction sticks to the facts and leaves out details of private life which are ordinarily none of the public's business, industry attorneys now conclude. Any advertising or exploitation which is confined to the film will also be free from the taint of invasion of private life under the same rules of conduct, it's believed.

KOUSSEVITZKY BOOK REMAINS UNDER BAN

Supreme Court Justice Bernard L. Shientag denied yesterday a motion to vacate an interim stay he signed last Tuesday, restraining the publication and delivery of a biographical book entitled "Koussevitzky." The book was written by Moses Smith, former Boston music critic, and was scheduled for release today by the publishing concern of Allen, Towne & Heath, Inc.

The stay will remain in effect until Justice Shientag acts on an application for a temporary injunction, won by Serge Koussevitzky, Boston Symphony Orchestra conductor, who charged that the book was an unauthorized biography of himself and an invasion of his civil rights.

Morris Ernst, counsel for the publisher, in seeking to have the stay vacated, argued that such action was "unknown in literary history."

"This is not nearly as complicated as you make it," Justice Shientag replied. "I didn't enjoin the publishing field in general in granting this interim stay, I simply enjoined one publisher. Koussevitzky contends that this book constitutes a violation of his rights of privacy. There was enough basis to grant the stay. I granted it."

In seeking the stay, Mr. Koussevitzky, through his attorney, Henry Root Stern, said the publication of the book was without his consent and therefore violated Sections 50 and 51 of the State's Civil Rights Law, and that the book was libelous and "falsely and wrongfully portrays my life and musical career."

SYMPHONY CONCERT

The concert in Symphony Hall yes**terday afternoon** under the direction of Bruno Walter was divided into two parts; a superb second half and something not quite up to that in the first period.

Beethoven's sixth (Pastorale) Symphony was the not too successful undertaking, in that it suffered from a highly subdued, even suppressed, exposition of rhythmic and dynamic features. The incredibly light and airy texture maintained throughout lost its effect through a tempi (especially in the second movement) that was andante without the con moto. In other words it dragged even in the vigorous sections.

But the same master's Third Symphony (Eroica) was another story. In it the elements of fire and majesty were combined with glowing results. But there was more than that. Unlike improvisatory jazz, symphonic music, by its very nature, must necessarily sound premeditated in its interpretative conception and physical execution of detail and general structure. There are the notes themselves, the explicit directions of the composer and the historical and traditional data that play a part in shaping the conductor's performance. Therefore, in the case of very familiar music such as a Beethoven's "Eroica," a veteran concert-goer gets most of his fun out of anticipation of what is to happen in the music and how the effect will be achieved.

But oddly enough that wasn't the case at yesterday's concert. There was a quality of spontaneity in the performance, that on logical reflection, seemed impossible and yet the actual impression of it remained very strong. Perhaps the explanation is in the fact that Bruno Walter brought such a vast quantity of fresh vibrancy and concentration to the shaping of each measure and phrase that the mind tended to linger with the notes as they were played instead of leaping ahead to what was to come. The whole effect of the new passages, therefore, was one of surprise and delight.

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NEW HAVEN, CONN.
JOURNAL-COURIER
MAR 12 1947

Last Night's Concert

By E. C. R.

Boston
Symphony
Orchestra

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This Clipping From
NEW YORK, N. Y.
SUN
MAR 11 1947

RECORD ARTISTS RECEIVE AWARDS

In the presence of leading figures in the record and music field, the first annual recorded music awards were made at a dinner in the Hotel Plaza last night. The field of recorded music from opera to song was covered, with each winner receiving a framed plaque of a record in gold, with appropriate details beneath it.

Among those who were on hand to take their own prizes were Ezio Pinza (for an album of Mozart arias), Eugene Ormandy (for the Brahms violin concerto in which Joseph Szigeti was soloist), Wanda Landowska (Bach's "Goldberg" variations) and Aaron Copland (composer of "Appalachian Spring," performed by Serge Koussevitzky and the Boston Symphony Orchestra).

Lotte Walter accepted on behalf of her father for his conducting of Mahler's fourth symphony. Samuel Chotzinoff of NBC represented Arturo Toscanini, who won two awards in the orchestral field (for his album of Haydn's symphony No. 98, and a single record of Weber's "Freischuetz" overture), and Goddard Lieberson of Columbia Recording Corporation received the award to Lotte Lehmann for her recording of Schubert's "Schoene Muellerin" song cycle.

Other awards went to the Budapest Quartet for its recording, with Milton Katims, violinist, of a Mozart quintet; to Licia Albanese and Robert Merrill for a duet from "Traviata"; to Ernest Ansermet and the London Philharmonic for a version of Stravinsky's "Petrouchka," considered the best foreign recording of the year, and to the Nowinski sextet for Prokofiev's "Overture on a Hebrew Theme." The Concert Hall Society was given an award for the most enterprising repertory of the year.

Louis Untermeyer was in charge of the proceedings, and Irving Kolodin of The New York Sun spoke on behalf of the jury of five critics that made the selections. The dinner was sponsored by Frederick Kugel, publisher of the Review of Recorded Music, distributed by more than two hundred record dealers through the country.

PROVIDENCE, R. I.
JOURNAL
MAR 12 1947

IN THE DAY'S MAIL

must include the name and address of the writer, natures will be withheld upon specific request, should be brief and to the point.—Ed.

Koussevitzky and Bernstein

Editor:

Now that I have observed both Leonard Bernstein and Serge Koussevitzky conduct the Boston Symphony here at Providence, I too would like to add my two cents to the current critics—music lovers controversy revolving around whether "Lennie" is simply an over-enthusiastic acrobat or whether the Bulletin's critics views were just a bunch of sour grapes—remnants of his "undergraduate days with Lennie at Harvard." It is true that recently "Sir Gay" conducted his orchestra in the quiet, dignified and majestic manner which befits an old master like him and which inevitably results in heavenly music. It is especially true, however, that when Bernstein conducted the Boston Symphony, the euphonious results were equally gratifying, even though his methods of direction may have been of a more youthful character. I feel that every conductor should try to give each piece of music his own individual interpretation rather than try to follow a set, stereotyped pattern, according to the example of others.

To draw a simile, I might say that Koussevitsky conducted the orchestra as calmly and efficiently as a Western rancher would ride his favorite steed; Bernstein, being a visitor to the ranch, rode the strange steed with more effort, more tenseness, but with the same preciseness and competency as the horse's owner. After all, since only the ultimate result serves as our criterion, why quibble about modes and methods—besides doesn't "Lennie" do a terrific "Left, face!"

Providence. PAUL FAIRBROOK.

SPRINGFIELD, MASS.
MORNING UNION
MAR 11 1947

Ellabelle Davis Gives Excellent Performance in Smith Concert

By W[illegible] M. Clark

Northampton, March 10—The Boston Symphony Orchestra, Richard Burgin conducting, appeared in John M. Greene Hall tonight as part of the Smith College concert course. The concert also offered an opportunity to view the recently redecorated hall. It is very white, very bright and very modern. Its excellent acoustics do not appear to have been affected by the changes.

The novelty on the program was the performance of a Biblical solo cantata for soprano and orchestra by Lukas Foss, pianist of the orchestra and a first rate composer-conductor. Ellabelle Davis, Negro soprano, was the soloist and Mr. Foss conducted the work. Based upon "The Song of Solomon," Mr. Foss calls the cantata "The Song of Songs."

Mr. Foss has written a powerful and dramatic work. Modern in idiom, it is at times oriental in color, vigorous in rhythm and skilfully constructed. The demands upon the singer are enormous. Difficult intervals, long phrases and tricky rhythms are everywhere. That Miss Davis met every demand superbly testifies to her fine musicianship, her splendid technical equipment and the range and color of the voice.

The concert opened with a magnificent reading of Schubert's "Unfinished" symphony. It was a full-bodied performance in the best tradition of this great orchestra. Mr. Burgin conducted easily with that touch of individuality always to be noted when he steps upon the podium.

The final number, which we did not hear, was the Fourth symphony of Tschiakowsky.

VARIETY
NEW YORK, N. Y.
MAR 12 1947

Koussevitzky Biog Suit Cues Right to Depict Celebs Sans Permission

Lengthy treatment of the moot subject of unauthorized biographical works and how far they can go, which N.Y. Supreme Court Justice Bernard L. Schientag handed down last week in denying an injunction to music conductor Serge Koussevitzky, will have important repercussions in show biz, legalites believe. The subject recently came to the fore in the film industry when Mrs. Franklin D. Roosevelt raised strong objections to Metro's picturization of President Roosevelt in "The Beginning or the End." Advice of her lawyers against bringing a suit parallels Justice Shientag's ruling which decided the point for the first time in the state.

Koussevitzky's plaint was that his rights of privacy were invaded by the publication, advertisement and distribution of "Koussevitzky," biog written by Moses Smith, Boston critic. In laying down the rule-of-thumb which producers in every media can follow, the court lifted the veil of obscurity which had befogged treatment of living persons in radio, pix and legit, it's said.

Standard outlined by the court was summed up as follows:

"The right of privacy statute does not apply to an unauthorized biography of a public figure unless the biography is fictional or novelized in character. An examination of the book complained of clearly shows that it is not fictional. That it may contain untrue statements does not transform it into the class of fiction." Justice Shientag then went on to say that any false depictions could be the subject of a libel action but not the basis of a damage action under the civil rights laws.

Opinion pointed up the distinction between persons whose duties or jobs have a public interest and those who live strictly private lives. Those in the public eye are subject to treatment by any of the media, court noted, and applying the test to Koussevitzky said: "The plaintiff in this case during the greater part of his life has been and continues to be an important public figure. His prominent achievements as a musician bring him constantly before the public eye and make his life of general interest."

Court's ruling, if upheld on appeal, leaves no doubt that Hollywood may limn a prominent figure with or without consent providing the depiction sticks to the facts and leaves out details of private life which are ordinarily none of the public's business, industry attorneys now conclude. Any advertising or exploitation which is confined to the film will also be free from the taint of invasion of private life under the same rules of conduct, it's believed.

KOUSSEVITZKY BOOK REMAINS UNDER BAN

Supreme Court Justice Bernard L. Shientag denied yesterday a motion to vacate an interim stay he signed last Tuesday, restraining the publication and delivery of a biographical book entitled "Koussevitzky." The book was written by Moses Smith, former Boston music critic, and was scheduled for release today by the publishing concern of Allen, Towne & Heath, Inc.

The stay will remain in effect until Justice Shientag acts on an application for a temporary injunction, won by Serge Koussevitzky, Boston Symphony Orchestra conductor, who charged that the book was an unauthorized biography of himself and an invasion of his civil rights.

Morris Ernst, counsel for the publisher, in seeking to have the stay vacated, argued that such action was "unknown in literary history."

"This is not nearly as complicated as you make it," Justice Shientag replied. "I didn't enjoin the publishing field in general in granting this interim stay, I simply enjoined one publisher. Koussevitzky contends that this book constitutes a violation of his rights of privacy. There was enough basis to grant the stay. I granted it."

In seeking the stay, Mr. Koussevitzky, through his attorney, Henry Root Stern, said the publication of the book was without his consent and therefore violated Sections 50 and 51 of the State's Civil Rights Law, and that the book was libelous and "falsely and wrongfully portrays my life and musical career."

NEW HAVEN, CONN.
JOURNAL-COURIER
MAR 12 1947

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Boston
Symphony
Orchestra

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SYMPHONY CONCERT

The concert in Symphony Hall yesterday afternoon under the direction of Bruno Walter was divided into two parts; a superb second half and something not quite up to that in the first period.

Beethoven's sixth (Pastorale) Symphony was the not too successful undertaking, in that it suffered from a highly subdued, even suppressed, exposition of rhythmic and dynamic features. The incredibly light and airy texture maintained throughout lost its effect through a tempi (especially in the second movement) that was andante without the con moto. In other words it dragged even in the vigorous sections.

But the same master's Third Symphony (Eroica) was another story. In it the elements of fire and majesty were combined with glowing results. But there was more than that. Unlike improvisatory jazz, symphonic music, by its very nature, must necessarily sound premeditated in its interpretative conception and physical execution of detail and general structure. There are the notes themselves, the explicit directions of the composer and the historical and traditional data that play a part in shaping the conductor's performance. Therefore, in the case of very familiar music such as a Beethoven's "Eroica," a veteran concert-goer gets most of his fun out of anticipation of what is to happen in the music and how the effect will be achieved.

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CRANSTON, R. I
HERALD
3/13/47

TUNING FORK ◆ ◆ by Hugo Norden

Moses Smith's new biography of the Boston Symphony Orchestra's Serge Koussevitzky seems to keep getting out of and into trouble. The noted conductor is at the moment written about more than any other American musician. On the market is one biography that he likes, and the other one by Moses Smith that he does not like. In addition to all this, he is planning his own autobiography.

In the meantime, the 'unauthorized' book is getting a great deal of priceless publicity and most everybody knows what is in it anyway. The more Koussevitzsky battles the book the more famous it will be, and there are already enough copies in circulation so that it is quite possible to get the information.

Somehow, the fight that Koussevitzsky has put up against this book does not seem to increase his stature either as a musician or as a man. If he can produce good music, what does it matter that some rather unpleasant episodes of his life have come out into the open? There is, perhaps, not a figure in public life today—or in any other day, for that matter whose career has not included some events he would prefer to forget. To oppose the exposition of such facts is a little silly.

* * *

Speaking of the Boston Symphony Orchestra, last week the program over the radio ended a little too soon so the announcer had to pad out the time with some talk about the Vaughan Williams symphony that had just been played. In a learned and sepulchral tone of voice he explained how the symphony was based on 'model' scales. Of course, what he meant was 'modal' scales. Just another case of what the listening public sometimes fails to realize: that the fellows who do the talking over the radio more often than not do not know what they are talking about. They merely read a script prepared by somebody else.

* * *

A rather comical situation happened a few weeks ago at a formal and well-mannered college concert. A fellow came in late and a little absent-mindedly. As a result he found himself in the middle of the hall with a lighted cigar in his mouth. It was with the greatest difficulty that could think of some way to dispose of the cigar without attracting still more attention.

* * *

A witty student in composition was assigned the task of writing a vocal fugue on a Biblical text. The chosen passage contained the phrase "blessings without measure", so when he wrote the music for this part of it, he omitted all measure lines.

The professor suggested that although the blessings couldn't be measured, the piece would have to be if he wanted a mark on it; and added slyly that the music was hardly so good that its virtues couldn't be measured.

Apparently students never seem to realize that the professors all were young once too. Even in elementary school the youngsters think the teachers miss their petty pranks. As if the teachers didn't know twice as many tricks as the kids do!

NEW YORK, N. Y.
JOURNAL AMERICAN
MAR 13 1947

Koussevitzky At Carnegie

By MILES KASTENDIECK

Another program of 20th century music was presented in Carnegie Hall last night. Koussevitzky and the Boston Symphony Orchestra were responsible for this one. The three works played had all been composed within the last 12 years.

Lukas Foss' "The Song of Songs," a cantata for soprano and orchestra, had its first New York performance. The text came from "The Song of Solomon." It was somewhat abbrevated and apparently subject to Bostonian refinement. The music was surprisingly conservative.

Foss has plenty of talent. His ability to create atmospheric music is evident in all of the four movements. His ability to handle musical prosody remains a stumbling block. The text is better set than his others, but he still does strange things with the English language.

The work opens with a pleasant fugal chatter among the woodwinds. There is a disproportionate time spent on some of the text, but the general effect is good. The second movement catches the fancy. It trips along in a winding English country-dance style. When its light-heartedness gives way to the drama of the third movement and the "prayer" of the fourth, inspiration appears to lag a bit.

* * *

The demand for a flexible soprano voice was admirably met by Ellabelle Davis. When she soared into the high reaches of the second movement she achieved a purity and a velvety quality of exceptional texture. Her lower register was less satisfying in the third movement, but the Negro quality of the spiritual-like finale showed again the lovely quality of her voice.

Martinu's Concerto Grosso and Rachmaninoff's Third Symphony completed the program. The former held its own on further acquaintance. Lukas Foss and Bernard Zighera played the piano parts with conspicuous success. The Rachmaninoff sounded old-fashioned and dull despite Koussevitzky's efforts to give it all the Bostonians could.

There is no need to expound on how they played.

* * *

Daniza Ilitsch, a young Yugoslav soprano, made an auspicious debut as Desdemona in Verdi's "Otello" at the Metropolitan last night. Her voice has quality and power. She has a good dramatic sense. The combination made her performance of more than ordinary interest.

In the last act she gave the impression of an outstanding newcomer. The reservations on changes of register and unfocused tones did not diminish the fact she has the potentialities to be an attraction at the Met.

MAR 13 1947

GENE HAMILTON

ONE OF THE busiest announcers on the networks today is Gene Hamilton. He lists the Boston Symphony, "Professor Quiz" and "It's Your Business" among his ABC announcing chores.

MANKATO, MINN.
FREE PRESS
MAR 13 1947

Book Freedom—The conductor of the Boston Symphony orchestra, Serge Koussevitzky, can control music with a wave of his baton, but literature is another horse. So ruled our Judge Bernard Shientag when the Boston band leader sought to stop a book just published about himself by a Boston music critic, Moses Smith. Koussy wanted the book withdrawn because he hadn't authorized it. The judge says writers need no authorization to write on subjects within the orbit of public interest and scrutiny. Koussy says that invades his privacy. Since when are famous characters entitled to privacy? That's a luxury only the rest of us can enjoy.

BROOKLYN, N. Y.
EAGLE
MAR 13 1947

KOUSSEVITZKY, by Moses Smith. Allen, Towne and Heath, Inc. $4.00.

By HAROLD A. VON ARX
Brooklyn College

For many years, the Boston Symphony Orchestra has been an outstanding feature of the musical life of America. Much of the credit for its excellence must be given to its great conductor, Dr. Serge Koussevitzky, who has led the orchestra since 1924.

Unorthodox Method

He was born in Vishny-Volotchok in 1874. After the customary early vicissitudes of great musicians, he learned to play the double-bass in order to be admitted to the Philharmonic School in Moscow. He became a virtuoso on this ungainly instrument. His first marriage ended in a divorce in 1905, whereupon he married an extremely wealthy woman. Financial independence freed him from his solo and orchestral work so that he had the opportunity to devote himself to conducting. His preparation for this career was quite unorthodox, and he succeeded, as Smith says, "not by virtue of, but in spite of, his method." He virtually began at the "top"; hiring a pianist to play for him while he practiced using the baton, then engaging musicians to play under his leadership. Soon he had his own orchestra, and he was subsequently invited to act as guest conductor for important Russian orchestras.

From the beginning, he performed the works of unknown composers, like Scriabin, and later established a publishing house devoted to bringing new talent before the public. His fame spread throughout Europe; he was conducting a series of concerts in Paris when he was selected to come to America to direct the Boston Symphony. In America, he has continued to evince his interest in the works of young composers, as we can readily see by the number of compositions by American musicians that he has played. His dream of an American "Academy" has been partially fulfilled by the tremendous success of the Berkshire Festivals.

Amateurish Style

Moses Smith's biography is marred by several factors. The style is amateurish and pedestrian. There are so many insignificant details that no event stands out very prominently. There are amazing statements like, "Russian music, particularly opera, had greater vitality than German, Italian or French" (in 1906). Anyone who had heard the Boston Symphony must have been impressed by its superb tone quality. Smith gives Koussevitzky his proper share of credit for this achievement.

Dr. Koussevitzky is suing the publishers of this book in an attempt to prevent its publication because he says it "falsely and wrongfully portrays my life and musical career." Without attempting to evaluate the merits of his plea, we may safely say that he does deserve a better tribute from America than this book.

NEW ROCHELLE, N. Y.
STANDARD STAR
MAR 13 1947

Ellabelle Davis Wins Acclaim Of Critics in 'Song of Songs'

Miss Ellabelle Davis, of 89 Horton Avenue, soprano, appeared with the Boston Symphony Orchestra in Carnegie Hall in New York City last night singing the solo part in "The Song of Songs" composed for orchestra and voice by Lukas Foss, a League of Composers' commission. Serge Koussevitzky conducted.

Using as its text four passages from the biblical book, the cantata is dedicated to Miss Davis who was singled out by the League in 1946 as the "outstanding American singer of the year."

According to the New York critics, Miss Davis' work last night was apparently the saving grace of the composition, which had its New York premiere. The composition was given its world premiere in Boston on Friday and will be heard again tonight in Philadelphia, with Miss Davis singing.

Virgil Thomson of the New York Herald Tribune said:

"If Ellabelle Davis had not been present to charm us all in the solo part with her lovely voice and perfect musicianship, I am afraid the whole number would have fallen pretty flat."

He said the "piece as a whole, though clearly the work of a gifted composer, is instrumentally stiff, vocally ungrateful and harmonically rather a jumble."

Olin Downes, of the New York Times wrote:

"We do not feel that Lukas Foss' setting of verses of the King James version of the "Song of Songs" need long detain us. He had as his interpreter of the text Ellabelle Davis. The sensuous beauty of her voice constituted a feature of the occasion".

Douglas Watt, of the New York Daily News said:

"The performance had the benefit of an exquisite voice belonging to Ellabelle Davis and reminding me somewhat, in its even and beautiful texture, of that of the late Ruby Elzy. The second of the four sections, concerning itself with vines and tender grapes, was charming, contrasting a kind of country-dance theme in the orchestra with a folksong-like air for voice."

Miss Davis will return to New
York tomorrow, appearing in th
rk at the Brooklyn Academ
Music and on Saturday
Carnegie Hall.

NEW YORK, N. Y.
WORLD-TELEGRAM
MAR 13 1947

Music

New Cantata Heard at Carnegie

By ROBERT BAGAR.

Serge Koussevitzky's diversi
program found many friendly
teners at the Boston Symph
Orchestra's concert in Carn
Hall last evening. The list
cluded the Rachmaninoff Th
Symphony, Martinu's Conce
Grosso for Chamber Orches
and the first local performance
"The Song of Songs," a solo c
tata in four movements, for
prano and orchestra by Lu
Foss, with Ellabelle Davis to s
the vocal part.

Composed in 1935, the Ra
maninoff Third is far from be
the equal of the Second, wh
was completed in 1906. The m
recent piece has a certain gen
air about it, even in those broo
ing moments that are always b
ing discovered in Rachmaninof
music. Further, is has an orche
tration a la Hollywood, you mig
say, which would be a dilute co
bination of Debussy, Ravel, K
telanetz, etc., with every so of
a fillip or two of the Rachma
noff simplicity.

The symphony was extrem
well performed. Dr. Koussevit
drawing the bow across the
chestra, so to speak, with a sw
and power that couldn't help
ting the results it did.

Mr. Foss, a considerably talen
ed young man—he is sever
months shy of 25—has written
cantata which does not entirely
I believe, fit either the sense o
the sounds of the Biblical text
"The Song of Solomon." Abou
the sense, there is the sort of mood
in the opening stanza, "Awake, O
North Wind," that has the effec
of an invocation.

The third stanza, and conse-
quently the third movement, i
better realized with the wailing
and the grieving quality of the
music.

The fourth movement may prop-
erly claim a distinction of some
kind or other by the unconven-
tional type of the melody.

About the sounds of the text,
the pure music of the King James
version, Mr. Foss does all he can,
apparently, to break their contin-
uous prosodic flow. He has the
soprano singing measures of inter-
[illegible], sometimes a Handelian,
coloratura. But in order to keep
the singer going on and on, he
writes more and more music
around snatches of verbal phrases,
instead of around the whole lines
with their graceful, phonetic
beauty.

Certainly there must be other
devices than the now archaic one
of repeating, for reasons of brev-
ity of text, one vocalized vowel or
a pair of syllables or words until
they stuff the ear with monotony.

Miss Davis sang with purity of
tone and expression. Her florid
work was really something. I did
think, though, that her voice did
not come through consistently in
dynamic or color balance with the
orchestra.

The evening's best, for this re-
porter, at least, was the Martinu
Concerto Grosso—Mr. Foss and
Bernard Zighera at the two pianos
—a fine, precision-work score,
which teems with vitality, particu-
larly the concluding Rondo

THE JEWIS
TIMES
BROOKLINE
3/13/47

Auth
By K

By ENID

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THE JEWISH WEEKLY
TIMES
BROOKLINE, MASS
3/13/47

Author Unruffled By Koussevitzky

By ENID GREER

Current controversy over the facts and comments included in the proposed biographical publication on Serge Koussevitzky that has arched the eyebrows of music lovers and ruffled the composure of the Boston Symphony Orchestra conductor, doesn't bother the author one bit, because he was "pretty careful in writing the book."

Moses Smith, who became music critic of the Boston American at the same time Koussevitzky appeared first with the Boston Symphony in 1924, feels that he has watched the conductor closely enough during his entire American career and researched the subject so thoroughly that Koussevitzky has no ground for his charges.

Continued on Page Four

(Photo by Samuel Cooper)

MOSES SMITH

Dr. Koussevitzky has charged that the book invades his right of privacy. Entitled simply "Koussevitzky," (Allen, Towne and Heath, Inc., New York,) the biography was originally scheduled for publication on February 15. Its sale and distribution was held up at first while Justice Shientag of the New York Supreme Court entertained arguments for a temporary injunction. In Justice Shientag's decision, handed down on March 4, he refused to grant a temporary injunction restraining the book.

Since that decision an intermediate stay restraining publication and delivery has been issued by Associate Justice Albert Cohn of the Appellate Division in New York State to remain in effect until March 14 when the Appellate Division will hear an appeal by Dr. Koussevitzky from Justice Shientag's ruling.

Commenting on the conductor's charges, newspaperman Smith, who watched Koussevitzky's career in Boston from his posts on the Boston Evening American and the Boston Evening Transcript, explains that he sifted out all the possible evidence and weighed it very carefully, giving special attention to previously printed material in books, magazines and newspapers. "As a newspaper man I realize fully that it is possible to make libelous mistakes, and I had the manuscript gone over carefully by an attorney before it was submitted for publication," he remarks.

"Biographies of prominent men in the public eye serve a very definite purpose," the author insists, "for they provide increased enjoyment and understanding of the subjects in question."

According to the author, a music critic has been recognized as having a pretty well established place in our civilization. "The critic," Mr. Smith says, "has a right to express a responsible opinion. The book was not hastily thrown together, nor is it debunking in any way. It is a serious work about an important figure in the world today. Koussevitzky is a big man and has had a big career; ar although I disagree with him certain artistic grounds, I thir the public will have a better a preciation of the conductor's i terpretation of music through b ography."

As to the biography being u authorized, the author explain "at first Dr. Koussevitzky agree to help me in the work but afte I had spent months doing pe sonal research and had gotten th help of other researchers, it be came apparent to me that I coul not rely on the conductor's a sistance. So I went ahead on m own. I never intended to hav any strings attached to the worl I would not have undertaken it o that premise."

The biography in question based on previously printed ma terial, personal interviews wit friends of the conductor, M Smith's own observation of Kous sevitzky and contacts with hin 'Only one chapter of the book de parts from this objective ap proach,'" the author declares, "an I feel as a critic that I have ever right to include that section in th biography."

NEW YORK, N. Y.
POST
MAR 13 1947

Ellabelle Davis, Soloist, In Foss' 'Song of Songs'

By HARRIETT JOHNSON

The talents of a 24-year-old American composer, a text from the Old Testament, a young Negro soprano, and the Boston Symphony Orchestra with Serge Koussevitzky conducting, joined forces last night for a musical event of uncommon interest. "The Song of Songs," called by the composer, Lukas Foss, "Second Biblical Solo Cantata for Soprano and orchestra," had its first New York performance at Carnegie Hall with Ellabelle Davis as soloist.

Mr. Foss has set his text of excerpts from "The Song of Solomon" against an intricate but expressive orchestral background which never interferes with the emotional expression of the voice.

Not until the final movement does he utilize melodic fragments which derive from the traditional Jewish liturgical style, and then through their subtle use they seem to be present by implication. The work is singable and emotionally stirring. But its approach is fresh like a salt wind from Mr. Foss' Boston habitat, where he is official pianist of the visiting orchestra. There is no overweight or ponderousness.

Miss Davis with glowing high notes and some stunning soft tones also in the top register accomplished a superb performance of the solo portion with the orchestra achieving the same high quality.

URBANA, ILL.
COURIER
MAR 14 1947

SERGE Koussevitzky, famed Boston Symphony conductor, filed suit in New York supreme court asking an injunction to stop publication of a new biography "Koussevitzky," by Moses Smith. The conductor claimed the book had invaded his privacy, was unauthorized and "falsely and wrongfully" portrayed his life and musical career.

But Justice Bernard Shientag denied the plea, ruling that Koussevitzky's achievements put him well within the orbit of public interest and scrutiny. The jurist noted that the book dealt almost exclusively with the conductor's musical career and that the right of privacy statute did not apply to an unauthorized biography unless the book was fictionalized.

The decision was the first of its kind in New York state.

Public figures in the world of the arts, both major and minor, are disposed to overlook possible invasions of privacy since they realize they have profited from publicity, some of it perhaps in dubious taste if well meant. They are "within the orbit of public interest and scrutiny" and must take the consequences.

THE EVENING BULLETIN, Philadelphia, Friday, March 14, 1947

Dr. Koussevitzky Directs Boston Orchestra in Forum Concert

By MAX de SCHAUENSEE

THE one and only Boston Symphony made its single Philadelphia appearance of the season at the Academy of Music last night before a very large and enthusiastic audience.

The Philadelphia Forum is to be thanked for securing this wonderful group and its equally amazing leader, Dr. Serge Koussevitzky.

The Boston conductor gave an excellently balanced program, which featured two novelties as far as Philadelphia was concerned, and one symphony which is familiar to all.

The program opened with Bohuslav Martinu's "Concerto Grosso for Chamber Orchestra." Scored for strings, woodwinds, and two pianos, Martinu's work proved a fascinating composition.

The first movement is filled with rhythmic movement, while the second is an extended melody of considerable beauty in the lower strings which is always expressive. The concluding section is lively and full of polyphonic activity with much elaborate ornamentation by the pianos. These latter instruments were brilliantly played by Lukas Foss and Bernard Zighera.

Mr. Foss, who is 25, was further and most impressively emphasized by his "Song of Songs," a Biblical Cantata for Soprano and Orchestra. Born in Berlin, the young composer was brought up in the United States. He has taken his text from the King James version of "The Song of Solomon" and has divided it into four distinct parts. The cantata is scored for full orchestra with a very extended and demanding solo for soprano voice.

Last night, Ellabelle Davis, Negro soprano, was entrusted with this difficult job. The vocal line makes great demands on the singer's range and also insists that she sing both very loud and very soft. Miss Davis met these requirements superbly, singing with impeccable musicianship and with much feeling for the text and phrase.

Her voice is a handsome instrument, not flawlessly equalized in all its registers, yet capable of many lovely and subtle effects. At times her vocal line was quite instrumental.

To go back to Mr. Foss' piece, despite the fact that some of the sections seemed to lack compactness and to meander and repeat themselves, the music is on a pretty grand and imposing level. It is written with great skill in its orchestration and with unimpeachable sincerity and depth of feeling. The effect it made was decidely impressive.

The second half of the program was all Koussevitzky. Here the Russian conductor unleashed the vehemence and intensity of his extraordinary temperament in a memorable performance of the Tschaikovsky Fourth Symphony.

He conducted with unflagging enthusiasm and threw himself heart and soul into his work. Such magnanimity and expenditure of self cannot help but generate a very definite reaction from an audience. Playing the final movement at a very high voltage, the distinguished conductor was the recipient of an ovation which was punctuated by loud "Bravos!"

PHILADELPHIA, PA.
BULLETIN
MAR 14 1947

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NEW YORK, N. Y.
NEWS
MAR 14 1947

'Song of Songs' Has Premiere; Illitsch Debut

By DOUGLAS WATT

(Reprinted from yesterday's late editions)

An unusually affecting piece of new music was heard last night at Carnegie Hall where Serge Koussevitzky and the Boston Symphony were packing them in, as usual. It was "The Song of Songs," a cantata for soprano and orchestra by the young composer-pianist Lukas Foss, and it was the local premiere.

Composed last year. "The Song Of Songs" has a sturdy lyrical quality. Its unassuming loveliness, heightened by a graceful and soaring vocal part, never falters throughout its half-hour length.

The performance had the benefit of an exquisite voice belonging to Ellabelle Davis and reminding me somewhat, in its even and beautiful texture, of that of the late Ruby Elzy. The second of the four sections, concerning itself with the "vines" with "tender grapes," was charming, contrasting a kind of country-dance theme in the orchestra with a folksong-like air for voice.

Debut at the Met.

Daniza Illitsch, Yugoslavian soprano who arrived in this country just a few weeks ago, made her American debut last night at the Met as Desdemona in a performance of Verdi's "Otello."

A roly-poly and cheerful-looking young singer, Miss Illitsch displayed a voice of ample volume but remarkably uneven quality. For the most part, it was an expressive but rather coarse voice, especially in the lower register.

The duet at the end of the first act, with Ramon Vinay as Otello, went along well enough. In the second-act quartet, Miss Illitsch had a grating tone. I missed the third act to hear the new Foss work at Carnegie Hall. Back for the fourth, I found her long solo in the bed-chamber good in some places and woefully bad in others.

Leonard Warren, as Iago, seemed to me far and away the best member of the cast. Vinay's tenor simply isn't dramatic enough to carry the name-role convincingly. Fritz Busch conducted; a bit too loudly, at times, I thought.

NEW YORK, N. Y.
SUN
MAR 14 1947

The New Records

By IRVING KOLODIN.

One of the authentic novelties of the year is now available with Decca's importation from its English affiliate of Benjamin Britten's "Serenade for Tenor, Horn and Strings." It also brings to attention the much-admired English tenor, Peter Pears, and another member of the horn-playing Brain family, this one Dennis. The composer is his own conductor.

"Serenade for etc," is a singularly prosaic title for a work of this one's poetic objective. Britten has poetic texts from such authors as Cotten, Tennyson, Blake, Jonson and Keats, each complementing the other in atmosphere, and woven them into a consecutive pattern. It is, in effect, a song cycle on the scale of Mahler, with texts written by various individuals.

There is some impressive music in the sequence—notably the setting of Tennyson's "The Splendor Falls on Castle Walls," the Blake "Elegy" and the Jonson hymn—but some also that fails to match the task Britten set for himself. Perhaps when I have heard the Keats setting a few more times it will mean more to me than it does thus far.

All of it, however, makes absorbing occupation for the remarkable Pears, who is the possessor not only of an uncommon high tenor voice but also the artistry to go with it. His diction throughout is fastidious and his ability to handle the coloratura writing of the Jonson "Hymn" is notable in these days of singers who prefer the even tenor for their ways. Brain is also a virtuoso on his instrument, and the reproduction of it is a special treat for those who love fine French horn playing but rarely have the opportunity to hear it at this length. Britten's direction is fluent and the reproduction of the total sound is of the quality Decca has led us to expect (Decca album EDA 7).

Others by Contemporaries.

Victor's contribution to this batch of works by contemporaries is a stunning "Prelude and Allegro" by Walter Piston for organ and orchestra. I use the word "stunning" in a quite literal sense, for the work is plainly meant for a ceremonial occasion, possessing a kind of Handelian energy along with that forthright directness which is as distinctive of Piston as anything he possesses. It is also delivered with impressive sonority by the Boston Symphony under Koussevitzky's direction, and E. Power Biggs contributes more dynamic organ playing than he customarily does to Bach. The recording, as the foregoing adjectives imply, does well by all concerned (Victor 11-9262).

Aram Khatchurian, who seems to be this year's Shostakovitch, is in again, this time with a ballet suite from his lengthy work "Gayne," performed by the Philharmonic-Symphony Orchestra directed by Efrem Kurtz. Though this is plainly a more practical job of composition than either the Britten or the Piston, it is likely to double the sales of the two combined, for it is eminently in the "Prince Igor" local color tradition of Russian writing, tossed off with facility and considerable charm. Khatchurian could probably add a few chapters to Rimsky's famous treatise on orchestration right now, and he's still a growing boy, musically. Efrem Kurtz does the score in his best "Gaite Parisienne" manner and the orchestra plays riotously well. Better wait till your neighbors are out to play the "Dance of the Kurds," it's that loud. (Columbia album 664).

The Lighter Side.

Those others, like myself, who missed Boyd Raeburn and his orchestra on their first time around (it was during the war) will benefit from Musicraft's reissue of some sides made for a no-longer available label. The first to reach me are "Interlude" and "March of the Boyds," and I had to get up and check the record to make sure I hadn't put on a new Duke Ellington which was in the same box. That suggests something about Raeburn (the side was "Interlude"), but shouldn't be interpreted as condemning him. It's an Ellington manner, but with plenty of individuality too. The recording is good, the surfaces not so good. (Musicraft 489).

NEW YORK, N. Y.
HERALD TRIBUNE
MAR 14 1947

MUSIC

By VIRGIL THOMSON

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, conductor, concert Wednesday night at Carnegie Hall. Soloist, Ellabelle Davis, soprano. The program:
Concerto Grosso for Chamber Orchestra ....Bohuslav Martinu
Pianists: Lukas Foss and Bernard Zighera
The Song of Songs, Cantata for soprano and orchestra............Lukas Foss
First Performance in New York
Symphony in A minor, No. 3, Op. 44..................Rachmaninoff

One Good Piece

THE Boston Symphony Orchestra, playing Wednesday night in Carnegie Hall under Serge Koussevitzky's direction, gave the first New York performance of a four-movement work for soprano and orchestra, "The Song of Songs," by Lukas Foss, a League of Composers' commission.

* * *

The text of this cantata (what there is of it, for even Handel at his most repetitive never overworked so shamelessly as Mr. Foss has done a few brief phrases) is out of the Biblical "Song of Solomon." The four movements are well contrasted in character without any one of them being striking for expressive power. The most satisfactory in melodic material is the second, a sort of old-English style hornpipe. The rest, though they contain a few near-Eastern references, are neutral in character; and their themes, though appropriate enough to musical development in the imitative contrapuntal manner, are neither unusually picturesque nor very good for song.

The piece as a whole, though clearly the work of gifted composer, is instrumentally stiff, vocally ungrateful and harmonically rather a jumble; being full of facile contradictory dissonances where clean intervals would be acoustically more advantageous both to the voice and to the sentiment of the text, which is in every way straightforward. There are a few excellent moments, and the general conception has amplitude; but the work drags from a lack of pointed and apt musical ideas. If Ellabelle Davis had not been present to charm us all in the solo part with her lovely voice and perfect musicianship, I am afraid that the whole number would have fallen pretty flat.

* * *

Rachmaninoff's Third Symphony fell even flatter, the conductor just managing to get off the stage after one return before the meager applause died away. It is a long piece, loosely sewn together out of bits of piano-style improvisation, souvenirs from the memory of a great and cultured musical personality. One by one these have sentimental appeal. Together they make a sort of scrapbook, better suited to inattentive radio listening then to formal concert presentation.

* * *

The evening's one first-class piece was Martinu's Concerto Grosso (for two pianos and, in Wednesday's version, a rather large small orchestra). This has animation, style and ingenuity. Its harmony is original, its instrumentation skillful, its melodic content first-class and its rhythm no end invigorating. Its performance was impeccable, particularly stylish being the execution of the piano parts by Lukas Foss, composer of "The Song of Songs," and Bernard Zighera. The orchestra was in form for this piece. The others did not sound so well, because they are not so well written. No orchestra can make a fine effect with poor musical ideas and an unbalanced score, not even the Boston Symphony; and both the other scores were like that.

BROOKLYN, N. Y.
EAGLE
MAR 15 1947

Boston Symphony Plays to Capacity Academy Audience

A capacity audience attended last night's concert of the Boston Symphony Orchestra in the Academy of Music, with the program featuring "Song of Songs," a new cantata for soprano and orchestra by Lukas Foss.

Ellabelle Davis was soloist and Serge Koussevitzky conducted. It was the fourth concert of the season by the Boston group in the borough, under the joint auspices of the Brooklyn Institute of Arts and Sciences, the Brooklyn Philharmonic Society, and the Brooklyn Committee for the concerts. The orchestra's closing appearance in Brooklyn will be April 11.

A representative group of borough residents attended the program. Seated in Box 1 were Mr. and Mrs. H. Haughton Bell, Mr. and Mrs. Samuel Spiker and Prof. and Mrs. Russel Niles. Mrs. Dean C. Osborne's Box 2 was occupied by Mr. and Mrs. Donald G. C. Sinclair, who entertained Mr. and Mrs. George H. Dayton, Mr. and Mrs. Jules Bresuchaud, Mrs. James Fawcett, and James McLaren.

Review on Page 12

Mrs. Benjamin Prince's Box 3 was occupied by Mr. and Mrs. Theodore Wagner, Mr. and Mrs. Joseph Mathieu and Mr. and Mrs. Richard Henry.

The following members of the Brooklyn Women's Club occupied Box 4: Mary E. Tuthill, president; Mrs. B. Parks Gooden, Mrs. William E. Howes, Mrs. Robert F. Ives, Lois Pinney Clark, Mrs. Oliver Goldsmith Carter, Mrs. Harry Wilbur Cross and Mrs. Henry J. Nauer.

In Box 5 were Mrs. William B. Parker and her guests, Kathryn Parker, Joan Long and Carol Johnson; Jessie Lockitt and her guest, Mrs. Henry V. Raymond, and Emma Jessie Ogg.

Box 7 was used by members of the United Nations Secretariat, who came as guests of the Brooklyn Committee for the Boston Symphony concerts. Seated in Box 8 were officers from the Naval Base Station in Brooklyn, who were guests of the Brooklyn Institute.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
MAR 15 1947

Koussevitzky's Appeal Argued Before Court

Appellate Division Weighs Its Decision on Barring Biography of Conductor

After two hours of arguments on how free is a free press to discuss the life of a living person, the Appellate Division reserved decision yesterday on an appeal by Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, to suppress a biography of him written by Moses Smith, a Boston music critic.

Dr. Koussevitzky was appealing a decision made by Justice Bernard L. Shientag, of Supreme Court, that the "right of privacy" statute did not apply to the book "Koussevitzky." Justice Shientag refused to grant Dr. Koussevitzky an injunction to prevent publication and distribution of the book.

The defendants named by Dr. Koussevitzky were Allen, Towne and Heath, Inc., publishers; Arco Publishing Company, distributors; and Mr. Smith. Appearing yesterday for the defense, Mrs. Harriet F. Pilpel told the court:

"If Dr. Koussevitzky prevails, every other public figure, on the naked assertion of his own complaint, will be able to preclude the public from access to any facts about himself which he wishes to withhold from their scrutiny.

"Since every person would have a complete monopoly over the facts of his own life, no independent non-fiction dealing with contemporary matters would be possible. Exposes would be a thing of the past.

When Mrs. Pilpel said the book could not be enjoined, Presiding Justice Francis Martin asked: "You mean there is no remedy for a man who is attacked in a book and his character assaulted?"

Mrs. Pilpel said he could sue for libel, and Justice Martin said he was "shocked" to learn there was no other remedy.

Henry Root Stern, attorney for Dr. Koussevitzky, asked that Justice Shientag be overruled, and took the position that civil law provide that any living person in New York whose name is used for the purposes of trade, without his consent, "may restrain the use thereof and recover damages."

This Clipping From
NEW YORK, N. Y.
TIMES
MAR 15 1947

KOUSSEVITZKY PLEA HEARD

Decision Reserved on Appeal From Shientag Ruling

The Appellate Division reserved decision yesterday after two hours of argument on an appeal from a ruling by Supreme Court Justice Bernard L. Shientag that Serge Koussevitzky's right of privacy had not been violated by "Koussevitzky," a biography by Moses Smith, Boston music critic. The Boston Symphony conductor sought to enjoin publication and distribution and named as defendants, Allen, Towne & Heath, Inc., publishers, and Arco Publishing Company, Inc., distributors.

The Court also reserved decision on a motion by Dr. Koussevitzky to continue an ad interim injunction pending decision on the appeal.

Justice Shientag held that the right of privacy did not apply to an unauthorized biography of a public figure unless the biography was fictional or novelized a character.

Mrs. Harriet F. Pilpel, defense attorney, argued that "Biographies always have been a part of a free press" and that "if Dr. Koussevitzky should prevail here, every other public figure will be able to preclude the public from any facts about himself he chooses to withhold from scrutiny.

PROVIDENCE, R. I.
JOURNAL
MAR 15 1947

KOUSSEVITZKY APPEALS

New York, March 14.—(AP)—The Appelate Division today reserved decision on an appeal by Serge Koussevitzky from a Supreme Court ruling which had refused to enjoin publication and distribution of the book, "Koussevitzky," written by Moses Smith, Boston music critic. The court also reserved decision on Koussevitzky's motion to continue a previously obtained interim injunction pending decision on the appeal.

MISS ELLABELLE DAVIS' noted soprano, daughter of Mr. and Mrs. Samuel Davis, 89 Horton Avenue, receives the congratulations of Dr. Serge Koussevitsky conductor of the Boston Symphony with which Miss Davis has been soloist this week. Lukas Foss, composer of the "Song of Songs," biblical cantata for orchestra and voice which was written especially for Miss Davis, looks on. The soprano sang last night in Philadelphia, the sixth performance of the work since last Friday. Tonight she will sing in Brooklyn and tomorrow returns to Carnegie Hall.

Composers' Prize Singer Has a Great Big Week

Closeup
March 12, 1947

By MARY BRAGGIOTTI

Ellabelle Davis is right in the midst of what are probably the most richly satisfying nine days of her career, to date. And her career has had far beyond the average share of satisfactions in the last few years, too.

Between last Friday and next Saturday she is singing eight times with Dr. Serge Koussevitzky and the Boston Symphony Orchestra—an honor in itself. Koussevitzky has never given a soloist such a long, unbroken run. To make her cup run over, she is singing new music dedicated to her and commissioned especially for her by the League of Composers, which named her "the outstanding American singer of the year."

Lukas Foss, brilliant 24-year-old American composer and pianist with the Boston Symphony, wrote the music. He calls it a "Biblical solo cantata." In four movements, the 23-minute cantata for lyric soprano and orchestra has as its text four utterances of the Queen of Sheba, taken from the "Song of Songs" of the Old Testament.

A Sparkling Queen of Sheba, She Has Also Been an Aida

The singer on whom these honors are lavished (and she is returning the compliment by thrilling her audiences and inspiring rave reviews) is a dark-skinned young woman, as the Queen of Sheba should be, with long, sparkling eyes and a really ravishing smile that seems to encompass the whole world—not a mere kingdom. Sheba is the second dark beauty she has portrayed. The first was the heroine of "Aida" which she sang last summer in Mexico City's Palacio de Bellas Artes, with Ramon Vinay in the leading tenor role.

Miss Davis, breaking into the big, humorous smile, admits to three particular fancies: singing, sewing and nice clothes. It used to be the sewing that got her the nice clothes—she was adept at copying slick magazine fashions. Now it has to be the singing. The only time she has for needlework these days is on the train or plane between singing engagements, and she uses it to crochet squares for a bedspread.

Although she has worked hard for her success, Ellabelle Davis is by no means a Cinderella. The daughter of a grocery store owner, she was born and brought up in New Rochelle. She still thinks nostalgically of the daily penny's worth of candy her father used to give her—more whenever she went behind the counter and sold for him.

Also a Queen of Swat—In Ball Games With the Boys

She also likes to think of the baseball games in the streets of New Rochelle. She could outrun the fleetest boy and was quite a queen of swat, too. She regrets that she never learned to understand football because every Saturday, when the high school games were played, she was in New York taking a singing lesson.

Her father sang in the choir and her sister is a piano teacher—but her mother, she says, has never been able to carry a tune. Baby Ellabelle used to sing herself to sleep before she could talk. Just about as soon as she was able to express herself she said she wanted to be a singer. With her family's help, she started taking singing lessons during her high school years. After graduation she took a dressmaking course so she could finance her own vocal studies.

For a while she did—sewing in New Rochelle and New York. But the going was hard.

In 1941 came the lucky break. Ellabelle was recommended as a seamstress to Louise Crane, daughter of the late Winthrop Murray Crane, former governor of Massachusetts and twice U. S. Senator. It so happened that Miss Crane was interested in new musical talent, that she was running the Coffee Concerts at the Museum of Modern Art and that she became enchanted by her young seamstress' voice when she heard her singing "Depuis le Jour" one day over her sewing.

Post Photo by Mellor

ELLABELLE DAVIS got her start by singing herself to sleep.

A Seamstress is Told She'd Better Stop Sewing

"Miss Crane thought I should stop sewing," says the singer, "and since then she has been a very great help to me."

The first time Miss Davis was heard publicly in New York was in the 18th Century opera, "The Chaplet," at one of her sponsor's Coffee Concerts in 1941. She not only sang in it but also danced the minuet. Her first Town Hall concert was in the fall of 1942.

"Scared? Oh, my!" she remarks in retrospect. "That's when everybody shivers, I guess—at the first New York concert."

Miss Davis feels, however, that a good shiver before a concert or opera appearance does more good than harm. She's glad that, with all her mounting experience, she can still get the jitters before singing. They've worked well for her in her subsequent Town Hall recitals, in her two transcontinental tours (this season she has sung with seven major symphony orchestras, besides giving solo recitals) and in her many Latin-American appearances. And she hopes they'll stand by her throughout this week, including this evening and the afternoon of Mar. 15, when she sings "The Queen of Sheba" at Carnegie Hall.

As to Marrying—She's "Looking, Just Looking"

Miss Davis still lives in New Rochelle with her parents, next door to the house she was born in. She has no particular theories for or against career girls marrying, nor can she speak from experience.

"I'm looking," she says gaily, "just looking!"

She has a small but growing collection of African musical instruments at home but, between singing and language lessons, she's not there much to admire them. At home or on tour, she likes to go to bed early whenever possible and think about her songs. Also, she likes to get up late—except on occasional summer mornings, when she arises at six to play tennis before the heat of the day.

She finds that the best way to get music off her mind for relaxation is to read magazines, go to the movies or play bridge. She enjoys milk and good food, including the Chinese. She learned to like wine in Mexico—starting with a party given for her at the U. S. Embassy after "Aida."

Ellabelle Davis is planning a European concert tour for the spring of 1948. But her aspirations extend even farther ahead than that.

"I hope some day," she says earnestly, "to be able to help aspiring artists; that is, to do what Miss Crane did for me—and what Roland Hayes did, too. He helped me a lot. I want to do it because I know what it means. You can't start a career all by yourself."

BROOKLYN, N. Y.
EAGLE
MAR 15 1947

Boston Symphony Offers Foss' Work; Ellabelle Davis Soloist

By JOHN BALL, JR.

The Boston Symphony Orchestra played the fourth concert in its present Brooklyn series at the Academy of Music last night. Dr. Serge Koussevitzky conducted. As is usual when this orchestra appears here, the hall was pack-jammed with "standing room only" available.

The main feature of the evening's concert was the appearance of Ellabelle Davis as the soloist in Lukas Foss' new work, "The Song of Songs," for soprano and orchestra. The score was commissioned especially for Miss Davis by the League of Composers and was composed during the past Summer in New England. The composer's talents are wide; he has appeared successfully as a conductor and is the official pianist of the Boston Symphony in the bargain.

The music itself is in the form of a solo cantata and is based on passages from the "Song of Solomon". The mood of the work is both modern and ancient, there are implications of Eastern mysticism in the score and not a little of both Bach and Handel. During the second movement the celebrated "Jesu Joy of Man's Desiring" was discernible even to the oboe obbligato. Similarly a few of the long passages for the solo soprano follow closely the oratorio style of Handel. Despite these visible signs of ancestry, the work is distinctly modern in feeling without indulging in acid dissonance to make this point clear. It did not impress as a great achievement, but rather as a listenable one which the audience obviously found good in this regard.

A few weeks ago we made reference to Miss Davis in one of the "Music's Overtones" columns. At that time we remarked that since we had not been privileged to hear this lady sing, comment on her vocal art would have to be withheld. We have now heard Miss Davis and we withhold very little. She is gifted with an excellent voice which she uses with taste and distinction. Happily Miss Davis has plenty of sheer power in reserve which she calls upon only rarely. As a result she never gives the impression of straining and was able to negotiate the sometimes wicked intervals with accuracy and expert control. We understand that she does a very fine "Aida"; before too long we would like to hear her in that famous role.

The program opened with a performance of the Schubert "Fifth Symphony" which was fully up to the high standard of both the orchestra and its conductor. The concluding work of the evening, following the Foss cantata, was the Rachmaninoff "Symphony No. 3". This opus does not flow with the same lyrical beauty that distinguishes so much of the late great pianist's music. Rachmaninoff gives the impression that he is speaking through a troubled mind. There are moments of great beauty and others of grim uncertainty. Dr. Koussevitzky led his men through the pages of the score with a sure hand and revealed all that there was to hear. From the standpoint of orchestral playing the Boston was truly itself last night, which is perhaps almost as good a notice as it is possible to give.

HARTFORD, CONN.
COURANT
MAR 15 1947

Court Holds Decision On Koussevitzky Plea

New York, March 14.—(AP.)—The Appellate Division today reserved decision on an appeal by Serge Koussevitzky from a Supreme Court ruling which had refused to enjoin publication and distribution of the book, "Koussevitzky," written by Moses Smith, Boston music critic.

The court also reserved decision on Koussevitzky's motion to continue a previously obtained interim injunction pending decision on the appeal.

Koussevitzky, conductor of the Boston Symphony Orchestra, charged in his suit that the book invaded his right to privacy. Named as defendants were Allen, Towne and Heath, Inc., publishers; Arco Publishing Company, Inc., distributors; and Smith.

WORCESTER, MASS.
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Press Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
MAR 16 1947

Koussevitzky's Appeal Argued Before Court

Appellate Division Weighs Its Decision on Barring Biography of Conductor

After two hours of arguments on how free is a free press to discuss the life of a living person, the Appellate Division reserved decision Friday on an appeal by Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, to suppress a biography of him written by Moses Smith, a Boston music critic.

Dr. Koussevitzky was appealing a decision made by Justice Bernard L. Shientag, of Supreme Court, that the "right of privacy" statute did not apply to the book "Koussevitzky." Justice Shientag refused to grant Dr. Koussevitzky an injunction to prevent publication and distribution of the book.

The defendants named by Dr. Koussevitzky were Allen, Towne and Heath, Inc., publishers; Arco Publishing Company, distributors; and Mr. Smith. Appearing for the defense, Mrs. Harriet F. Pilpel told the court:

"If Dr. Koussevitzky prevails, every other public figure, on the naked assertion of his own complaint, will be able to preclude the public from access to any facts about himself which he wishes to withhold from their scrutiny.

"Since every person would have a complete monopoly over the facts of his own life, no independent non-fiction dealing with contemporary matters would be possible. Exposes would be a thing of the past.

When Mrs. Pilpel said the book could not be enjoined, Presiding Justic Francis Martin asked: "You mean there is no remedy for a man who is attacked in a book and his character assaulted?"

Mrs. Pilpel said he could sue for libel, and Justice Martin said he was "shocked" to learn there was no other remedy.

Henry Root Stern, attorney for Dr. Koussevitzky, asked that Justice Shientag be overruled, and took the position that civil law provide that any living person in New York whose name is used for the purposes of trade, without his consent, "may restrain the use thereof and recover damages."

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NEW YORK, N. Y.
THE PEOPLE'S VOICE

MAR 15 1947

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This Clipping From
NATION
NEW YORK, N. Y.
MAR 15 1947

Music

B. H. HAGGIN

IN RECOGNITION of Koussevitzky's service to American composers they gave him a testimonial dinner a year ago, and more recently the League of Composers gave a concert in his honor which provided him with the opportunity for some of the portentous pronouncements that he loves to make and that tend to get out of control—like "The supreme goal of the composer is to conquer time—to be in the past, in the present, and in the future, to convey the infinity of thought, emotion, and ideal, symbolizing eternity."

A little closer to earth was his contention that "no matter how much is done for the composer—it is not enough! Because the composer is the ever-living source, the life-giving oxygen without which music cannot exist." And his statement later on that "in music a score completed at the desk of the composer is only the beginning of the work to be accomplished; its fulfillment demands the cooperation of an auxiliary energy and a body of active and organized forces." The two statements complement each other: the composer is the source of what is brought to fulfillment by an auxiliary energy. And this means more than it appears to mean.

Its meaning is revealed by a letter from a musician who was able to listen to Koussevitzky's recording of Copland's "Appalachian Spring" with the score, and who is indignant about "the cuts (disgraceful), the bad playing (surprising), and the conductor's liberties with the score: at one place the music races twice as fast as the composer indicates. . . . To thousands of listeners that music will sound as Koussevitzky plays it, not as Copland conceived it." Koussevitzky once characterized a critic who had demanded obedience to the composer's score as a man who "doesn't want the music to be alive"; and from his changes of slow to fast (and fast to slow, also) in Copland's "Appalachian Spring" it is evident that he means those words about the music of living as well as dead composers. One cannot do enough for the composer; and the conductor doesn't do enough for him when he merely plays his music: Koussevitzky's own "cooperation" in its "fulfillment" has ~~been~~ imposition of changes in the shape of the work and its character and meaning that the composer has had to accept if he wanted it performed.

Did Mr. Copland, in his speech at that testimonial dinner he helped to arrange, say that grateful as the composers were to Koussevitzky for his performances of his altered versions of their works they would be even more grateful for performances of their own versions? Or did he realize that this would be an appeal for a humble and enlightened conception of the performer's relation to the composer that Koussevitzky already had shown himself to be incapable of?

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AVALANCHE

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We trust that Mr. Koussevitzky will accept the annoyances of fame and reconsider his legal action.

NEW YO
TIMES

MAR 16 1947

STRAVINSKY WORK FEATURES CONCERT

Harvard, Radcliffe Groups Aid the Boston Orchestra in 'Symphonie de Psaumes'

With the exception of **Stravinsky's** "Symphonie de **Psaumes,"** the program presented **by the Boston** Symphony **Orchestra, under** Serge Koussevitzky, **yesterday afternoon at Carnegie Hall consisted** of works played here **by the same** forces earlier this **week. These** were Rachmaninoff's **Third Symphony,** and Lukas **Foss' cantata,** "The Song of Songs," **with Ellabelle** Davis, soprano, **as the accomplished** soloist.

Stravinsky's "Symphonie de Psaumes," one of its **composer's** most deeply impressive **creations** was given with the assistance of a large chorus composed **of the Harvard** Glee Club and **the Radcliffe** Choral Society. The **masterpiece** based on excerpts from **the Psalms** received **a** revelatory **reading in** which the choral and **orchestral** elements of the score **were fused in** masterly fashion, and **the intentions** of the work most **sympathetically** and reverentially **disclosed.**

If the double fugue **of the second** movement of the **symphony** remained cryptic for **most listeners,** the rest of the music **was profoundly** eloquent and **stirring, as** Dr. Koussevitzky discour**sed it. The** originality and power **of the opus** were strikingly disclosed**, and the** composition in its entire**ty was led** to an overwhelmingly **effective** close.

In general, symphonic **composers** have found final move**ments difficult** to handle in such **a way that** they will not sound **anti-climactic.** But in the "Sympho**nie de** Psaumes" Stravinsky **has provided** a concluding division **that forms** the crown of the composi**tion as an** entity. And he has done **this in a** manner completely his **own.**

His own, too, in this **finale, is the** idea of making only **the central** section of a setting of **so joyful a** text as the "Laudate **Dominum"** exultant. Yet nothing **in the symphony** is as affecting as **the solemn,** sustained mood with **which this** great exhortation to **praise the** Lord comes to its **termination in** this work.

Dr. Koussevitzky [illegible] **hardly** have given the **great** [illegible] pages a more **significant** [illegible] ing unfoldment, and it [illegible] point that the concert [illegible] height of interpretive [illegible]

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The Song of Songs is the fourth commission to have been executed within a year by Lukas Foss who is a former Guggenheim and Pulitzer fellowship winner.

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NEW YORK, N. Y.
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MAR 16 1947

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Solomon's Song Sung by Miss Davis at Carnegie

PM Reviews

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky conducting; soloist, Ellabelle Davis, soprano; Wednesday evening at Carnegie Hall.

Symphony in A minor, No. 3 . . . Rachmaninoff
Concerto Grosso . . . . . Martinu
The Song of Songs, for Soprano and Orchestra . . . . . . Lukas Foss
(First N. Y. performance)

Because of the intrinsic interest of the rest of his program, I suppose one may excuse Dr. Koussevitzky for exhuming and trying to breathe life into the moribund measures of Rachmaninoff's Third Symphony Wednesday evening.

His efforts to lend wings to this earthbound and notably uninspired product of the distinguished Russian composer-pianist's latter years only succeeded in making the usually impeccable Boston instrumentalists overplay and sound rather like a second-rate band. For none of the work's musical ideas seemed worthy of development or capable of sustaining more than fleeting interest. The threadbare cliches of day before yesterday have seldom sounded so dreary and disaffecting.

* * *

By contrast, Bohuslav Martinu's taut, sinewy and animated Concerto Grosso, for two pianos and chamber orchestra, seemed a veritable masterpiece. And a brightly rewarding piece it is—clear of form, economical yet vivid of speech, melodically and harmonically absorbing, rhythmically alive. It was brilliantly performed, especially by the two pianists, Bernard Zighera and Lukas Foss.

And the same Mr. Foss' biblical cantata for soprano and orchestra, *The Song of Songs,* though no great shakes itself, at least served to introduce to Carnegie Hall audiences the lovely voice and noteworthy musicianship of Ellabelle Davis, for whom the work was composed on commission from the League of Composers.

* * *

Divided into four movements, *The Song of Songs,* uses as its text four passages from the Bible's Song of Solomon. The music is facile and pleasant, and skilfully composed; but, for the most part, its expressive content is negligible. Rarely does it heighten the mood or project the poetry or meaning of the lyrics.

Ellabelle Davis, soloist with the Boston Symphony.

The first section, *Awake. O north wind,* attains a certain pastoral feeling with its high-lying vocal line pitted against much activity in the orchestra's woodwinds. The second, *Come, my beloved,* is lively and very pretty in sound, but little else; and the third, a sort of operatic recitative, does little to capture the emotional intensity of the passage which begins:

> *By night on my bed*
> *I sought him whom my soul*
> *loveth:*
> *I sought him, but I found him*
> *not.*

The concluding section, a repetitious setting of *Set me as a seal upon thine heart,* has something of the quality of a Negro spiritual, and is more gratefully written for the voice. Here the purity and appeal of Miss Davis' high notes and the quietly devotional manner of her singing were especially affecting.

* * *

Daniza Ilitsch Makes Debut as Desdemona

Meanwhile, at the Metropolitan, Yugoslavian soprano Daniza Ilitsch was making her American debut as Desdemona in Verdi's *Otello.* Since Met curtains always rise on the dot, I was able to hear the first act before going up to Carnegie; and I returned in time for the fourth.

In her duet with Othello at the end of Act I, Miss Ilitsch displayed a big, dramatic soprano voice, which she used skilfully and with considerable effect. Her top tones were clear and attractive, particularly when she sang softly. When she sang loudly—and she could be heard out in Broadway if she tried—she mouthed and warbled a bit disconcertingly. But this may have been due to debut nervousness. For, in the last act, her *Willow Song* and *Ave Maria* were finely and movingly sung, and her prophetic, impassioned scream of *Emilia, addio* had a hair-raising effect.

I am sorry that I couldn't hear more. Margaret Carson, who presides graciously over the Met's press department, tells me that Miss Ilitsch's third act was "sensational." Coming from her, that is high praise. For, unlike most press agents, she is not easily impressed. She hears them all sing night after night, and is usually tougher to please than some of the critics.

* * *

As Othello, Ramon Vinay lent considerable lyric fervor to the first-act love duet, but had neither quite the voice nor the dramatic sense for the big moments of the final scene. As on other occasions Leonard Warren's Iago was more convincing in voice than in action

Fritz Busch, who conducted won my undying admiration by turning and shouting, "Please. Please!" in an effort to silence the applause-goons who tried to stop the show after Miss Ilitsch's last-act Prayer. The tense, dramatic spell that Verdi has so skillfully woven in the orchestra before Othello's fateful entrance was broken anyway; but if more conductors would employ similar tactics, the growing habit of Met audiences—particularly at Italian operas—of sabotaging the continuity of the music with ill-timed applause might be cured.

—ROBERT A. HAGUE

NEW YORK, N. Y.
HERALD TRIBUNE
MAR 16 1947

Boston Symphony

'The Song of Songs' Is Heard at Carnegie Concert

Lukas Foss's "The Song of Songs" completed its eight-day run in the Boston Symphony Orchestra's concerts under Serge Koussevitzky's direction yesterday afternoon, when it was presented for the third time here and the second in Carnegie Hall with Ellabelle Davis as soprano soloist. It had been introduced to Boston on March 7, and in the mean time has been performed in Northampton, New Haven and Philadelphia, as well as in New York. There was ardent applause yesterday for the composer, the talented young Negro singer, and for Dr. Koussevitzky and his instrumentalists.

Rachmaninoff's third symphony, which also had been performed by the Bostonians last Wednesday, opened the program, and won a warmer reception that it had received in the earlier concert. Members of the Harvard Glee Club and the Radcliffe Choral Society, trained by G. Wallace Woodworth, sang with the orchestra in the third and last work of this program, Igor Stravinsky's "Symphonie des Psaumes." This was the first time that this work had been presented here by Dr. Koussevitzky since its first New York performance in 1931, but it has had four more recent local productions by other orchestras—the most recent of these was by the New York City Symphony fourteen months ago.

Reheard yesterday, it revealed an impressive eloquence, reproducing the essential atmosphere and spirit of the texts in its most cogent passages. It also had its less communicative measures and its longueurs—an impression which may have been enhanced by the unusual length of the concert, including the time required for rearranging the seating of the orchestra and the entrance of the chorus. But, with due allowance for this, this striking and individual work has its diluted episodes, which are often ingenious, but do not contribute to the main expressive object. The first movement, based on the Thirty-eighth Psalm, seemed the most consistently communicative. The performance was admirable, both in regard to the instrumental playing and the singing. Miss Davis's voice, in the Foss cantata, fared well despite the fact that she had sung this work every night for the last eight days, except for Sunday, and the conductor and orchestra gave a devoted and intent account of Rachmaninoff's last symphony.

F. D. P.

Two Novelties at Symphony Concerts

Ferrucio Tagliavini, new tenor of the Metropolitan Opera in its Boston season, March 20-29.

Shadow, Pas de Deux Classique, Rodeo.

The company will be at the Boston Opera House for the entire week and will give six evening performances and a matinee on Saturday.

Foss Cantata, Rachmaninov Symphony Heard

By L. A. Sloper

For the nineteenth program of the Boston Symphony season, Dr. Koussevitzky submitted a list consisting of Rachmaninov's Third Symphony, in A minor; Lukas Foss' "The Song of Songs," second Biblical cantata, for soprano and orchestra, and Stravinsky's "Symphonie de Psaumes." The Rachmaninov symphony had its first Boston performance yesterday; the Foss cantata, its first anywhere. Ellabelle Davis was the soloist in the cantata, and the Harvard Glee Club and the Radcliffe Choral Society furnished the chorus for the Stravinsky number.

This was not a very cheerful concert. It is well known that the Russians work hard over both their sorrows and their joys, and the treatment of Biblical texts by Messrs. Stravinsky and Foss tends to fill the listener with gloom rather than with exaltation. There is more true religious feeling in Vaughan Williams' Fifth Symphony, heard last week, than in either of these works. Stravinsky and Foss give us the outer shell; Vaughan Williams the inner essence.

* * *

"The Song of Songs" seems to be the thirty-first work written by its brilliant young composer, now 25, in 10 years. It is a very competent work, sparsely scored in the manner of his teacher, Hindemith, and also recalling Copland. The light scoring leaves the solo voice free for soaring or for recitative. There is a good deal of repetition of musical phrases which are more dramatic than melodic. The ancient Hebrews, like the ancient Scythians, were not noted for their gentility, and there is some justification for using such an idiom for them as Honegger employed for the first of those races and Prokoviev for the second. Foss' music is barbaric but not forceful, and yet he does succeed to a degree in conveying the mood and spirit of the text he has set.

* * *

Much of course depends upon the soloist in a work of this type. Miss Davis brought to her task a voice of considerable natural beauty, with a good deal of body and power when it was freely used, which was rarely. Most of the way, the production was constricted and the tone too weak for easy hearing in a large hall. Faulty methods or an unease caused by a first major appearance may have been responsible. It is probable that the singer will give a better account of herself when she has sung the music in public oftener. She will have plenty of opportunity, since the piece is going to be presented seven times within a week.

The new work had an impressive popular success, with several recalls for composer, conductor, and soloist.

The Stravinsky symphony, so far the most enduring of the works commissioned for the fiftieth anniversary of the orchestra, 1930-31, was also well received, although the length of the program had discouraged some listeners. Yet its final measures, designed evidently to give a celestial impression, sound merely formal today.

Rachmaninov's Third Symphony, which opened the concert, is just what you expect: a well-made symphony in the Russian manner, melodious, intense, and unoriginal. Throughout it, one remembers how much better Tchaikovsky said the same thing. This work served chiefly to remind us again of the tonal glories of the Boston Symphony Orchestra.

TROY, N. Y.
MORNING RECORD

MAR 17 1947

Current Comment

That Suit's Serge

Mr. Koussevitzky's biography is off to a good start, regardless of its merit, now that it's had $500,000 worth of free publicity in news columns.

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The Boston critics, however, were not nearly so sure that "The Song of Songs" would live as long as Koussevitzky thought. That great talent and promise had been shown, they were all agreed. But on the finished product, they split. Cyrus Durgin of The Globe liked it best. "The most important thing about 'The Song of Songs' is its beauty of emotional expression," he wrote. "From first to last this is a song, and that is unusual in music today." But Warren Storey Smith of The Post thought that "only here and there did Mr. Foss seem to capture the real spirit of the text." Alexander Williams of The Herald felt that the composer "has written a musical composition first and a setting of a poetical text a long way second."

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NEWS-RECORD

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A battle between the conductor and board of directors of a symphony orchestra is, under ordinary circumstances, of purely local concern. But the controversy which has lately resulted in a change of leaders for the New York Philharmonic-Symphony Society is of broader interest. The Philharmonic is not only the oldest but one of the greatest American symphony orchestras. By virtue of the fact that its Sunday afternoon concerts have been broadcast over a national network for many years it has an audience which now extends over the greater part of the United States.

This larger audience is not particularly well-informed on the details of the scrap which led to the resignation in mid-season of Arthur Rodzinski as the orchestra's conductor and it would probably find it difficult to judge them if it did. But it has every reason to be deeply concerned over the decision of the Philharmonic's management to go back to the system of splitting the chore of leading the orchestra among five different conductors.

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Under a mediocre conductor and later under a series of temporary ones, the New York Philharmonic declined. Rodzinski, in his three years as conductor, brought it back to the top rank of symphony orchestras. It would be unfortunate to permit it to go into another period of decline for lack of the type [illegible] leadership it deserves.

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I. K.

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EAGLE
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Contemporary Comment

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Others Seen

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Mr. and Mrs. H. Haughton Bell, also box holders, entertained their guests at dinner at their home, 28 Grace Court. In their party were Mr. and Mrs. Samuel Spiker of Southport, Conn., and Prof. Russell Niles, assistant dean of the law school at New York University.

Among others seen in the audience were Mr. and Mrs. Robert E. Blum, Mrs. Edward C. Blum, Mrs. C. W. Baxter, Judge and Mrs. Albert Conway, Mrs. Frank Butterworth, Mrs. Mary C. Draper, Mrs. Henry J. Davenport and Mrs. William B. Parker with her daughter, Miss Kathryn Parker, and Miss Joan Long.

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In such music Mr. Walter is probably unexcelled by anyone, and it is doubtful that these two symphonies could be more beautifully or more authoritatively played than they were yesterday. Once again it was a matter of consummate technical mastery joined with a strong temperament, a fine mind and a great heart.

The technical aspects of Mr. Walter's conducting have been pointed out here during his previous concerts this season. These consist of a very keen ear for both richness and clarity of sound, so that no matter how many instruments are playing, or how loud, everything can be heard.

These aspects also consist of a prodigious working knowledge of the orchestra, and an ability to secure what he wants with a maximum of effect and a minimum of effort. Mr. Walter is always vigilant that every nuance, time value or other detail be observed. Consequently there are no loose ends, no fuzzy places in a Walter performance. All goes along with precision and order.

In the final analysis, however, it is not so much technic as it is understanding of a composer's style and sympathy for his music that really produces a great performance. Technic is the necessary means to the end, but that is all. Here it is that Mr. Walter's extraordinary powers are seen in proportion.

It is the most profound understanding that makes his Beethoven "sing," that makes every tempo right, and gives the entire performance the sense of structure and the emotional power that Walter readings of the classics always have. Furthermore, there is a certain mellowness, a sense that Mr. Walter has been playing this music in just such a way for a long time, that adds the final touch of authority.

When yesterday's concert was over, Mr. Walter received applause and cheers such as no other guest conductor within my memory has enjoyed. He was recalled to the stage time and again. Plainly his four weeks have made a deep impression on the public. It is to be hoped he will be invited back again next season.

MUSIC

Symphony Concert

The 21st regular concert by the Boston Symphony Orchestra, Bruno Walter conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Symphony No. 6 in F major, Op. [illegible] ..... Beethoven
"Pastoral"
Symphony No. 3 in E flat major, Op. [illegible] ..... Beethoven
"Eroica"

By ALEXANDER WILLIAMS

After a week of concentrated opera, for a reviewer at least, it is rather a refreshing experience to hear a concert devoted entirely to Beethoven symphonies. To judge by the applause from yesterday's audience there was no objection in general to a program that was [illegible] exactly on the venturesome [illegible]. But then Bruno Walter is [illegible] conductor who cares to stray [illegible] far from the beaten track. He [illegible] partial to Strauss among living composers, but for unfamiliar music [illegible] generally goes to the symphonies [illegible] Bruckner and Mahler.

If the field of his repertoire, judging from his four weeks with the Boston Symphony this year, is not wide, he at least gives very high value in the interpretations of the better-known works. His experience and knowledge of the classical and romantic composers of Austria and Germany is so profound and his ability to impart his conceptions to the orchestra under his command so great that we in the audience are privileged to listen and reflect.

Neither the Pastoral nor the Eroica Symphony has been neglected at these concerts. Together with the 5th and the 7th they are the most frequently played of all Beethoven. Our task in the audience, then, was merely to sit back and absorb the beautifully exact and yet singing performances which were never fevered or harassed on the one hand nor lethargic on the other. This was Beethoven playing of great distinction.

Bruno Walter leaves us after the concert tonight. His four weeks with the orchestra have been thoroughly rewarding occasions. The Boston public, having been too long without the opportunity to appreciate his talents until this season, will give him a warm welcome back whenever he chooses or is asked to come.

Next week Serge Koussevitzky returns to conduct an all-Brahms concert, presenting the Variations on a theme of Haydn, the Alto Rhapsody and the 4th Symphony.

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The technical aspects of Mr. Walter's conducting have been pointed out here during his previous concerts this season. These consist of a very keen ear for both richness and clarity of sound, so that no matter how many instruments are playing, or how loud, everything can be heard.

These aspects also consist of a prodigious working knowledge of the orchestra, and an ability to secure what he wants with a maximum of effect and a minimum of effort. Mr. Walter is always vigilant that every nuance, time value or other detail be observed. Consequently there are no loose ends, no fuzzy places in a Walter performance. All goes along with precision and order.

In the final analysis, however, it is not so much technic as it is understanding of a composer's style and sympathy for his music that really produces a great performance. Technic is the necessary means to the end, but that is all. Here it is that Mr. Walter's extraordinary powers are seen in proportion.

It is the most profound understanding that makes his Beethoven "sing," that makes every tempo right, and gives the entire performance the sense of structure and the emotional power that Walter readings of the classics always have. Furthermore, there is a certain mellowness, a sense that Mr. Walter has been playing this music in just such a way for a long time, that adds the final touch of authority.

When yesterday's concert was over, Mr. Walter received applause and cheers such as no other guest conductor within my memory has enjoyed. He was recalled to the stage time and again. Plainly his four weeks have made a deep impression on the public. It is to be hoped he will be invited back again next season.

MUSIC

Symphony Concert

The 21st regular concert by the Boston Symphony Orchestra, Bruno Walter conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Symphony No. 6 in F major [illegible] Beethoven
"Pastoral" [illegible]
Symphony No. 3 in E flat [illegible] Beethoven
"Eroica" [illegible]

By ALEXANDER WILLIAMS

After a week of [illegible] opera, for a reviewer at least, it is rather a refreshing experience to hear a concert devoted entirely to Beethoven symphonies. [illegible] by the applause from the audience there was no objection in general to a program that [illegible] exactly on the venturesome. But then Bruno Walter is [illegible] conductor who cares to [illegible] far from the beaten track. [illegible] partial to Strauss among [illegible] posers, but for unfamiliar [illegible] generally goes to the [illegible] Bruckner and Mahler.

If the field of his [illegible] judging from his [illegible] the Boston Symphony [illegible] not wide, he at least [illegible] value in the interpretations of the better-known works. His experience and knowledge of the [illegible] and romantic composers of Austria and Germany is so [illegible] his ability to impart [illegible] to the orchestra [illegible] mand so great that [illegible] ence are privileged [illegible] reflect.

Neither the Pastoral [illegible] Eroica Symphony has [illegible] glected at these concerts [illegible] with the 5th and the 7th [illegible] the most frequently played [illegible] Beethoven. Our task in [illegible] ence, then, was merely to [illegible] and absorb the beautifully [illegible] and yet singing performances which were never [illegible] harassed on the one [illegible] lethargic on the other. [illegible] Beethoven playing [illegible] tinction.

Bruno Walter leaves [illegible] after the concert tonight. His four weeks with the orchestra have been thoroughly rewarding [illegible]. The Boston public, having been [illegible] without the opportunity to appreciate his talents until this season, will give him a warm welcome back whenever he chooses or is asked to come.

Next week Serge Koussevitzky returns to conduct an all-Brahms concert, presenting the Variations on a theme of Haydn, the Alto Rhapsody and the 4th Symphony.

BIRMINGHAM, ALA.
NEWS

FM Interest Rapidly Grows

BY LILY MAY CALDWELL
Radio, Drama, Music Editor

As glorious music pours out for six continuous hours without interruption from 3 p.m. until 6 p.m. each day over WAFM, the WAPI frequency modulation station atop Red Mountain (94.3 on your dial), interest in Birmingham continues to grow in FM broadcasting, according to local music dealers who find it impossible to keep stocked on FM attachments and radios.

The demand has increased 100 per cent in the past month since the daily programs have been on the air and listeners to private sets or to FM radios of the downtown radio dealers who are inviting the public to come in and listen to FM—whether sets are available or not.

Boon to FM is the promise of a new moderate-priced radio set that is expected to be on the market shortly, the installation of FM network centers throughout this part of the country, and the eventual working out with Petrillo the return to pickup of standard broadcast network shows by FM stations.

Meanwhile, here is a typical program of music you'll hear static-free over WAFM. The program begins at 3 p.m., but because most of it will be over by the time you read your evening paper, let's start at 6 p.m.:

6 P.M., Golden Moments of Melody—"Casey Jones" (Newton), "La Cucaracha (Mexican folk song), "Dance of the Spanish Onion" (Rose), "John Peel" (hunting song), "Sleepy Lagoon" (Coates), "My Bonnie Lies Over the Ocean (college song), "Deep Night" (Henderson), "Old MacDonald Had a Farm" (folk song), "Easy to Love" (Porter).

6:30 P.M., Dinner Serenade: Harry Horlick Orchestra — "Suite Dansante Russe" (Russian folk song), "Summer Evening" (Waldteufel), "Szeretnelek" (Hungarian folk song), Valse Trieste" (Berger), Viennese Bonbons" (Strauss), "The Waltz Dream" (O. Straus), "Waltz in C Sharp Minor" (Chopin), "Wedding Dance" (Strauss), "The Yankee Princess" (Kalman), "You and You" (Strauss).

7 P.M.—Starlight Soiree.

7:30 P.M., Album Leaves—(Selections from light operas, musical comedies and motion pictures).

8 P.M., Concert Hall of the Air: London Philharmonic Orchestra, Artur Schnabel, pianist; Philadelphia Orchestra — "Piano Concerto No. 2, in B Flat (Beethoven), "Paphnis et Chloe," Suite No. 2 (Ravel).

* * *

BRUNO WALTER WILL conclude his guest conductorship of the Boston Symphony Orchestra's WSGN-ABC's broadcasts when the ensemble returns to Symphony Hall at Boston for its Tuesday program at 7:30-8:30 p.m.

Dr. Serge Koussevitzky, musical director of the orchestra, will conduct the remaining broadcasts March 25 in Providence, R. I., April 1 in Cambridge, Mass.; April 8 in Hartford, Conn., and April 15 and 22 in Symphony Hall, Boston. For his final broadcast appearance Dr. Walter has chosen Corelli's "Christmas Concerto" for harpsichord and string orchestra as the opening number. The symphony will be the "Haffner" in D-Major, No. 35, composed by Mozart in July, 1782, as a serenade but later revised. The work came into the repertoire of the Boston Symphony Orchestra in 1885. Dr. Walter conducted it in 1909 and several times subsequently. Following the Mozart score, Dr. Walter will present the "Siegfried Idyl," by Wagner, composed as a birthday present for his wife, Cosima.

WSGN TELLO-TEST FANS:
The answer is
GEORGE WASHINGTON.

SPECIAL PREVIEW presentation of probable congressional committee action on the tense Greek situation has been scheduled for the WTNB-WJLD Mutual American Forum on the Air tonight at 8:30. Question posed on tonight's program will be "What is the Solution to the Problem in Greece?" Scheduled witnesses include two outstanding Greco-American leaders: Solon G. Vlasto, Greek publisher and supporter of the current Greek government; and Andre Michalopoulos, spokesman for the opposition Greek political faction. The congressional radio committee will be composed of Sen. Glen H. Taylor, of Idaho; Rep. John M. Vorys, of Ohio, and Rep. Jacob K. Jarvis, of New York City.

* * *

WHAT DO WE know about Canada? What do Canadians know about us? Radio listeners will learn the answer when WTNB and Mutual premier the novel International Quiz between an American and a Canadian team of experts tonight at 9:30. Alister Cooke, for the U. S., and Don Fairbairn for Canada—quiz masters—will fire a variety of questions at the experts, ranging from history, geography and politics to sports and slang terms. Bill Corum, famous sports writer, and John Bredner, history professor at Columbia, will comprise the U. S. team.

* * *

WITH A SIGH OF RELIEF the radio editor learns that thousands of listeners now may stop worrying over "Who's Mrs. Hush?" and just settle down to enjoy good listening. Seldom has a program brought as many queries to this desk. Station WBRC, which carried the NBC Ralph Edwards program, to local theater managers—and everyone who might (and didn't) know the identity of the mystery voice.

She is, of course, Clara Bow, the "It" girl of the screen of yesterday, who is now Mrs. Rex Bell.

This Clipping From
HOLLYWOOD, CALIF.
CITIZEN-NEWS
MAR 19 1947

SIDNEY SKOLSKY

Hollywood Is My Beat

Fade Out, Fade In

RECENTLY THERE appeared in the papers a story that Serge Koussevitzky sued to stop publication of a book about himself called "Koussevitzky" by Moses Smith, a former music critic. This item both amused and puzzled me. It showed clearly a big difference between writing a book about a person and making a picture about a person.

Any author, if he so desires, can write a biography about any person that he may select. This author can also mention and discuss other characters who are part of his main subject's career, and do so without their permission.

The movies are entirely different. No one can tell on celluloid the biography of a celebrity without permission from the person or his representatives. And other people who figure in the career of the main subject cannot be mentioned without their permission.

This is an important and vital difference. It accounts for a main fault in the majority of screen biographies, and that is that they alwa; glorify the subject, and also do the same for any other celebrity depicted in the picture.

The publication of a biography is seldom given to the subject or his representatives for their approval. Authorized biographies, as a rule, are generally looked upon in disfavor. I don't know why it is that an author can write a book about a celebrity but cannot write a movie, except with authorization. I realize, of course, that a movie reaches a larger audience, and that a movie shows the person instead of merely words about him. But that difference must be taken into account because of the functions of both mediums. I am told that a movie biography is an invasion of a person's privacy, but so is the written biography.

I don't believe there will be different and completely honest screen biographies until this issue is clarified and corrected. I would like to know from some reputable movie lawyer why the movies can't do what the book publishers do, and what is sometimes even done on the stage.

The motion pictures work under wraps, and then are criticized as if they had the same freedom and opportunities as a book, or even a play.

Koussevitzky and Bernstein

3/21/47

Editor:

Now that I have observed both Leonard Bernstein and Serge Koussevitzky conduct the Boston Symphony ~~here at Providence~~, I too would like to add my two cents to the current critics—music lovers controversy revolving around whether "Lennie" is simply an over-enthusiastic acrobat or whether the Bulletin's critics views were just a bunch of sour grapes—remnants of his "undergraduate days with Lennie at Harvard." It is true that recently "Sir Gay" conducted his orchestra in the quiet, dignified and majestic manner which befits an old master like him and which inevitably results in heavenly music. It is especially true, however, that when Bernstein conducted the Boston Symphony, the euphonious results were equally gratifying, even though his methods of direction may have been of a more youthful character. I feel that every conductor should try to give each piece of music his own individual interpretation rather than try to follow a set, stereotyped pattern, according to the example of others.

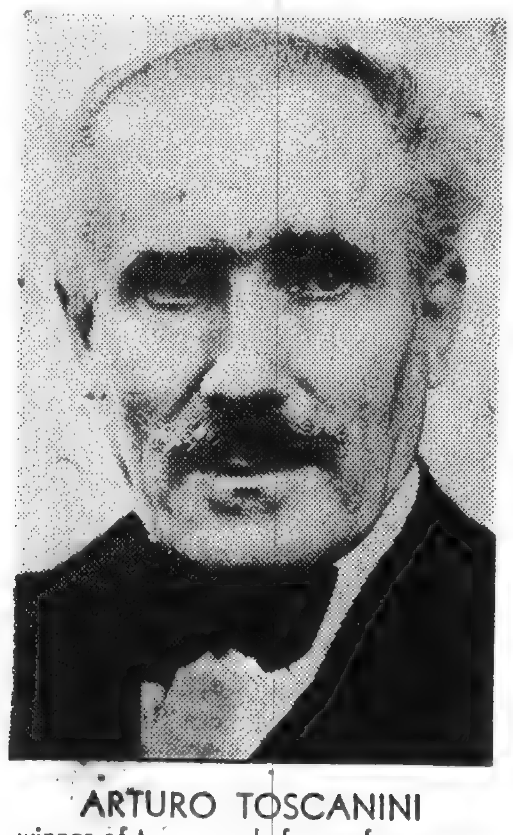
To draw a simile, I might say that Koussevitsky conducted the orchestra as calmly and efficiently as a Western rancher would ride his favorite steed; Bernstein, being a visitor to the ranch, rode the strange steed with more effort more tenseness, but with the same preciseness and competency as the horse's owner. After all, since only the ultimate result serves as our criterion, why quibble about modes and methods—besides doesn't "Lennie" do a terrific "Left, face!"

Providence. PAUL FAIRBROOK.

This Clipping From
ST. LOUIS, MO.
STAR-TIMES
MAR 20 1947

MUSIC ON RECORDS

BY REED HYNDS



ARTURO TOSCANINI
winner of two awards for performances on records.

Oscars For Discs

THE FIRST awards for fine recordings in the field of serious music have been made at a dinner in New York. They cover production in 1946. Among the winners in a dozen categories were Arturo Toscanini, Serge Koussevitzky, Ezio Pinza, Lotte Lehmann, Bruno Walter, Licia Albanese and Robert Merrill.

While it may be some time before these awards attain a wide esteem, or have a stimulating effect on the industry, their inauguration seems an excellent idea. Perhaps the award-giving agency should have a wider base, but in any case a start has been made. The "Oscars," incidentally, consisted of handsome framed trophies bearing a gold embossed reproduction of each record given recognition.

The awards were sponsored by the magazine, Review of Recorded Music, together with 200 record dealers throughout the country. Heading the jury was Irving Kolodin, editor of the magazine and of the music department of the New York Sun, who is known as an outstanding authority on records.

Here are the selections:

SYMPHONY—A tie between Haydn's Symphony No. 98, with Toscanini conducting the N. B. C. Symphony Orchestra (Victor), and Mahler's Symphony No. 4, with Bruno Walter conducting the New York Philharmonic Symphony Orchestra (Columbia).

CONCERTO—Brahms' Violin Concerto, with Joseph Szigeti and the Philadelphia Orchestra under Eugene Ormandy. (Columbia).

ORCHESTRAL—(single)—Weber's "Der Freischutz" Overture, with Toscanini conducting the N. B. C. Symphony Orchestra. (Victor).

PROGRAM MUSIC—Aaron Copland's "Appalachian Spring," with Koussevitzky and the Boston Symphony Orchestra. (Victor).

OPERA—(album)—Mozart Operatic Arias, Ezio Pinza. (Columbia).

OPERA—(single)—"Ah! Dite alla giovine," from Verdi's "La Traviata," Albanese and Merrill. (Victor).

INSTRUMENTAL—Bach's Goldberg Variations, Wanda Landowska (Harpsichord). (Victor).

VOCAL—(album)—Schubert's "Die Schone Muellerin," Lotte Lehmann. (Columbia).

CHAMBER MUSIC—(album)—Mozart's Quintet in C. (K. 515), Budapest String Quartet, with Milton Katims, viola. (Columbia).

CHAMBER MUSIC—(single)—Prokofieff's Overture on a Hebrew Theme," with William Nowinski of the New York Philharmonic-Symphony Orchestra and his Sextet. (Disc).

"MOST ENTERPRISING REPERTORY"—Concert Hall Society.

"BEST FOREIGN RECORDING"—Stravinsky's Petrouchka Suite, with Ernest Ansermet conducting the London Philharmonic Orchestra. (Decca).

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

The Boston Symphony concerts this week are definitely an occasion, for at them guest conductor Bruno Walter presents the Fourth Symphony of Gustav Mahler. The soprano soloist for the last movement is Viennese Desi Halban, making her Boston debut. The other two pieces on the program, already performed last Tuesday, are the "Christmas" Concerto by Corelli and Wagner's "A Siegfried Idyll."

Thanks to the efforts of Richard Burgin, when he has conducted Mahler's Fourth Symphony is not precisely unknown here, although its performances have been infrequent. But the important thing, where the music of Mahler is concerned, is that no musician has a greater knowledge of it nor more sympathy for it than Bruno Walter.

First as disciple, then as a colleague and an intimate friend of Mahler, Mr. Walter ultimately became the composer's greatest prophet. To him fell the responsibility and honor of first performing, after Mahler's death, "Das Lied von der Erde" and the Ninth Symphony. Without exaggeration, it may be said that everything in the way of profound comprehension and special knowledge of Mahler's musical idiom is possessed, and uniquely so, by Bruno Walter.

As the Fourth is the shortest and the lightest in texture of all nine Mahler symphonies, so it is the most untroubled. The grotesquerie which pervades it is naive and serene rather than demonic. Yet, as in all Mahler, melancholy lies just beneath the surface. And over the whole symphony hovers that nervous restlessness which is expressed by a constant flow of counterpoint, from instrument to instrument of the entire orchestra.

Mr. Walter brought to the Symphony what may be assumed to be a peculiarly Viennese quality, soft and songful. His performance had an especial tenderness which I never had happened to come across with Mahler before. Responding magnificently to his wishes, the orchestra played with a dazzling virtuosity and an incomparable richness of tone. Miss Halban's light voice is especially suited to the solo of the last movement. Mahler's desire was that the singer should sound like a child expressing delight at the wonders of Heaven. This Miss Halban accomplishes admirably.

Through the afternoon the orchestra performed with extraordinary clarity, as much in Corelli and the "Siegfried Idyll" as in Mahler. For its part, the audience was uncommonly enthusiastic, not least of all for Mahler.

[140]

BUFFALO, N. Y.
COURIER-EXPRESS

MAR 21 1947

Woman's New York

Leonard Bernstein Strikes Fire When He Conducts Orchestras

By ALICE HUGHES

New York, Mar. 20—The dearest wish of any orchestral musician is to become conductor of a great symphony orchestra. This offer is sure to be made to Leonard Bernstein, brilliant, 28-year-old composer, conductor and concert pianist. Yet many of his friends say that when the offer comes Bernstein may not take it. His career in music is so spectacular that to limit himself to a conductor's scope might seem too confining to this gifted fellow. Only seven years ago he was still a student majoring in music at Harvard. At this moment he is guest conductor for the Rochester Symphony Orchestra. In about three weeks he sets sail on a triumphant tour of Palestine, Czechoslovakia, Holland, Austria, England and France where he will conduct the leading orchestras.

Alice Hughes

It was in November, 1943, that Leonard Bernstein drank up the spotlight of fame when, without notice, he guest-conducted for Bruno Walter. The music critics hauled out their best 75 per cent adjectives, and since then he has been constantly showered with invitations and offers that older conductors covet. Bernstein seems to prefer variety of expression. He composed a creditable symphony named for the prophet Jeremiah. He wrote the rollicking ballet music for Fancy Free and Fac-simile.

On the Town, composed by Bernstein, was a smash hit on Broadway a few seasons ago. For our City Center he acts as musical director. When he pleases he can guest-conduct for nearly any symphony band he pleases. Once in a while Hollywood calls him. When pictures reach the high level he sets, Bernstein's name as composer is certain to appear in films. When he is in the mood he gives a piano concert and audiences scream until he plays Beethoven's First and also the Ravel Concerto.

This versatile young musician is almost too quick-silvery to pin down to any one job, even though Serge Koussevitzky, head of the Boston Symphony, nurses the fond dream that when he finally abandons his magic baton, Lenny (as his friends call him) will take over. Lenny conducts the Boston once a year at least, and the men like to play under him. In the words of the music critics, he "strikes fire."

This Clipping From
NEW YORKER
NEW YORK CITY

MAR 22 1947

Serge Koussevitzky, the conductor of the Boston Symphony, supplied the *Herald Tribune* critic with his second opportunity to cut patterns for the boys on the outside pages. Koussevitzky asked for a court injunction to prevent a man named Moses Smith from publishing his biography of the conductor. "Mr. Koussevitzky is not the only first-class conductor in the world, though he is one of the best," Mr. Thomson wrote. "Only he himself, apparently, hasting fearfully toward Parnassus, though his throne there has long been reserved, and involved, no doubt, in a publicity apotheosis that has already begun, would [illegible] value in posing before an already worshiping universe without the customary habiliment of one human weakness." Koussevitzky's lawsuit, Mr. Thomson went on, added just that element to the picture of himself that the composer wanted to create.

CHICAGO, ILL.
SUN

MAR 21 1947

Skolsky's Hollywood

Screen Biographies Need Subjects' Okay

By Sidney Skolsky.

HOLLYWOOD, March 20.

RECENTLY there appeared in the papers a story tha Serge Koussevitzky sued to stop publication of a bool about himself ~~called~~ "Koussevitzky" by Moses Smith, a former music critic. This item both amused and puzzled me It showed clearly a big difference between writing a book about a person and making a picture about a person.

Sidney Skolsky.

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This is an important and vital difference. It accounts for a main fault in the majority of screen biographies, and that is that they always glorify the subject, and also do the same for any other celebrity depicted in the picture.

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* * *

I REALIZE, of course, that a movie reaches a larger audience, and that a movie shows the person instead of merely words about him. But that difference must be taken into account because of the functions of both mediums. I am told that a movie biography is an invasion of a person's privacy, but so is the written biography.

This Clipping From
NEW YORK, N. Y.
TIMES

MAR 23 1947

MUENCH: Charles Muench, French conductor, flew back to Paris ten days ago with contracts to reappear next season with three of the six major orchestras he conducted while on his first visit to this country. He also had contracts to appear for the first time on his return with the Cleveland Orchestra and the Minneapolis Symphony. The three orchestras that re-engaged him were the Boston Symphony, the Montreal Concert Symphoniques and the New York Philharmonic-Symphony, which has signed him for six of its twenty-eight weeks. One of the works he will play with the Philharmonic will be Arthur Honegger's "Jeanne d'Arc au Bucher," which has not yet been heard in this country. Based on a text by Claudel, it requires singing and speaking parts, and children's and adult choruses.

SATURDAY, MARCH 22, 1

MUSIC

Symphony Concert

The 20th regular concert by the Boston Symphony Orchestra, Bruno Walter conducting, was given yesterday afternoon in Symphony Hall. Desi Halban, soprano, was the soloist. The program was as follows:

Concerto Grosso in G minor No. 8..Corelli
A Siegfried Idyl..................Wagner
Symphony No. 4 in G major......Mahler

By ALEXANDER WILLIAMS

Yesterday's concert was memorable for the ingratiating performance of Mahler's 4th Symphony, perhaps the best possible introduction to the works of that composer. Under the expert guidance of Mr. Walter, who is probably the world's leading interpreter of Mahler, the 4th Symphony yesterday could be regarded as an acid test. Rest assured that if you did not care for this you will never succumb to Mahler's genius at all.

The performance was marred only by a false entry of the second violins in the first movement, but otherwise all was serenity, eloquence and a lyrical gaiety according to the utmost demands of the score. For a long work that has, when you come to reflect on it, astonishingly little variety of mood Mahler has yet contrived a work that is never tedious. In some of his other symphonies he did not escape this fault There is, of course, variety of pace though not widely so, and volume but there is throughout a complete unity of spirit. The tender, child-like gaiety of the finale is at one with the ineffable peace of the slow movement and equally the other movements with each other.

Mahler is a composer whose name is too frequently coupled with that of Bruckner. Actually it should be possible to form independent judgments of the music of either composer without having both of them thrown at you like a pair of Siamese twins. This 4th Symphony is one of Mahler's happiest and least troubled creations. Its intimate charm is something very special among musical compositions, and a fine performance of it is something to cherish.

Mr. Walter was fortunate in his choice of a singer, as we were lucky to have him as interpreter of this music. Miss Halban sang the music of the finale simply, gracefully and clearly. As was to be expected, under the circumstances it was a performance without exaggeration or parody, in the spirit in which Mahler conceived it.

The program began, as it did last Tuesday, with Corelli's "Christmas" Concerto and Wagner's Siegfried Idyl. The former is a particularly fine example of the concerted music of the late 17th and early 18th centuries. It was ideal for the Boston Symphony's strings, with the harpsichord continuo in the trustworthy hands of Mr. Erwin Bodky.

Wagner's Siegfried Idyl was most persuasively performed yesterday, with the exception of one slip in a horn solo. Cosima's birthday music is rather a delicate flower in the concert hall and requires just the right handling for its bloom to make the best effect. Again Mr. Walter was just the man to turn this trick.

The concert will be repeated tonight. Next week Mr. Walter will end his stay with the orchestra by playing Beethoven's 6th and 3rd Symphonies.

Boston Plays 2 New Works

By Samuel L. Singer

Two compositions new here and the Tchaikovsky Fourth Symphony comprised the program of the Boston Symphony Orchestra which Serge Koussevitzky conducted last night, in its annual concert presented by the Philadelphia Forum at the Academy of Music.

The local premieres were by two living composers. One was "The Song of Songs," Biblical cantata by Lukas Foss, 24-year-old Berlin-born American composer, with Ellabelle Davis, Negro soprano soloist in this composition for the eighth time in nine days. The other was a Concerto Grosso by Bohuslav Martinu, Czech composer, for two pianos and chamber orchestra. Lukas Foss and Bernard Zighera were at the keyboards.

In Modern Idiom

Both works were in the 20th-century idiom harmonically, but here the similarity ended. The cantata, 23 minutes long, uses selections from the Song of Solomon. It is unusual in that the orchestral writing contrasts with rather than complements the vocal portions.

The solo part has a certain seductiveeness and languor, and melodic appeal, while the orchestration throughout is bold and sharp, especially in the purely instrumental passages.

Singer Impressive

The work scored a great success, and Miss Davis enlarged on the impression she made with the Philadelphia Orchestra last November. In vocal flexibility and interpretive power she projected well the varying moods of the Biblical passages.

The Martinu work, not one of his best, is a concerto grosso in spirit rather than substance. Using modern harmonies and a vigorous scoring in the two fast movements, it frankly entails no formal development. The slow movement featured a broad melody for the strings, while the finale alternated passages between the orchestra and the pianos.

Mar 5 ~~Ledger~~ Herald

Koussevitzky Loses Suit to Bar Biography

NEW YORK, March 4 (AP)—In the first decision of its kind in the state, Supreme Court Justice Bernard L. Shientag today refused to issue an injunction against publication of Moses Smith's biography, "Koussevitzky."

Judge Shientag ruled that Serge Koussevitzky's achievements put him "well within the orbit of public interest and scrutiny" and overruled a motion in which the Boston Symphony conductor had charged the book invaded his rights of privacy.

Koussevitzky also had claimed that the book was unauthorized, and had "falsely and wrongfully" portrayed his life and musical career. He had obtained a temporary restraining order against Smith, the publishers, Allen, Towne & Heath, Inc., and Arco Publishing Company, Inc., the distributors.

Justice Shientag noted that the book dealt almost exclusively with the conductor's musical career, and that the right of privacy statute did not apply to an unauthorized biography unless the book was fictionalized.

This Clipping From
NEW YORKER
NEW YORK CITY

[illegible] 22 1947

MUSICAL EVENTS

[illegible]

LAST [illegible] Carnegie H[illegible] [illegible] we[illegible] which three [illegible] chestras provid[illegible] premières. The Ph[illegible] -Sym-phony, directed by Leo[illegible] Stokows[illegible] introduced a "Hymne [illegible] Grand O[illegible] chestre," by Olivier Mes[illegible], a curre[illegible] French composer whose music has had much circulation hereabouts. T[illegible] Messiaen method of composition, it a[illegible] pears, involves "non-retrograda[illegible] rhythms" and "modes of limited tra[illegible] position," but one doesn't have to be [illegible] initiate in such matters to enjoy [illegible] work. The short "Hymne" proved [illegible] be atmospherically impressive and glo[illegible] ingly scored, and the chances are th[illegible] we'll be hearing more of the Messia[illegible] output presently. Vincent d'Ind[illegible] "Symphony for Orchestra and Pia[illegible] on a French Mountain Song," a rel[illegible] tively uncommon item, was included [illegible] this program. It is extremely likabl[illegible] and it was played ingratiatingly [illegible] the orchestra and Robert Casadesus, th[illegible] evening's soloist. Mr. Casadesus al[illegible] furnished some superb piano work [illegible] Franck's "Symphonic Variations." Fo[illegible] good measure, the Philharmonic offere[illegible] Ravel's "La Valse" and two of M[illegible] Stokowski's adroit orchestral transcrip-tions—one of an Albeniz piano suit[illegible] and the other of Debussy's "Soirée dan[illegible] Grenade." Mr. Stokowski conducte[illegible] everything masterfully.

THE Boston Symphony's novelt[illegible] was "The Song of Songs," a sol[illegible] cantata for soprano and orchestra, com-posed by the versatile young musicia[illegible] Lukas Foss. Mr. Foss has used a tex[illegible] from "The Song of Solomon," some-times as a point of departure for musi-cal developments and sometimes a[illegible] poetry to be sung. Although there are places where the words become secondary in importance to the music, the work has distinction and resourcefulness, and the third movement, which is a recitative, is compellingly dramatic. The soloist was Ellabelle Davis, whose singing was one of the finest achievements of the season, and Serge Koussevitzky's conducting made the most of the orchestral patterns. Mr. Foss was also in evidence as one of the pianists (the other was Bernard Zighera) in Bohuslav Martinu's skillful and attractive "Concerto Grosso for Chamber Orchestra." Rachmaninoff's Third Symphony occupied half of the program; Mr. Koussevitzky's treatment of it was sensitive and forceful, but as an entity, this symphony still doesn't seem to be as persuasive as many of its parts.

MAR 21 1947

Woman's New York

Leonard Bernstein Strikes Fire When He Conducts Orchestras

By ALICE HUGHES

Alice Hughes

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It was in November, 1943, that Leonard Bernstein drank up the spotlight of fame when, without notice, he guest-conducted for Bruno Walter. The music critics hauled out their best 75 per cent adjectives, and since then he has been constantly showered with invitations and offers that older conductors covet. Bernstein seems to prefer variety of expression. He composed a creditable symphony named for the prophet Jeremiah. He wrote the rollicking ballet music for Fancy Free and Fac-simile.

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NEW YORKER
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CHICAGO, ILL.
SUN
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Any author, if he so desires, can write a biography about any person that he may select. This author can also mention and discuss other characters who are part of his main subject's career, and do so without their permission.

The movies are entirely different. No one can tell on celluloid the biography of a celebrity without permission from the person or his representative. And other people who figure in the career of the main subject cannot be mentioned without their permission.

This is an important and vital difference. It accounts for a main fault in the majority of screen biographies, and that is that they always glorify the subject, and also do the same for any other celebrity depicted in the picture.

The publication of a biography is seldom given to the subject or his representatives for their approval. Authorized biographies, as a rule, are generally looked upon in disfavor. I don't know why it is that an author can write a book about a celebrity but cannot write a movie, except with authorization.

* * *

I REALIZE, of course, that a movie reaches a larger audience, and that a movie shows the person instead of merely words about him. But that difference must be taken into account because of the functions of both mediums. I am told that a movie biography is an invasion of a person's privacy, but so is the written biography.

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The performance was marred only by a false entry of the second violins in the first movement, but otherwise all was serenity, eloquence and a lyrical gaiety according to the utmost demands of the score. For a long work that has, when you come to reflect on it, astonishingly little variety of mood Mahler has yet contrived a work that is never tedious. In some of his other symphonies he did not escape this fault. There is, of course, variety of pace though not widely so, and volume but there is throughout a complete unity of spirit. The tender, childlike gaiety of the finale is at one with the ineffable peace of the slow movement and equally the other movements with each other.

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[141]

MAR 21 1947

Woman's New York

Leonard Bernstein Strikes Fire When He Conducts Orchestras

By ALICE HUGHES

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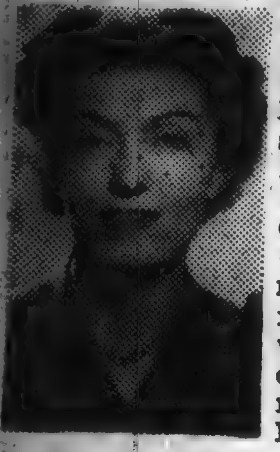

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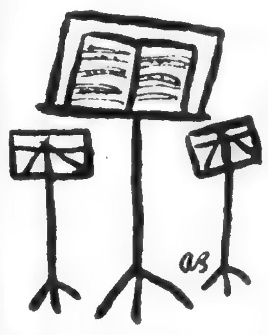

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This Clipping From
BROOKLYN, N. Y.
EAGLE
MAR 23 1947

MUSIC'S OVERTONES

Metropolitan Opera Could Be as Successful in Brooklyn as Texas

By JOHN BALL Jr.

In a few days the Metropolitan Opera, bag, baggage and [illegible], will pack up its gear and hit the road. This season the Met is fulfilling the heaviest schedule of out-of-town dates that it has ever booked. As far away as Texas people will have the opportunity to hear the famous Metropolitan singers, see the celebrated stage settings, and listen to the well-known chorus and orchestra. Throughout a good part of the nation the Met will bring opera to people who otherwise have little or no opportunity to witness first class performances of this type of music. The opera will appear in many important music-loving American cities, but not in Brooklyn.

It was not too many years ago that each Tuesday night during the season the Met dropped its nickel into the turnstile, so to speak, and came to the Academy of Music. There, on the stage of the opera house, the great Caruso sang, as did many another celebrated star of this great organization. On other evenings of the week the New York Philharmonic came to play for Brooklyn audiences, as did the New York Symphony Orchestra under the baton of Dr. Walter Damrosch. Still a fourth major organization, the Boston Symphony Orchestra, also found it worth the while to come here to play

According to reliable report, of all of these four top attractions, the Boston Symphony was the only one which did not do exceptionally well in attracting patrons to its concerts. Part of this may be traced to the fact that the competition for available evenings and box office dollars was unusually heavy. Part, too, may be the fact that a certain amount of loyalty was felt for the New York orchestras as opposed to the admittedly excellent one from out of town. Despite this temporary setback, however, the Boston alone stuck it out with the result that today this famous organization is a complete sell-out in Brooklyn with standing room only available throughout the season. Not only are all of the tickets sold, but everyone comes to listen and to applaud. The music-wise audience which comes to the Boston concerts has the opportunity to hear much new and seldom performed music and, judging from the audience reactions visible during the past season, they are glad that such is the case.

It seems a fair supposition that if the former feeble contender for the Brooklyn listener has now grown into one of the most important concert series to be heard on this side of the river, then the Metropolitan, and for that matter the Philharmonic, too, should certainly have no trouble hanging out the S. R. O. sign which the Boston Symphony has kept so consistently on display. There are three million people here and this column maintains that there is as much musical appreciation and discernment here as in any other major city in the country.

A group of public-spirited men and women is now at work organizing the Brooklyn Symphony Orchestra. When this new musical institution has had an opportunity to prepare itself and is ready to offer its first series of concerts, there should be a large and ready audience waiting to attend. The project is long overdue and it goes without saying that the very best wishes of this column are with the sponsors in their most commendable work. We do not believe that the organization of this new orchestra will interfere in the least with the Boston Symphony Concerts. Similarly we feel that if the New York Philharmonic were to announce a Brooklyn series, the listeners would be ready for these concerts, too. Most certainly we are sure that if the Metropolitan were to take a page from its own successful history, and once more come to Brooklyn on a regular schedule, the self-same S. R. O. sign would demand overtime pay and the Academy of Music would respond once more, not only on Saturday nights, to the music which has grown immensely popular with each passing year.

This Clipping From
PROVIDENCE, R. I.
BULLETIN
MAR 2 1947

Music

Boston Symphony Closes Season with Fine Presentation

BY WILLIAM DINNEEN

The Boston Symphony Orchestra presented its final concert for this season last night at the Metropolitan Theater. Bruno Walter was guest conductor for a program of works by Mahler, Debussy and Strauss. Desi Halban, soprano, was assisting artist.

Mr. Walter has been widely acclaimed as the most outstanding interpretor of the works of Gustav Mahler, so his presentation of the Symphony No. 4 in G Major was one to be watched with more than usual attention. There was no doubt that Mr. Walter knew precisely what he wanted and that he had a workmanlike method of getting it. Moreover, the Boston Symphony men co-operated brilliantly, and in the final movement Desi Halban sang with finished artistry to fit into the overall conception.

At the end of the work the audience gave Mr. Walter what amounted to an ovation.

The Mahler Symphony No. 4 is an involved piece of music, with much more to it than could possibly be discussed here, but a few unusual items might be noted in passing. The movements are marked:

I. Bedächtig (Deliberately)
II. In Gemächlicher Bewegung (Leisurely)
III. Ruhevoll (Peacefully)
IV. Sehr behaglich (Very easily)

These simple indications conceal a whole philosophy, whether one agrees with it or not. The first movement is essentially lyric, while the second revolves around a device of having the concert-master revolve between two violins, the second one tuned one note high to create the impression of an ancient "fiddle." (Incidentally, this seemed to mystify a considerable portion of the audience, but Mr. Burgin carried it off with no apparent difficulty.)

The third movement is an intricate set of variations, while the fourth movement seems to be designed to explain the earlier movements, being based on a Bavarian folk-song, "Der Himmel hängt voll Geigen" (In Heaven Hang Many Fiddles) from the collection known as "Des Knaben Wunderhorn," material from which colored much of Mahler's earlier composition. In the final movement the voice is not treated as a solo in the usual sense, but rather as another instrument, to avoid the danger of having it appear that the work was a big build-up to a folk-song.

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
MAR 23 1947

BIRTHDAY SALUTE

By VIRGIL THOMSON

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Those capacities derive not only from a nervous stability superior to that of any of the other great living conductors but also from a musical instinct as simple and as healthy as that of a gifted child. Toscanini, and let us make no mistake about it, is a natural musician. His culture may be elementary, but his ear is true. He makes music out of anything. And the music that he makes is the plainest, the most straighforward music now available in public performance. There is little of historical evocation in it and even less of deliberate emotional appeal. It is purely auditory, just ordered sound and very little else. There is not even much Toscanini in it. For in spite of his high temperament, this musician is strangely lacking in personality.

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That is why we must enjoy him and be thankful for him and cherish him. For when he leaves there will be little left save a memory and a few gramophone records; and these give hardly any idea of his electric powers as a public performer. By a miracle we have him with us still and, by a greater miracle, in full possession of his powers. That those powers are without peer in our time cannot be denied by anybody. That they will long be preserved to him and to us is the prayer of every living musician and lover of music.

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ROANOKE, VA.
WORLD-NEWS
MAR 24 1947

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WINONA, MINN.
REPUBLICAN HERALD
MAR 25 1947

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The symphony was completed by Mahler in 1900 and was performed first at Munich on November 25, 1901, with Felix Weingartner conducting. It was introduced to this country by Walter Damrosch in 1904. The Boston Symphony orchestra played the last two movements on January 30, 1942, with Richard Burgin conducting. On March 23, 1945, the complete symphony was played, again under Burgin's direction.

[142]

This Clipping From
BROOKLYN [illegible]
EAGLE
MAR 23 1947

MUSIC'S OVERTONES

Metropolitan Opera Could Be as Successful in Brooklyn as Texas

By JOHN BALL Jr.

[illegible] a few days the Metropolitan Opera, bag, baggage and [illegible] will pack up its gear and hit the road. This season the [illegible] bringing the heaviest schedule of out-of-town dates that [illegible]. As far away as Texas people will have the [illegible] the famous Metropolitan singers, see the celebrated stage settings, and listen to the well-known chorus and orchestra. Throughout a good part of the nation the Met will bring [illegible] otherwise have little or no opportunity to witness [illegible] performances of this type of music. The opera will appear [illegible] music-loving American cities, but not in Brooklyn.

[illegible] many years ago that each Tuesday night during the season the Met dropped its nickel into the turnstile, so to speak, and came to the Academy of Music. There, on the stage of the [illegible] the great Caruso sang, as did many another celebrated star of this great organization. On other evenings of the week the New York Philharmonic came to play for Brooklyn audiences, as did the New York Symphony Orchestra under the baton of Dr. Walter Damrosch. Still a fourth major organization, the Boston Symphony Orchestra, also found it worth the while to come here to play.

According to reliable report, of all of these four top attractions, the Boston Symphony was the only one which did not do exceptionally well in attracting patrons to its concerts. Part of this may be traced to the fact that the competition for available evenings and box office dollars was unusually heavy. Part, too, may be the fact that a certain amount of loyalty was felt for the New York orchestras as opposed to the admittedly excellent one from out of town. Despite this temporary setback, however, the Boston alone stuck it out with the result that today this famous organization is a complete sell-out in Brooklyn with standing room only available throughout the season. Not only are all of the tickets sold, but everyone comes to listen and to applaud. The music-wise audience which comes to the Boston concerts has the opportunity to hear much new and seldom performed music and, judging from the audience reactions visible during the past season, they are glad that such is the case.

It seems a fair supposition that if the former feeble contender for the Brooklyn listener has now grown into one of the most important concert series to be heard on this side of the river, then the Metropolitan, and for that matter the Philharmonic, too, should certainly have no trouble hanging out the S. R. O. sign which the Boston Symphony has kept so consistently on display. There are three million people here and this column maintains that there is as much musical appreciation and discernment here as in any other major city in the country.

A group of public-spirited men and women is now at work organizing the Brooklyn Symphony Orchestra. When this new musical institution has had an opportunity to prepare itself and is ready to offer its first series of concerts, there should be a large and ready audience waiting to attend. The project is long overdue and it goes without saying that the very best wishes of this column are with the sponsors in their most commendable work. We do not believe that the organization of this new orchestra will interfere in the least with the Boston Symphony Concerts. Similarly we feel that if the New York Philharmonic were to announce a Brooklyn series, the listeners would be ready for these concerts, too. Most certainly we are sure that if the Metropolitan were to take a page from its own successful history, and once more come to Brooklyn on a regular schedule, the self-same S. R. O. sign would demand overtime pay and the Academy of Music would respond once more, not only on Saturday nights, to the music which has grown immensely popular with each passing year.

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WORLD-NEWS
MAR 24 1947

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This Clipping From
PROVIDENCE, R. I.
BULLETIN
[illegible]

Music

Boston Symphony Closes Season with Fine Presentation

BY WILLIAM DINNEEN

The Boston Symphony Orchestra presented its final concert for this season last night at the Metropolitan Theater. Bruno Walter was guest conductor for a program of works by Mahler, Debussy and Strauss. Desi Halban, soprano, was assisting artist.

Mr. Walter has been widely acclaimed as the most outstanding interpretor of the works of Gustav Mahler, so his presentation of the Symphony No. 4 in G Major was one to be watched with more than usual attention. There was no doubt that Mr. Walter knew precisely what he wanted and that he had a workmanlike method of getting it. Moreover, the Boston Symphony men co-operated brilliantly, and in the final movement Desi Halban sang with finished artistry to fit into the overall conception.

At the end of the work the audience gave Mr. Walter what amounted to an ovation.

The Mahler Symphony No. 4 is an involved piece of music, with much more to it than could possibly be discussed here, but a few unusual items might be noted in passing. The movements are marked:

I. Bedächtig (Deliberately)
II. In Gemächlicher Bewegung (Leisurely)
III. Ruhevoll (Peacefully)
IV. Sehr behaglich (Very easily)

These simple indications conceal a whole philosophy, whether one agrees with it or not. The first movement is essentially lyric, while the second revolves around a device of having the concert-master revolve between two violins, the second one tuned one note high to create the impression of an ancient "fiddle." (Incidentally, this seemed to mystify a considerable portion of the audience, but Mr. Burgin carried it off with no apparent difficulty.)

The third movement is an intricate set of variations, while the fourth movement seems to be designed to explain the earlier movements, being based on a Bavarian folk-song, "Der Himmel hängt voll Geigen" (In Heaven Hang Many Fiddles) from the collection known as "Des Knaben Wunderhorn," material from which colored much of Mahler's earlier composition. In the final movement the voice is not treated as a solo in the usual sense, but rather as another instrument, to avoid the danger of having it appear that the work was a big build-up to a folk-song.

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REPUBLICAN HERALD
MAR 25 1947

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BOSTON SYMPHONY ON WBEC: The Boston Symphony Orchestra will be brought to Pittsfield radio audiences weekly on Tuesdays from 8.30 to 9.30 through Station WBEC. In the program which will high light the first day of broadcasting of Pittsfield's ABC radio station tomorrow, Bruno Walter will conduct the orchestra in Mahler's symphony No. 4 in G major. The program will originate in the Metropolitan Theatre, Providence. Desi Halban, Viennese soprano, will accompany the orchestra in the fourth movement.

This Clipping From
BAYONNE, N. J.
TIMES

MAR 28 1947

The Privacy of a Public Figure

The author and publishers of a new biography of Serge Koussevitsky, conductor of the Boston Symphony Orchestra, have been sued for libel by Koussevitsky. The conductor has also asked a court injunction against publication and distribution of the book (which, he says, is unauthorized) on the grounds that the text and photographs are an invasion of his privacy. His lawyers have advised newspapers that they would publish reviews at their "peril and risk."

This injunction, if granted and upheld, would create an alarming precedent. Anyone might be immune to all but personally-authorized publicity. If a musician, why not also lawyers, judges, political bosses, congressmen, presidents?

We hope that Doctor Koussevitsky, whose artistic eminence makes him something of a public figure, will accept the annoyances as well as the advantages of his position and reconsider his legal action.

Music Jottin

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Mozart's "Marriage
April 24.

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PROVIDENCE, R. I.
JOURNAL

MAR 26 1947

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This Clipping From
NEW YORK, N. Y.
TIMES

MAR 26 1947

FELIX FOX

Concert Pianist Had Been Soloist With Symphony Orchestras

Felix Fox, concert pianist, who had been soloist with the New York, Boston and Philadelphia symphony orchestras, died in Boston on Monday after a brief illness. He was 70 years old.

Mr. Fox, who came to this country as a child, returned to Europe as a young man to study the piano. Among his teachers was Isidor Philipp, the Hungarian-French pianist. After a concert tour of Europe Mr. Fox toured this country. He was named Chevalier in the Legion of Honor for his services to French music.

EAST LIVERPOOL, O.
REVIEW

MAR 26 1947

Accent On Youth

BOSTON — The official pianist of the Boston Symphony Orchestra, one of the nation's top-flight symphonic groups, is 24-year-old Lukas Foss, a well-known composer despite his youth.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
MAR 26 1947

Felix Fox

Former Concert Pianist, 70, Had Music School in Boston

Special to the Herald Tribune

BOSTON, March 25.—Felix Fox, seventy, former concert pianist and teacher, died here today in Beth Israel Hospital, after a brief illness.

Mr. Fox, who had been a soloist with the Boston Symphony Orchestra when it was conducted by Pierre Monteux, also appeared with the New York Philharmonic and the Philadelphia and Detroit Symphony Orchestras. He had been director of music at Miss Porter's School, in Farmington, Conn., and in recent years had a school here for piano instruction.

A native of Breslau, Germany, Mr. Fox came to the United States as a child. He settled in Boston in 1898 after touring the country. He was decorated by the French government for his services to music.

LOS ANGELES, CAL
SENTINEL
3/27/47

Ellabelle Davis Premieres 'Song Of Songs' With Boston Symphony

By Mildred Jovien

A radio premiére of major importance to the entire musical world featured the Boston Symphony orchestra over the ABC Network on Tuesday evening, March 11, when Dr. Serge Koussevitzky presented the first performance over the aid of "The Song of Songs," a Biblical solo cantata by the gifted 24-year-old American composer, Lukas Foss.

Soloist in the performance was the distinguished American Negro soprano, Ellabelle Davis, for whom the work was expressly commissioned by the league when it singled her out as "the outstanding American singer of the year."

"The Song of Songs," which bears a dedication to Ellabelle Davis, is a work using as its text four of the exquisite utterances of the Queen of Sheba from the biblical "Song of Songs" in the King James version of the Old Testament.

INSPIRATION FOR WORK

The artist who was the inspiration for the Foss "Song of S[illegible]" Ellabelle Davis, erstwhile seamstress of New Rochelle, New York, has during the past three seasons sprung from comparative [illegible] to a place at the very top among concert artists of the day. [illegible] her Town Hall debut which caused the critic of the New York Herald-Tribune to exclaim: "She has an innate musicality and sense of style found only in the true artist. She should soon occupy an important place in our musical life"; she was heard as soloist with the New York Philharmonic-Symphony and the Indianapolis Symphony, as well as in recitals in several leading cities that won her encomiums from press and public.

During the 1946-47 season in addition to giving more than 40 recitals in leading United States cities, the soprano has appeared as soloist with seven major American orchestras, including, besides the Boston Symphony, the Philadelphia Orchestra under Ormandy, the Minneapolis Symphony under Mitropoulos, the Indianapolis Symphony under Sevitzky, [illegible] Symphony and the [illegible] monic.

This Clipping From
PONCA CITY, OKLA.
NEWS

MAR 27 1947

The Privacy of a Public Figure

By James Thrasher

THE AUTHOR and publishers of a new biography of Serge Koussevitzky, conductor of the Boston symphony orchestra, have been sued for libel by Koussevitzky. The conductor has also asked a court injunction against publication and distribution of the book (which he says is unauthorized) on the grounds that the text and photographs are an invasion of his privacy. His lawyers have advised newspapers that they would publish reviews at their "peril and risk."

This injunction, if granted and upheld, would create an alarming precedent. Anyone might be immune to all but personally-authorized publicity. If a musician, why not also lawyers, judges, political bosses, congressmen, presidents?

We hope that Doctor Koussevitzky, whose artistic eminence makes him something of a public figure, will accept the annoyances as well as the advantage of his position and reconsider his legal action.

[illegible] From
PHILADELPHIA, PA.

MAR 1947

"SERGE KOUSSEVITZKY." By Hugo Leichtentritt. Pages, 199. $3.00. Harvard University Press.

A splendid record of the man and his great work in America, by Harvard's famous musicologist. Particularly noteworthy are Mr. Koussevitzky's valuable detailed notes on the performances of the works of American composers, to which he has always given primary recognition. This feature of the book, in itself, should have great appeal to the music lover.

This Clipping From
CINCINNATI, O.
POST

[illegible] 1947

PROKOFIEFF. "Symphony No
5," played by the Boston Sym
phony Orchestra under Serg
Koussevitzky. (Ten 12-inch sides). This work was written by Prokofieff during a one-month period in 1944 and was played in Moscow for the first time in 1945. Some sections are light and tuneful, some are mournful and some are explosive. Many an average listener will find it highly interesting. Excellent performance and reproduction.

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This Clipping From
CHICAGO, ILL.
SUN

Music Jottings

STANLEY CHAPPLE, dean of the Berkshire Music Center, which will have a six week session at Tanglewood, Lenox, Mass., from June 30 to Aug. 10, states that he will be in Chicago this week to hold auditions for admission to the Student Orchestra and Opera Department. These will take place at Orchestra Hall, Thursday. Violin and viola applicants at 9 a.m.; Violoncello and double bass at 10; Woodwinds, [illegible] instruments at [illegible] 1 to 4 p.m. The Music Center is under the direction of Serge Koussevitzky.

Mail order sales for the Metropolitan Opera Co.'s season at the Opera House now amount to more than $50,000. Box-office sales open tomorrow. Two new singers who will appear when the season opens April 21, will be Daniza Ilitsch, from Vienna, who is to sing the title-role in Verdi's "Aida." The other will be Florence Quartararo, from San Francisco, who will interpret the music of Countess Almaviva in Mozart's "Marriage of Figaro," April 24.

This Clipping From
COLUMBUS, OHIO
CITIZEN
MAR 30 1947

STANLEY CHAPPLE, dean of the Berkshire Music Center, will hold auditions for admission to the student orchestra and the opera department of the 1947 season this week in Chicago. The Music Center will have a six-week session at Tanglewood-Lenox, Mass., from June 30 to Aug. 10, under the direction of Dr. Serge Koussevitzky, music director of the Boston Symphony Orchestra.

All auditions will be held on Thursday, April 3, at Orchestra Hall (stage entrance) 220 S. Michigan-av, on the following schedule:

Orchestra instruments:
Violin and viola at 9 a. m.
Violoncello and contrabass at 10 a. m.
Woodwinds at 10:30 a. m.
Brass and other instruments at 11 a. m.
Opera department:
From 1 p. m. to 4 p. m.

Applications for admission to the Music Center should be made to Thomas D. Perry Jr., Berkshire Music Center, Boston Symphony Orchestra, Inc., Symphony Hall, Boston 15, Mass.

OHIO STATE UNIVERSITY'S 70-piece Symphony Orchestra under the direction of George Hardesty of the OSU School of Music faculty, will tour the state April 8-11, giving concerts at the high schools in Chillicothe, Fremont, Piqua and Osborn.

Featured wil be an original composition by an Ohio State University graduate music student, Jack Lee, whose composition, "The Voice of Aphrodite," is dedicated to two former OSU classmates killed in World

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SYMPHONY CONCERT

BY WARREN STOREY SMITH

On the theory that all's well that ends well, yesterday afternoon's Symphony Concert, which marked the return of the chief conductor after his long winter holiday, was a great success. The final number was the Violin Concerto of Brahms, with Jascha Heifetz as soloist. This greatest of violin concertos has received what might be called a definitive recording at the hands of Mr. Heifetz, Dr. Koussevitzky and the Boston Symphony. Yesterday that supreme accomplishment was renewed. You could find no better performance anywhere.

To work backwards, the preceding piece, heard for the first time in Boston, was the Fifth Symphony of Ralph Vaughan Williams. Dr. Koussevitzky's interpretation and the orchestral performance seemed to be unexceptionable. You could easily assume that everything was being done for the work that could be done for it. But the piece itself proved a rather dull affair.

Or rather, there is nothing in this latest symphony of the composer of the "London" and the "Pastoral" that we have not heard before. It is amiable; it is mellow, atmospheric, and obviously the work of a master craftsman. Any part of it would make an excellent accompaniment to a screen travelogue on the English countryside. But the four movements, offering little contrast of pace or mood, simply do not add up to an absorbing symphony. Composed during the war, it still goes its placid, its unruffled way. In that, and otherwise, it is typically British. Taking your cue from H. G. Wells' Britling, you might call this symphony "Mr. Williams Sees It Through."

As an afterthought Dr. Koussevitzky prefaced these numbers with the "Oberon" Overture of Weber, unheard at the regular concerts for many a year. In one respect, the choice was most unfortunate, since it made a third composition in the key of D major, and to present three works in the same tonality is not good program strategy. Also, it would have been much better if the conductor had let Weber go his own gait. Instead, the Overture was pointed up, streamlined, call it what you will. And because of this straining after effect it missed fire.

When the conductor came upon the stage the orchestra rose in greeting. Two or three members of the audience followed suit. The rest stayed put. And not until the end of the concert was there any evidence of real enthusiasm.

PHILADELPHIA, PA.
BULLETIN
MAR 30 1947

Music

By Max de Schauensee

THE successful appearances of the young 18-year-old pianist, Gary Graffman, with the Philadelphia Orchestra this past week are the result of the ceaseless work and painstaking effort of a highly worthwhile organization—the Rachmaninoff Fund, Inc.

This organization was set up in memory of the great pianist and composer, Sergei Rachmaninoff (1873-1943), with the sanction of his widow, by a group of distinguished musicians who wished to remember their former colleague. Vladimir Horowitz and Serge Koussevitzky, compatriots of the late composer-pianist, were elected to a sort of joint presidentship of the fund, whose purpose was to discover this country's most exceptional young pianist and to aid him on the road to a career of the first magnitude.

de SCHAUENSEE

Standards for auditions and competition were the highest ever set for an American musical contest in a nationwide search for exceptional talent. The country was divided into seven "regions" and applications were received from everywhere. The Philadelphia region comprised Pennsylvania, New Jersey, Delaware, Maryland, Virginia, West Virginia, North Carolina, the District of Columbia and New York City.

The first auditions were held last November, the contestants for the Philadelphia regional district being required to appear at that time, and to play in this city. A distinguished and eminently competent set of judges was secured and the auditions were held on N. Broad st. in Town Hall.

Two Survivors

ONLY two contestants were considered talented enough to appear in the national finals, originally scheduled for this spring in New York and now postponed until the spring of 1948. The talented "finds" were Graffman and Ruth Geiger, 23. Both these young people are now eligible to compete in the 1948 finals without further auditioning.

In recognition of his extraordinarily fine pianistic gifts, Graffman was booked to appear with the Philadelphia Orchestra at three concerts, the regular ones that took place this past Friday and Saturday and the broadcast over the nationwide Columbia Broadcasting System at 5 P. M. yesterday. In addition the young man will give recitals in Philadelphia, Baltimore and Washington.

Thus the Rachmaninoff Fund, Inc., has really greased the wheels and started things in motion. Mrs. Sophia Yarnall Jacobs, chairman of the Philadelphia regional committee, announced recently that in addition to the postponed national finals, a new search for further talent would be made in the interim, and that a second piano contest sponsored by the Rachmaninoff Fund would take place at a date to be announced shortly. This will allow more young men and women pianists to take part in the competition.

Another Chance

VLADIMIR Horowitz, one of the fund's two presidents, said that after auditions were held in the first contest, the organization received many requests from pianists from all sections of the country to enter a subsequent contest.

"It is to allow an additional year for hard work and study that the fund is repeating the contest," said Mr. Horowitz. "It will also permit those who withdrew or who did not enter this year's contest because of lack of preparation, an opportunity to compete before they are beyond the funds' age limit, 17-26."

In an age when music is so commercialized—in fact, one of the biggest industries, one might say, of the country—it is salutary to know that an organization with such lofty ideals, entirely devoid of self-seeking, exists.

[redacted]
MAR 30 1947

Catching The Beat In Music World Today

BY INA WICKHAM

"I shall know but one country—America
"To it I owe my utter loyalty
"The ends I am at shall be for my Country
"My God and Truth."
—National Federation of Music Clubs Collect

JAMES C. PETRILLO has allocated $39,200 to the city of Philadelphia to be used to give the residents of that city free concerts this summer. The money has been given to the Philadelphia Musicians union to pay the musicians who participate in public concerts and who entertain veterans in hospitals. This is a portion of the money secured from royalties paid by the manufacturers of records, a matter of controversy for many months. The Musicians union has asked the mayor to permit the opening of the Labor Plaza so that the concerts may be given there.

THE MUSICIANS

. . . union has also asked the city to participate in musical education in Philadelphia and to provide entertainment for the music loving thousands. It is said that there is an old ordinance which provides that the city set aside sums for free band and other concerts. It is also said that for many years the city of Philadelphia provided these concerts but that no money has been appropriated for them since 1926. It will be interesting to see how the situation works out.

MANY TRIBUTES

. . . are being paid to Rachmaninoff this week for March 28 marked the fourth anniversary of the death of the great composer and April 2 will be the 74th anniversary of his birth. The tribute will take the form of performances of his work. The Philadelphia orchestra has already honored Rachmaninoff by giving an all-Rachmaninoff concert yesterday. Among the artists to pay tribute to the great Russian are Vladimir Horowitz, Artur Rubenstein and Jacha Heifetz, all of whom are including his compositions in their programs this week as will Serge Koussevitzky, Efrem Kurtz and Saul Caston and their orchestras.

This Clipping From
DAVENPORT, IA.
DEMOCRAT
MAR 30 1947

THE BERKSHIRE

. . . music center will hold auditions for admission to the student orchestra and the opera department for the 1947 season in Chicago on April 3rd. The auditions will be held in Orchestra Hall and orchestral instruments will be heard in the morning, violin and viola at 9 a. m.; cello and contrabass at 10; woodwinds at 10:30 and brass and other instruments at 11. The opera department will hold auditions from 1 to 4 p. m. Those who are selected at the audition will be privileged to attend the six weeks session of the Berkshire music center at Tanglewood, Mass., from June 30-Aug. 10, under the direction of Dr. Serge Koussevitsky of the Boston Symphony orchestra.

BOSTON SYMPHONY BACK IN PROGRAM

Koussevitzky Offers Third of Rachmaninoff—Foss' Biblical Cantata Sung by Davis

By OLIN DOWNES

Dr. Koussevitzky returned last night with the Boston Symphony to Carnegie Hall. Reversing the originally planned order of his program he began his concert with Rachmaninoff's Third Symphony and ended it with a first New York performance of Lukas Foss' biblical cantata, The Song of Songs. Neither of these works commended themselves as music of the highest class. Their interest lay mainly in their presentation.

Rachmaninoff rated his Third Symphony highly. He once implied in a conversation with the writer that he felt this score had yet to be estimated at its real value. Presumably Dr. Koussevitzky shared this opinion. The symphony impresses one as an echo, at the best, of the same composer's Second Symphony, which came thirty years before the Third was composed, in 1937.

The Third has its moments of power and Rachmaninoffian gloom and a certain melodic curve, long associated with his style. For the greater part it is repetition and variation of earlier ideas, ideas fresher in their original form than in the score heard last night. The audience warmly applauded this performance. It can be said that at least the symphony was the vehicle for some splendid orchestral playing. On that score there was reason for enthusiasm, but the power and splendor of Rachmaninoff at his greatest lie in other scores.

We do not feel that Lukas Foss' setting of verses of the King James version of The Song of Songs need long detain us. He had as his interpreter of the text Ellabelle Davis. The sensuous beauty of her voice, when the music law well and practicably for it, constituted a feature of the occasion.

It cannot be said that Mr. Foss' music, which is trivial and mannered, deserved this investiture. The verses chosen by him for setting only served to emphasize the inequality of the poetry and the composition. The melodic line given the singer is labored and artificial. The orchestral gibmcracks which set off the song are mostly puerilities, having little or nothing to do with the inwardness of the text.

The most interesting score of the evening was Martinu's Concerto Grosso for chamber orchestra, an orchestration which included two pianos, played on this occasion by Mr. Foss and Bernard Zighera. We do not call this work music of the most original inspiration. It is music consciously made in emulation of the principles of the concerto grosso of the eighteenth century. There are solo and "tutti" passages, the march of line against line and mass, and a pervading rhythmical vigor. The writing is excellent, shapely of phrase, masterly in the march of part against part, and big polyharmonic chords that replace, in a new way, the "continuo" of the harpsichord of other days.

One relishes and admires all this, but cannot keep the feeling, at the same time, of a self-appointed problem, one carried out by the composer with conscience, ability, and invention; nevertheless, a problem, a species of stunt. Granting that, it is a fine job by a most substantially equipped musician and man of taste. The ending is especially brilliant. The composer was present. Singled out by Dr. Koussevitzky from the stage, he reaped long applause.

LIFT BAN ON BOOK ABOUT CONDUCTOR

Biography on Life of Koussevitzky Can Be Sold Again

EXPECT DECISION WILL BE APPEALED

Noted Leader Stated "Irreparable Harm" Would Result

BY WARREN STOREY SMITH

Justice Sheintag of the New York Supreme Court yesterday "vacated the stay," as the legal terminology has it, that he had placed on Moses Smith's biography of Dr. Serge Koussevitzky (Allen, Towne and Heath, Inc., publishers).

In response to Dr. Koussevitzky's plea that the book's circulation would do him "irreparable harm," Justice Sheintag enjoined its further distribution until he had a chance to consider the matter. Yesterday he handed down a nine-page decision to the effect that the book may now be freely sold, although it is understood that the case will be appealed.

The obvious comment on this situation is that far more copies will probably be sold than would have been had the Boston Symphony conductor not raised his objections. In the intervening time the case has been widely publicized, and you can run into people eager to buy the book who might have been indifferent toward it in the first place.

It is not the purpose of this article to question the rights of the judge's decision, but rather to examine the book itself with the view to discovering why it so greatly upset its subject.

Standing as Artist

In the first place, there are points of difference between Mr. Smith's biography and the earlier "official" one by Arthur Lourie. Perhaps the most conspicuous is the omission in the latter of any reference to Dr. Koussevitzky's first marriage to a ballet dancer, which ended in divorce.

Mr. Smith would also have us believe that Dr. Koussevitzky remained in the Jewish faith for some time after the age of 6, the date fixed by Lourie for his "conversion." It is a small matter, but Mr. Smith says that the conductor went to Moscow to pursue his studies in the Imperial Conversatory at the age of 17, whereas Lourie made it 14.

The seat of the trouble would seem to lie in Mr. Smith's approach to Koussevitzky's personality and to his standing as an artist.

Began at Top

Speaking of the late Mme. Koussevitzky, Mr. Smith says: "Her sympathy and understanding had helped him over difficulties caused by his emotional nature and defects of character." He tells that Dr. Koussevitzky has had encounters with his musicians, his associates and his relatives. And in treating of the artist he does not make him out as infallible, either as interpreter or as technician.

Whereas most great conductors have served a long and arduous apprenticeship, Dr. Koussevitzky, so to speak, began at the top. With the fortune placed at his disposal through his marriage to the wealthy Natalya Ushkov, he established his own orchestra—the summer tours with this organization down the River Volga form one of the most picturesque incidents in a highly colorful and dramatic career. But routine must be acquired sooner or later and Dr. Koussevitzky learned as he went along, even after coming to Boston in 1924.

That he reached the place that he now occupies and brought his orchestra to the position that it holds is, as Mr. Smith points out, all that really matters, even if there were slips and difficulties along the way. Nor does the conductor's biographer minimize his enormous service to the cause of modern music in general and of modern American music in particular.

Roughly, about half of the book treats of Dr. Koussevitzky's career before he came to Boston and the rest of it discusses his manifold activities here, not the least of which has been the establishment of the Berkshire Music Centre. As far as the conductor's reputation is concerned, it was made secure a long time ago.

KOUSSEVITSKY GETS WRIT AGAINST BOOK

Temporary Stay Granted on Conductor's Complaint That Biography Is Libelous

On the ground that a new biography of him is libelous and violates his privacy, Serge Koussevitzky, Boston Symphony Orchestra conductor, won a court order yesterday restraining publication restraining publication and distribution of the book.

Supreme Court Justice Bernard L. Shientag, in granting an interim stay pending determination of the musician's application for a preliminary injunction, indicated that the suit would establish a precedent on rights of publishers to publish biographies without the subject's consent. Opposing attorneys were directed to submit briefs next Wednesday.

Notice of a $500,000 suit for libel against Moses Smith, a Boston music critic who is author of the disputed book, "Koussevitzky," and the publishing concern, Allen, Towne & Heath, Inc., was filed in the complaint.

Concern's First Publication

The book, which was to have been distributed next Saturday, is the initial publication of the company, organized here last July. David Ewen, its editor and director, expressed "surprise" last night at Mr. Koussevitzky's action and reported that 3,000 copies of a first printing of 5,000 books had been distributed to booksellers. Howard Chipkin, lawyer and the company's secretary, appeared as defense counsel.

Should the court grant a temporary injunction, Mr. Ewen said, "every publisher in the country is in dire danger if he ever published a book about any living person, or for that matter a dead person whose family is alive or mentioned in the book."

Mr. Koussevitzky, through his attorney, Henry Root Stern of Mudge, Stern, Williams & Tucker, listed three points as basis for an injunction. He contended that publication of the book was without his consent and therefore violated Sections 50 and 51 of the State's Civil Rights Law, the "rights of privacy" law.

Publication of photographs in the book also constituts a violation of that law, he charged. Finally, he asserted, the book was libelous and "falsely and wrongfully portrays my life and musical career."

The 72-year-old Russian-born virtuoso, who almost since his advent in Boston twenty-three years ago has been the subject of adulatory comment in the musical world, set forth in an affidavit that he had declined to give Mr. Smith any information, advising that he planned to publish his autobiography later.

"The said book untruthfully and without justification describes me as generally incompetent as a conductor of orchestras, brutal to the musicians in my orchestra, incompetent as an instructor of conducting and a poseur, deficient in musical education and training," Mr. Koussevitzky complained.

Reputation Seen Damaged

He added that he found the book as a whole "not only disparaging but very distinctly damaging, not only to my reputation but to my material resources."

"Furthermore," he continued "this book unjustifiably and untruthfully attacks my integrity as a man and as an artist. It impugns my loyalty and slanders a lifetime of work and devotion to the ideals of music, art and culture in the United States and throughout the world."

Mr. Ewen described the book as "not only an unbiased, but even a highly laudatory exposition of a great musical career." To restrain the right to publish it, he said, would infringe upon the rights of critics in all the arts "to speak honestly and openly about any creative contribution to the culture of our society."

The charge of libel, he went on, was less important than the question whether the rights of critics could be infringed on by prohibiting publication of criticisms without the consent of the subject.

Mr. Smith for almost twenty years was music critic for The Boston American and The Boston Transcript and more recently has been director of the Masterworks Division of Columbia Records.

MUSIC

Ha

Symphony Concert

The 18th regular concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Jascha Heifetz, violinist, was the soloist. The program was as follows:

Overture to "Oberon"............Weber
Symphony in D major No. 5
Vaughan Williams
Concerto for Violin and Orchestra
in D major Op. 77..........Brahms

By ALEXANDER WILLIAMS

No one who attended it will forget that concert in 1937 when Mr. Heifetz played both the Brahms and the 2nd Prokofieff Violin Concertos with the orchestra. Fortunately both those superb performances were recorded, and we have thus been able to refresh ourselves at will with that glorious musical experience. But fine as those records are they do not provide quite the thrill of an actual performance in the hall. That Mr. Heifetz and the orchestra renewed for us yesterday afternoon.

I suppose that years hence when the youth of that day will have prated of some current performance of the Brahms Concerto we shall shake our white locks and murmur: "Ah, but you never heard Heifetz and the Boston Symphony in it." Again, of course, we shall be able to bring out our treasured album, turn on the machine and rebuke youth for its presumption. Truly it was a noble performance yesterday, so assured, so fused and so eloquent, that gratitude to all the participants is about all that can be expressed for their having achieved it.

Back from his mid-winter vacation, Serge Koussevitzky was greeted yesterday with effusive applause. He then turned his attention to the latest symphony by Vaughan Williams, the most respected of living English composers. It is a poetic, introspective work, as a rule so quietly stating its message that it had yesterday a tendency to put people to sleep. Nevertheless it is worth staying awake for.

There is, perhaps, nothing very new about it. The modal harmonies, the peaceful lyricism, even the more vigorous bits, all these Vaughan Williams has said to us before; but there is no harm in that he gently insinuates them upon our ears again. It might be pointed out that this 5th Symphony is another case of the artist's being more prophetic than common mortals, in whose breast during the winter of 1943 when the symphony was composed the moods of optimism and peace on earth were not uppermost. Yet this is assuredly the spirit of the symphony. It is dedicated "without permission" to Sibelius, but the influence of that composer is not felt in its style or structure.

The Passacaglia I found exceedingly difficult to grasp technically, but I do not doubt that the theme announced by the cellos can somehow be traced throughout the movement. Possibly it is better to listen to it unintellectually. The slow movement is the loveliest of all, and the scherzo is far from a conventional essay in that genre. I do not imagine that the Vaughan Williams' 5th will ever replace his London Symphony in popularity, but it is still a thoughtful and far, from negligible work. The interpretation which Dr. Koussevitzky gave yesterday was both carefully conceived and singingly expressed.

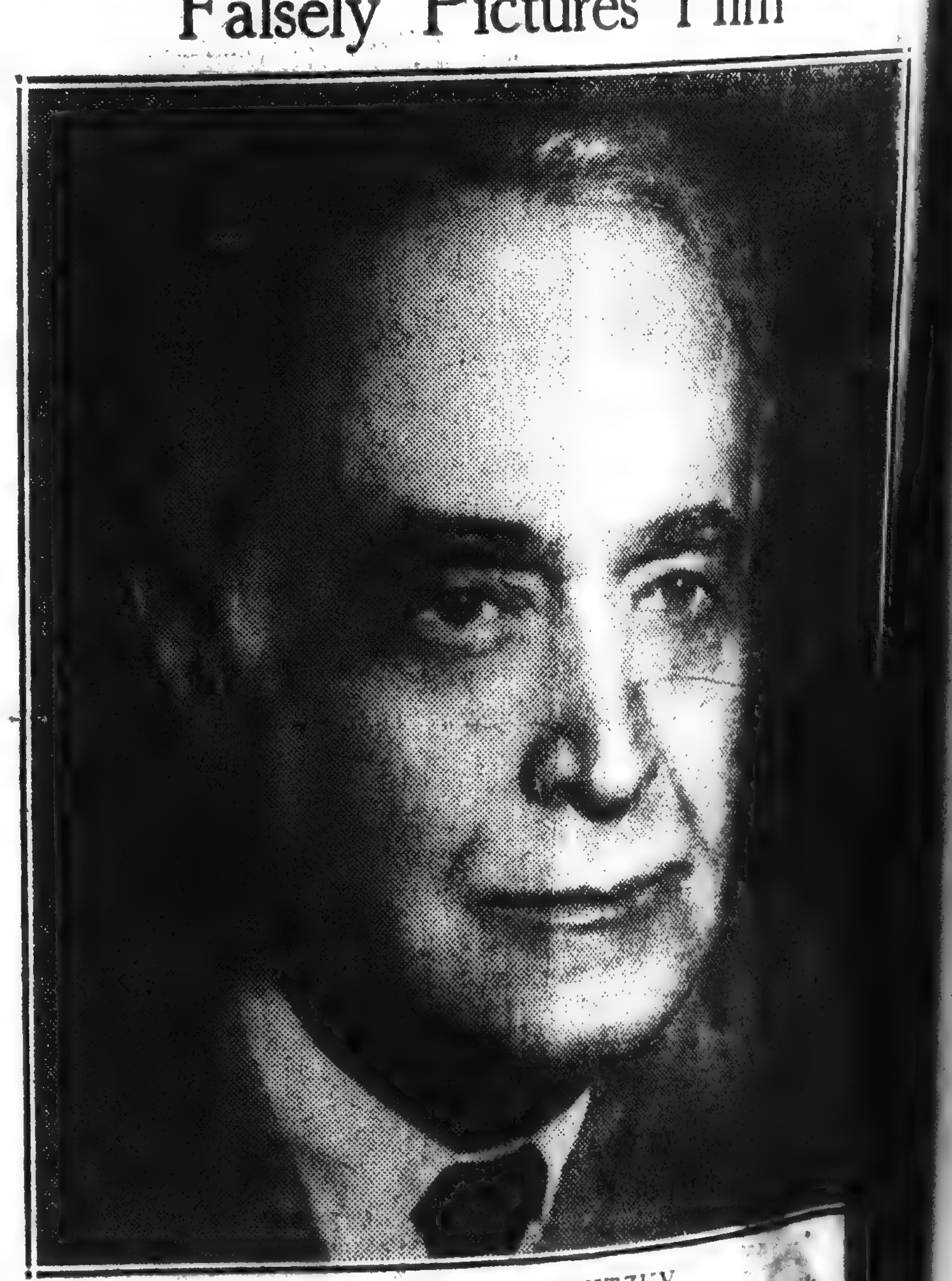
The concert opened with a rather fussed-up and uneven performance of Weber's Overture to "Oberon," not nearly so successful as that played at the Friends of the Boston Symphony meeting Wednesday. Better luck with it tonight!

The program next week offers Rachmaninoff's 3rd Symphony, Lukas Foss' Cantata, "The Song of Songs," and Stravinsky's Symphony of Psalms.

NOTED PIANIST—Vladimir Horowitz who will give his only recital of the season at Symphony Hall tomorrow afternoon.

JUDGE BANS BOOK ON KOUSSEVITZKY

Halts Publication Pending Study ---Symphony Head Says It Falsely Pictures Him



SERGE KOUSSEVITZKY

Objects to book about him and obtains injunction against it.

NEW YORK, Feb. 11 (AP)—Serge Koussevitzky, conductor of the Boston Symphony Orchestra, obtained a temporary court order today restraining publication of a book which he said "falsely and wrongfully portrays my life and musical career."

Continued on Page 6—First Col.

Dr. Koussevitzky Directs Boston Orchestra in Forum Concert

By MAX de SCHAUENSEE

THE one and only Boston Symphony made its single Philadelphia appearance of the season at the Academy of Music last night before a very large and enthusiastic audience.

The Philadelphia Forum is to be thanked for securing this wonderful orchestra and its equally amazing leader, Dr. Serge Koussevitzky.

The Boston conductor gave an excellently balanced program, which featured two novelties as far as Philadelphia was concerned, and one standard work which is familiar to all.

The program opened with Bohuslav Martinu's "Concerto Grosso for Chamber Orchestra." Scored for strings, woodwinds, and two pianos, Martinu's work proved a fascinating composition.

The first movement is filled with rhythmic movement, while the second is an extended melody of considerable beauty in the lower strings which is always expressive. The concluding section is lively and full of polyphonic activity with much elaborate ornamentation by the pianos. These latter instruments were brilliantly played by Lukas Foss and Bernard Zighera.

Mr. Foss, who is 25, was further and most impressively emphasized by his "Song of Songs," a Biblical cantata for Soprano and Orchestra. Born in Berlin, the young composer was brought up in the United States. He has taken his text from the King James version of "The Song of Solomon" and has divided it into four distinct parts. The cantata is scored for full orchestra with a very extended and demanding solo for soprano voice.

Last night, Ellabelle Davis, Negro soprano, was entrusted with this difficult job. The vocal line makes great demands on the singer's range and also insists that she sing both very loud and very soft. Miss Davis met these requirements superbly, singing with impeccable musicianship and with much feeling for the text and phrase.

Her voice is a handsome instrument, not flawlessly equalized in all its registers, yet capable of many lovely and subtle effects. At times her vocal line was quite instrumental.

To go back to Mr. Foss' piece, despite the fact that some of the sections seemed to lack compactness and to meander and repeat themselves, the music is on a pretty grand and imposing level. It is written with great skill in its orchestration and with unimpeachable sincerity and depth of feeling. The effect it made was decidely impressive.

The second half of the program was all Koussevitzky. Here the Russian conductor unleashed the vehemence and intensity of his extraordinary temperament in a memorable performance of the Tschaikovsky Fourth Symphony.

He conducted with unflagging enthusiasm and threw himself heart and soul into his work. Such magnanimity and expenditure of self cannot help but generate a very definite reaction from an audience. Playing the final movement at a very high voltage, the distinguished conductor was the recipient of an ovation which was punctuated by loud "Bravos!"

This Clipping From
Fredricksburg, Va.
Star
APR 2 - 1947

Of Interest To Red Seal Collectors:

PROKOFIEFF: Symphony No. 5—Boston Symphony Orchestra, Serge Koussevitzky, Con.

Brokofieff wrote this symphony in a single month, during the summer of 1944, and conducted its premiere in January of the following year. Soviet newspaper correspondent Robert Magidoff, writing from Moscow shortly after the symphony was first played in that city, quoted Prokofieff as describing the work as "symphony about the spirit of man." In essence the "Fifth Symphony" is Prokofieff's ode to the end of the war, and its music reflects the joy occasioned by victory. While the music is no less modern than the composer's "Fourth Symphony," dedicated to the Boston Symphony, there is a full store of rich tonal color and superb melody almost romantic in character. Serge Koussevitky and the Boston Symphony have provided a superlative supplement to their equally fine RCA Victor recording of the same composer's "Classical Symphony."

SYMPHONY CONCERT

BY WARREN STOREY SMITH

As far as the Symphony concerts proper are concerned, the extensive commemoration of the 50th anniversary of the death of Brahms comes to an end this evening when Rudolf Firkusny repeats the performance of the first piano concerto that he offered yesterday afternoon. The remaining numbers of the current program are Bach's third suite for orchestra and Struss' "Thus Spake Zarathustra."

Although Mr. Firkusny got a big hand at the end, the performance of the concerto was not quite everything that it might have been. For some reason, the orchestra did not get completely in tune with the piano and sensitive ears were bothered by this detail. The work itself is a curious one that comes to full realization only in an extraordinary interpretation. I can think offhand of only one that met that requirement, namely, Artur Schnabel's. He made you believe that the concerto was everything that Brahms tried to make it. Though still a young man, in the first movement he strove to out-Beethoven Beethoven, using the key and endeavoring to capture the spirit of the first movement of the latter's Ninth Symphony. In the Adagio he would achieve the serenity of Beethoven's later and greater slow movements. In the right hands, he can seem to do both of these things. Yesterday this listener, at least, received the impression of strivings unrealized. Nevertheless, Mr. Firkusny did a very capable job, musically and technically, and after the labored exuberance, if you can call it that, of the last movement he was, as said above, warmly applauded.

Dr. Koussevitzky gave us the fine suite of Bach, that of the celebrated air for the violin, no later than last season. It seemed then that the overture sounded a bit heavy. Yesterday it was just right. The tone poem of Strauss, which we had not heard for four years, though there was a warming up last Tuesday evening, is one of the most brilliant, the most sensational offerings of Dr. Koussevitzky and his orchestra. Musically, "Zarathustra" is uneven. There are radiant pages. There are also those which are banal, however, amusing they maybe to listen to; and you have the feeling that this attempt to put Nietzsche's philosophy into music was a tour de force of which even Strauss was not fully capable. But as a tonal show "Zarathustra" is hardly surpassed by anything in the orchestral literature. Every choir is put through its paces. And what paces.

RADIO DAILY
NEW YORK, N. Y.
APR 1 - 1947

Boston "Pops" Concerts Start On ABC April 29

Boston "Pops" Concerts will be heard over ABC network for the duration of the summer season. and perhaps longer, effective April 29. This will replace the Boston Symphony Orchestra broadcasts. of which

(Continued from Page 1)

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NEW YORK, N. Y.
TIMES
APR 3 - 1947

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
APR 2 - 1947

Humor

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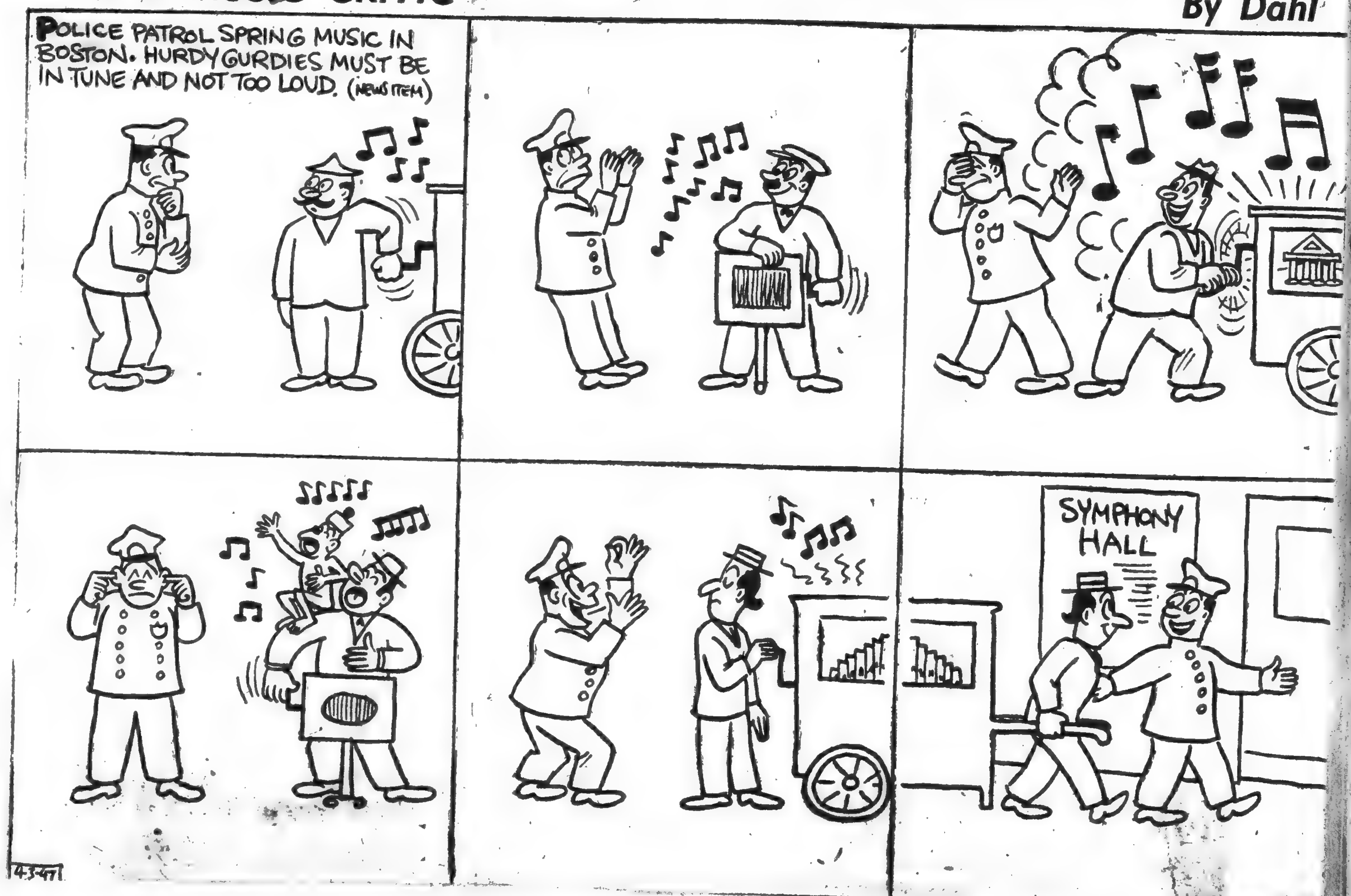
THE BOSTON HERALD, THURSDAY, APRIL 3, 1947

THE MUSIC CRITIC

By Dahl


POLICE PATROL SPRING MUSIC IN BOSTON. HURDY GURDIES MUST BE IN TUNE AND NOT TOO LOUD. (NEWS ITEM)
SYMPHONY HALL
4-3-47

Dr. Koussevitzky Directs Boston Orchestra in Forum Concert

By MAX de SCHAUENSEE

THE one and only Boston Symphony made its single Philadelphia appearance of the season at the Academy of Music last night before a very large and enthusiastic audience.

The Philadelphia Forum is to be thanked for securing this wonderful group and its equally amazing leader, Dr. Serge Koussevitzky.

The Boston conductor gave an excellently balanced program, which featured two novelties as far as Philadelphia was concerned, and one symphony which is familiar to all.

The program opened with Bohuslav Martinu's "Concerto Grosso for Chamber Orchestra." Scored for strings, woodwinds, and two pianos, Martinu's work proved a fascinating composition.

The first movement is filled with rhythmic movement, while the second is an extended melody of considerable beauty in the lower strings which is always expressive. The concluding section is lively and full of polyphonic activity with much elaborate ornamentation by the pianos. These latter instruments were brilliantly played by Lukas Foss and Bernard Zighera.

Mr. Foss, who is 25, was further and most impressively emphasized by his "Song of Songs," a Biblical Cantata for Soprano and Orchestra. Born in Berlin, the young composer was brought up in the United States. He has taken his text from the King James version of "The Song of Solomon" and has divided it into four distinct parts. The cantata is scored for full orchestra with a very extended and demanding solo for soprano voice.

Last night, Ellabelle Davis, Negro soprano, was entrusted with this difficult job. The vocal line makes great demands on the singer's range and also insists that she sing both very loud and very soft. Miss Davis met these requirements superbly, singing with impeccable musicianship and with much feeling for the text and phrase.

Her voice is a handsome instrument, not flawlessly equalized in all its registers, yet capable of many lovely and subtle effects. At times her vocal line was quite instrumental.

To go back to Mr. Foss' piece, despite the fact that some of the sections seemed to lack compactness and to meander and repeat themselves, the music is on a pretty grand and imposing level. It is written with great skill in its orchestration and with unimpeachable sincerity and depth of feeling. The effect it made was decidely impressive.

The second half of the program was all Koussevitzky. Here the Russian conductor unleashed the vehemence and intensity of his extraordinary temperament in a memorable performance of the Tschaikovsky Fourth Symphony.

He conducted with unflagging enthusiasm and threw himself heart and soul into his work. Such magnanimity and expenditure of self cannot help but generate a very definite reaction from an audience. Playing the final movement at a very high voltage, the distinguished conductor was the recipient of an ovation which was punctuated by loud "Bravos!"

RADIO DAILY
NEW YORK, N. Y.
APR 1 - 1947

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SYMPHONY CONCERT

BY WARREN STOREY SMITH

As far as the Symphony concerts proper are concerned, the extensive commemoration of the 50th anniversary of the death of Brahms comes to an end this evening when Rudolf Firkusny repeats the performance of the first piano concerto that he offered yesterday afternoon. The remaining numbers of the current program are Bach's third suite for orchestra and Struss' "Thus Spake Zarathustra."

Although Mr. Firkusny got a big hand at the end, the performance of the concerto was not quite everything that it might have been. For some reason, the orchestra did not get completely in tune with the piano and sensitive ears were bothered by this detail. The work itself is a curious one that comes to full realization only in an extraordinary interpretation. I can think offhand of only one that met that requirement, namely, Artur Schnabel's. He made you believe that the concerto was everything that Brahms tried to make it. Though still a young man, in the first movement he strove to out-Beethoven Beethoven, using the key and endeavoring to capture the spirit of the first movement of the latter's Ninth Symphony. In the Adagio he would achieve the serenity of Beethoven's later and greater slow movements. In the right hands, he can seem to do both of these things. Yesterday this listener, at least, received the impression of strivings unrealized. Nevertheless, Mr. Firkusny did a very capable job, musically and technically, and after the labored exuberance, if you can call it that, of the last movement he was, as said above, warmly applauded.

Dr. Koussevitzky gave us the fine suite of Bach, that of the celebrated air for the violin, no later than last season. It seemed then that the overture sounded a bit heavy. Yesterday it was just right. The tone poem of Strauss, which we had not heard for four years, though there was a warming up last Tuesday evening, is one of the most brilliant, the most sensational offerings of Dr. Koussevitzky and his orchestra. Musically, "Zarathustra" is uneven. There are radiant pages. There are also those which are banal, however, amusing they may be to listen to; and you have the feeling that this attempt to put Nietzsche's philosophy into music was a tour de force of which even Strauss was not fully capable. But as a tonal show "Zarathustra" is hardly surpassed by anything in the orchestral literature. Every choir is put through its paces. And what paces.

This Clipping From
Fredricksburg, Va.
Star
APR 2 - 1947

Of Interest To Red Seal Collectors:

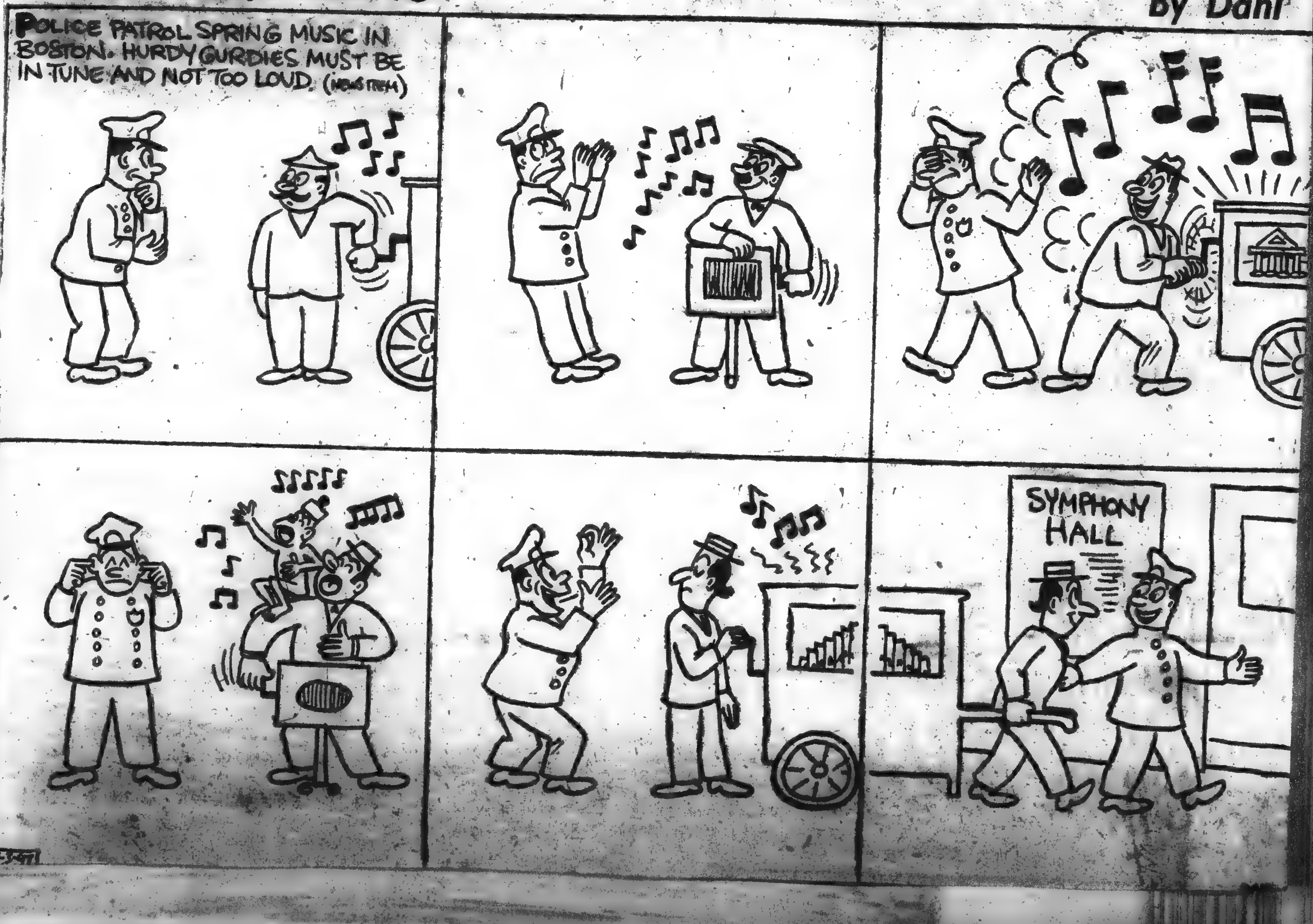
PROKOFIEFF: Symphony No. 5—Boston Symphony Orchestra, Serge Koussevitzky, Con.

Brokofieff wrote this symphony in a single month, during the summer of 1944, and conducted its premiere in January of the following year. Soviet newspaper correspondent Robert Magidoff, writing from Moscow shortly after the symphony was first played in that city, quoted Prokofieff as describing the work as "symphony about the spirit of man." In essence the "Fifth Symphony" is Prokofieff's ode to the end of the war, and its music reflects the joy occasioned by victory. While the music is no less modern than the composer's "Fourth Symphony," dedicated to the Boston Symphony, there is a full store of rich tonal color and superb melody almost romantic in character. Serge Koussevitky and the Boston Symphony have provided a superlative supplement to their equally fine RCA Victor recording of the same composer's "Classical Symphony."

THE BOSTON HERALD, THURSDAY, APRIL 3, 1947

THE MUSIC CRITIC

By Dahl


POLICE PATROL SPRING MUSIC IN BOSTON. HURDY GURDIES MUST BE IN TUNE AND NOT TOO LOUD. (NEWS ITEM)
SYMPHONY HALL
4-3-47

LACONIA, N. H.
CITIZEN
APR 2 - 1947

Great Artists Loathe Criticism

Laconia Interested in Moses Smith's Unauthorized Biography of Koussevitzky

Sometime late in February the editor of the Evening Citizen reading in the New York Herald Tribune Virgil Thomson's comment entitled "Koussevitzky Case" liked it so much he clipped it and laid it one side on his desk. A. J. Liebling, Dartmouth alumnus, in the March 22nd issue of The New Yorker, continuing his delightful essays on "The Wayward Press", cited the Thomson story as an example of excellent reporting. "Two recent stories about musicians had sufficient news interest to get on the front pages, but each had to wait for Mr. Thomson, in his Sunday column, to write it really well," Mr. Liebling explained. This seemed to confirm our judgment in preserving the piece for future reference. Then, on the day Mayor Parmentier was inaugurated, we learned to our great surprise that Moses Smith, author of the biography that is the basis of the "Koussevitzky Case" is the brother of Louis Smith of the L. W. Guild company, which owns the Guild Northland Mills here, with Mayor Parmentier as superintendent. Therefore there will be added local interest in Mr. Thomson's article, and for that reason it is reprinted herewith:

KOUSSEVITZKY CASE

By Virgil Thomson

(—in N. Y. Herald Tribune)

Serge (or Sergei) Koussevitzky, conductor of the Boston Symphony Orchestra since 1924, is an aristocrat among American conductors and in Boston music circles something of an autocrat. Born seventy-two years ago in Russia and reared there in poverty (his family, though Orthodox Jews, never lived in a ghetto), he has attained wealth, world-wide fame and the highest distinction in his profession. As a virtuoso on the double-bass viol and as a conductor his ranking, by any standards, has been for many years among that of the very greatest in our time. As a composer he has contributed to the reputable literature of his instrument. As a publisher and a patron of contemporary music he has probably made a more lasting contribution to the art than any other single person living, excepting five or six composers. His place in its history is already assured and glorious.

* * *

The Official Story

Just to make assurance doubly sure, the Boston immortality machine has started issuing this winter what looks like a series of books bearing the papal imprimature of the good Doctor (LL. D., honoris causa, Harvard, 1929, and elsewhere). M. A. DeWolfe Howe, official biographer to the Bostonian great, has furnished "The Tale of Tanglewood, Scene of the Berkshire Music Festivals" (Vanguard Press, New York, 1946, $2), prefaced by Mr. Koussevitzky himself. And Hugo Leichtentritt, a musicologist of repute and a former Lecturer of Harvard University, has fathered "Sergei Koussevitzky, the Boston Symphony Orchestra and the New American Music" (Harvard University Press, Cambridge, Mass., 1946, $3).

Both volumes are slender, and their tone is unctuous. The first sketches ever so lightly the history of the celebrated summer festivals that have now grown into a training school for composers, conductors and orchestral musicians. The second enumerates the American compositions played by Serge Koussevitzky and the Boston Symphony (sometimes under other leaders) since 1924. The list is large and impressive. If Mr. Leichtentritt's critical paragraphs are weakened by the fact that he has neither heard many of the works nor had access to their scores, the tabulation of Mr. Koussevitzy's public encouragements to American composers alone is of value as proving once and for all (if Walter Damrosch, Frederick Stock, Pierre Monteux and Leopold Stokowski had not proved it before) that a sustained program policy supporting contemporary composition does not keep subscribers away from symphony concerts.

* * *

The Unofficial Biography

And now to supplement these two books, which are clearly official and more than a little superficial, arrives a full-length biography of the maestro which is neither. It is entitled simply "Koussevitzky," by Moses Smith (Allen, Towne, and Heath, New York, 1947, $4). Announced for sale on Feb. 15, its distribution has been held up for the time being by an injunction that prohibits its publication, sale and distribution till Justice Sheintag of the New York Supreme Court shall have determined whether the book's circulation will do its subject "irreparable harm." If the present writer, who has read an advance copy received before the injunction was issued, is in any way typical of the American reading public, it certainly, in his opinion, will not. The only possible harm he can envisage to so impregnable a reputation as that of Serge Koussevitzky is that already done by his own efforts to suppress the book.

Moses Smith, a trained newspaper man, for many years music critic of "The Boston Evening Transcript," as well as a friend of Mr. Koussevitzky, has produced a far more thorough study, a better work of scholarship than either Mr. Howe or Mr. Leichtentritt, scholars both by trade. There seems little in the book of factual statement that is subject to question. Whether Mr. Koussevitzky, in view of his great devotion to the memory of his second wife, is made unhappy by mention of his first marriage, hitherto not publicized in America, is scarcely germane. Neither is his possible sensitivity to reports of his quarrels with musicians and with blood relatives. These are, as a matter of fact, common knowledge; and they legitimately form part of the whole story of his musical life, just as his first marriage does of any complete biography.

Judgments and opinions, expressed over any writer's signature, are, of course, personal. The conductor's legal complaint objected to Mr. Smith's statement that Koussevitzky had succeeded as a conductor in spite of imperfect training as a young man in musical theory and score-reading. This also, if I may make so bold, has long been common knowledge among musicians. Nor is the estimable Doctor unique among the conducting great for being in a certain sense self-taught. Leopold Stokowski, Sir Thomas Beecham and Charles Muench, great interpreters all of them, did not come to conducting through early mastery of the conservatory routines. They bought, muscled or impressed their way in and then settled down to learn their job. They succeeded gloriously, as Koussevitzky has done. All honor to them. They have all, Koussevitzky included, contributed more of value to the technique of their art than most of the first-prize-in-harmony boys ever have.

* * *

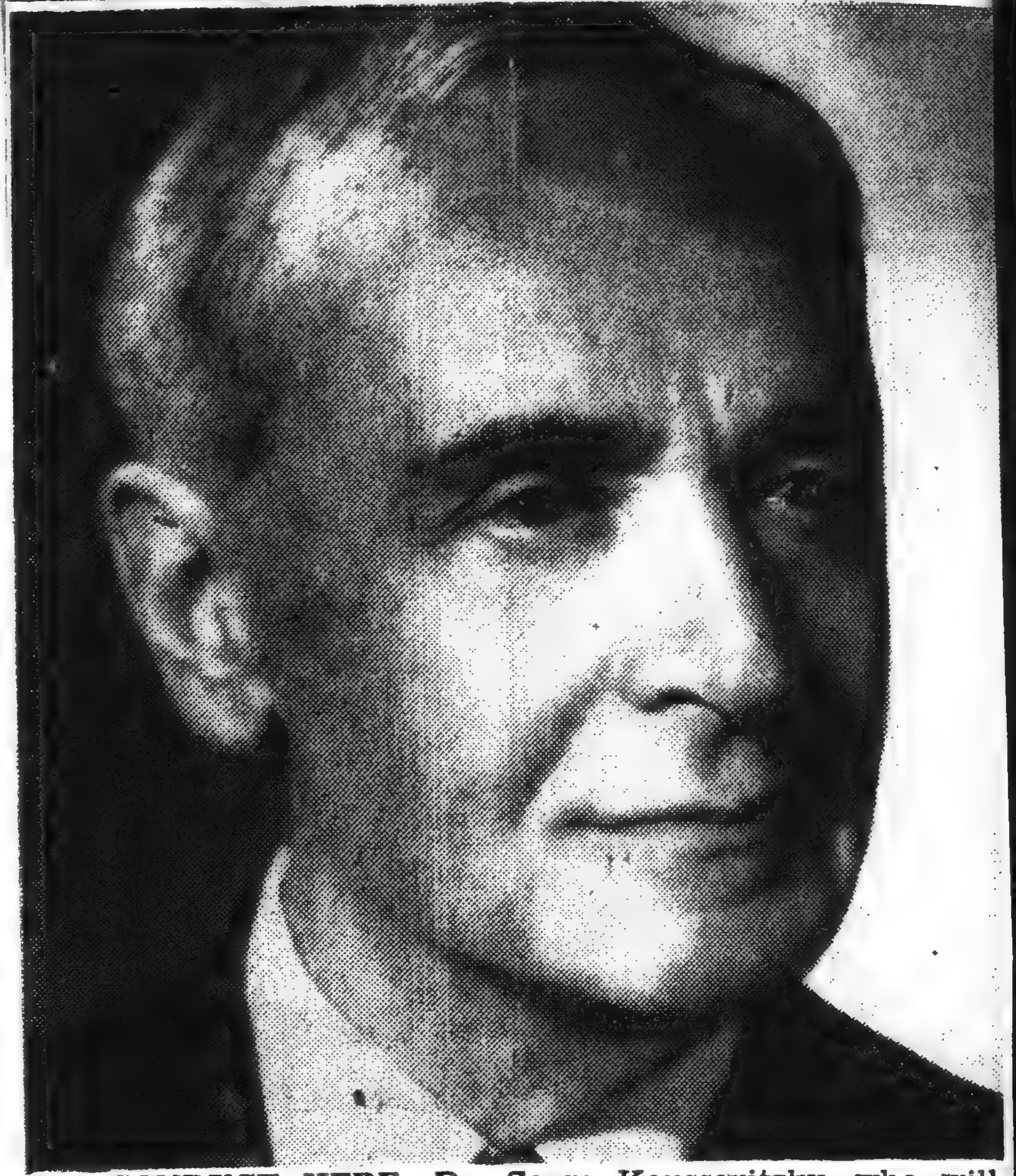
The "Last Infirmity of Noble Mind"

But great pedagogues, and the good Doctor is one, do hate hearing that their own education has not been conventional, though it rarely was. And all great artists loathe criticism. They do; they really do. What they want, what they need, what they live on, as Gertrude Stein so rightly said, is praise. They can never get enough of it. And sometimes, when they have come to be really powerful in the world they take the attitude that anything else is libel and should be suppressed. Dr. Koussevitzky's complaint, as I remember, did not use the word libel. It spoke of possible "irreparable injury." Well, criticism is often injurious; there is no question about that. Many a recitalist, receiving unfavorable reviews, finds it more difficult to secure further engagements than if his reports had been less critical. Minor careers have been ruined over night that way. Major careers are rarely harmed by criticism, because major artists can take it. They don't like to; but they have to, so they do. All the same, it is the big boys, the great big boys that nothing could harm, that squawk the loudest. I know because I have been in the business for several years now.

Mr. Smith's book makes Koussevitzky out to be a very great man indeed, but it also makes him human. Gone is the legend of his papal infallibility. Renewed is one's faith in his deep sincerity, his consecration, his relentless will to make the world permanently better than he found it. Nobody, I am sure, can read the book through without admiring him more. And the faith of the pious need not be shaken by reading that he has not always been toward his fellowman just and slow to anger. Civilization would be just a racket if we had to learn the lives of its great men from their official biographers and their paid agents. And if infallibility must be proved by suppressing all the arguments against it, any pope who tries this, even if he succeeds, has by that very action relinquished the point.

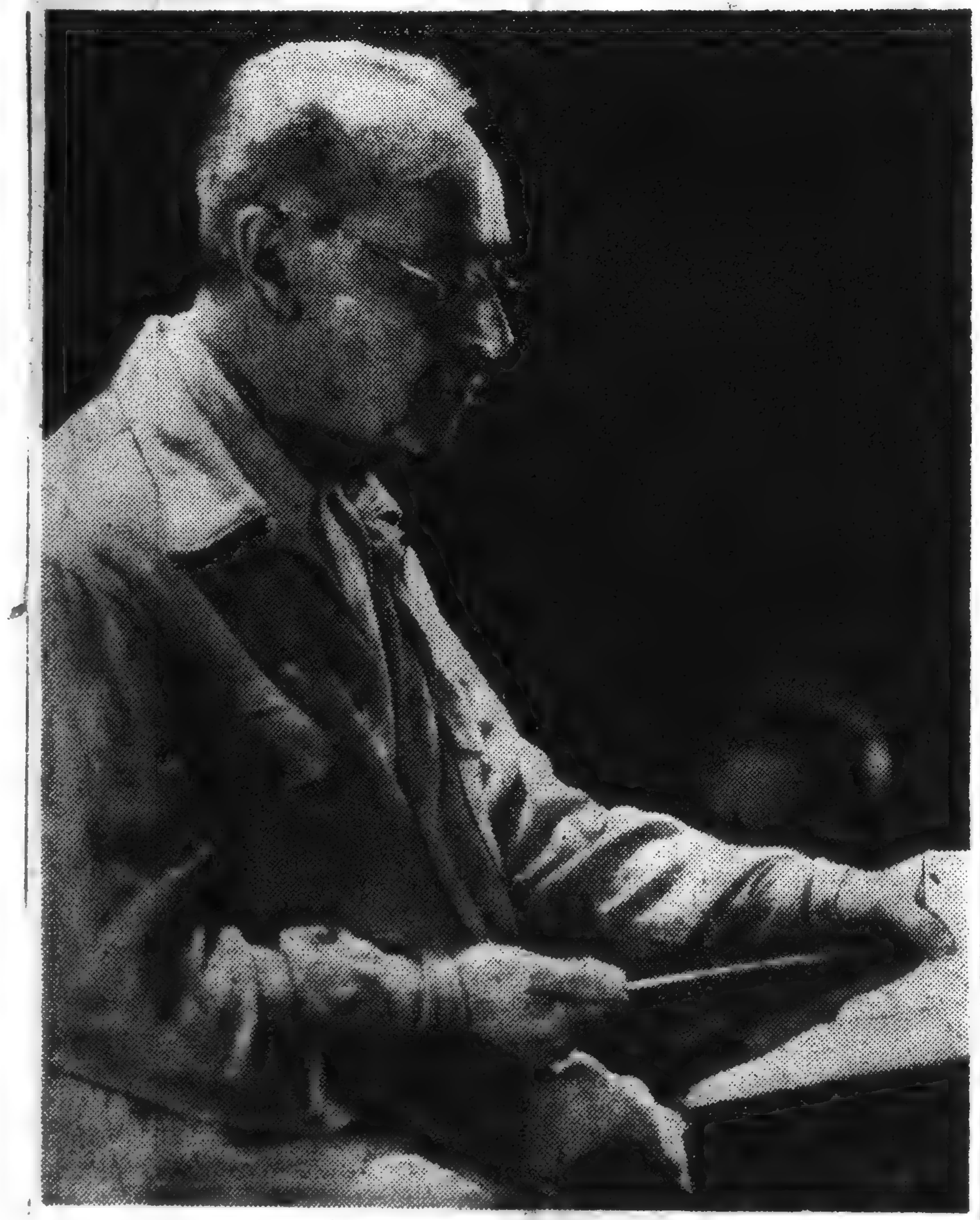
Mr. Koussevitzky is not the only first-class conductor in the world, though he is one of the best. Nor is he the only first-class conductor the Boston Symphony Orchestra has enjoyed. ~~Nor~~ does he any longer play the double-bass in public, though when he did he was, by common consent, world champion. His unique position in a world full of excellent conductors, many of them devoted to contemporary music, is that he has played more of it, launched more of it, published more of it and paid for more of it than anybody else living. That is the clear message of Mr. Smith's biography. Everything else, a petulant gesture here and there, a musical or family quarrel, a pretentious remark, a vainglorious interview, the present court action, all these things serve the picture; they bring him more vividly to life. How can any one mind knowing them? Only he himself, apparently, hasting fearfully toward Parnassus, though his throne there has long been reserved, and involved, no doubt, in a publicity apotheosis that has already begun, would see any value in posing before an already worshiping universe without the customary habiliment of one human weakness. His lawsuit, of course, adds to the tableau that he has essayed to compose so carefully just that.

NEWARK,
STAR-LEDGER
APR 4 - 1947



TO CONDUCT HERE—Dr. ~~Serge~~ Koussevitzky, who will lead the Boston Symphony Orchestra through an all-Brahms program at the Mosque Theater next Thursday under the Griffith Music Foundation auspices.

NEWARK, N. J.
~~CALL~~
News
APR 6 - 1947



SERGE KOUSSEVITZKY, conductor of the Boston Symphony, caught in a characteristic pose during rehearsal. The famous leader and his orchestra will appear Thursday at 8:30 P. M. at the Mosque in an all-Brahms concert sponsored by Griffith Music Foundation.

[147]

DETROIT, MICH.
TIMES

Off the Record

Mitroupoulos; Koussevitzky Records Illustrate Prokofieff's Development

By **HARVEY TAYLOR**

TWO phases in the development of Serge Prokofieff are admirably illustrated in two recordings released last week. One is Dimitri Mitropoulos (for Columbia) playing the piano solo line and conducting from the keyboard the Russian composer's third piano concerto in C-major with the Robin Hood Dell orchestra of Philadelphia.

The other is Serge Koussevitsky (for Victor) with the Boston Symphony Orchestra performing Prokofieff's excellent fifth symphony, opus 100.

The C-major piano concerto is a fine example of Prokofieff's earlier style. Briliant, but glib and at times satirical, its chief virtue lies in its wonderful rhythmic vigor and its flashy piano pyrotechnics.

Mitropoulos is just as bombastic and exciting as a pianist as he is on the conductor's podium. It's a fine performance well recorded.

More Maturity

In the fifth symphony, Prokofieff shows a much broader interest in emotional content. The first movement is somber and reflective and the slow movement contains lyric passages of great beauty. Only in the last movement does he revert to the crisp humor that marked many of his earlier compositions.

Koussevitzky, who introduced the work to Americans in November, 1945, conducts it beautifully and the recording is very good.

Just too late for the Easter market, Victor has come up with an unheralded but very good recording by the RCA Victor Chorals under Robert Shaw of Bach's Easter contata "Christ Lay in the Bonds of Death." The chorus does a fine job although its soloists remain anonymous.

Another Columbia release is Artur Rodzinski conducting the New York Philharmonic in Sibelius' rumbling fourth symphony in A-minor. It's not one of our preferred symphonies, but Rodzinski and his men do well by it.

For Moviegoers

Apparently aimed at people who saw the movie "Humoresque" and still want to hear some of the melodies that John Garfield pretended to play therein is Columbia's album called "Humoresque" featuring violinist Isaac Stern and pianist Oscar Levant.

Included in it are Waxman's 'Carmen Phantasy," Dvorak's "Humoresque," Rimsky-Korsakov's "Flight of the Bumblebee," Sarasate's "Zigeunerweisen" and a ghastly and unforgivable arrangement by conductor Waxman of themes from "Tristan and Isolde." In the latter, Stern plays the soprano line and Levant plays an ornate re-writing of tenor and orchestra parts designed to sound like a piano concerto. All in all one of the most distasteful jobs of musical butchery that the movies have achieved so far.

Sir Thomas Beecham (for Victor) does a job of musical rehashing that's no so bad. He took themes from old and seldom sung Handel operas and assembled them into a ballet suite in 19 parts which he calls "The Great Elopement."

Sir Thomas is an able orchestrator. The themes, although rescored for full modern orchestra, keep the original Handel flavor and the suite makes pleasant listening.

Apr 26

TI

MUSIC

Symphony Concert

The 24th regular concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Assisting were the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, and Frances Yeend, soprano, Eunice Alberts, contralto, Joseph Laderoute, tenor, and James Pease, bass. The program was as follows:

Symphony No. 8 in F major Op. 93 ..... Beethoven
Symphony No. 9 in D minor Op. 125, with final chorus on Schiller's "Ode to Joy" ..... Beethoven

By **ALEXANDER WILLIAMS**

As was the case last year Mr. Koussevitzky elected to end the season with the triumphant notes of Beethoven's 9th Symphony ringing in our ears. If the effect yesterday was a little less electrifying than in 1946, that was only to be expected and had nothing to do with the quality of the performance which was again one of impassioned eloquence.

Beethoven was a genius who was not afraid to state a simple truth without equivocation or philosophical misgivings as to whether that truth were all it was cracked up to be. The bortherhood of man was for Beethoven a good and a true idea and he sang its praises with all his might, which posterity has come to agree has never been equalled on a symphonic scale.

Mr. Koussevitzky imbued the forces at his command with the dramatic passion and the grand line of this work. The nuances were there too and the subtleties of tonal sonority. The orchestra played beautifully for him, and the chorus from Cambridge, having been well schooled by Mr. Woodworth, sang with extra fervor. The vocal quartet also sang well. It might be observed, too, that all four singers have participated in the Berkshire Music Center and therefore proved, if proof were needed, the high standards of that institution.

Last year Mr. Koussevitzky opened the concert with a Haydn Symphony, and yesterday he chose Beethoven's 8th for the same office. It has often been pointed out that the even-numbered Symphonies of Beethoven are the cheerful products of his genius, an exception being the First which is also bright. The 8th is the most cheerful of all of them. It has no slow movement, yet no one could complain that its gaiety is monotonous. Again the orchestra played superbly in this work, with a marvellous lightness which is well nigh inimitable.

This 66th season has been a Brahms - Beethoven - Strauss year. There were nine (not 10 as the program has it) works of Brahms, and you could say there were eleven if you counted the Requiem and the 3rd Symphony on a Tuesday. Beethoven added up to seven, and Strauss had five (not four) to his credit. I have summarized the season in Sunday's paper and was misled by the Brahms figure, though I managed to catch the Strauss. If these familiar works formed the back-bone of the season there was also plenty of modern music, though no world-shaking or controversial novelty.

The concert will be repeated tonight. On Tuesday night at 8:30 the 62nd season of the Pops will open under the direction of Arthur Fiedler.

NEW YORK, N. Y.
HERALD TRIBUNE

APR 6 - 1947

RECENT RECORDS

By **JEROME D. BOHM**

VICTOR has recorded the performance by the Boston Symphony Orchestra under Serge Koussevitzky's direction of Prokofieff's Fifth Symphony. The interpretation is more eloquent than Artur Rodzinski's with the Philharmonic-Symphony Orchestra issued by Columbia a few weeks ago and the recording is somewhat fuller and more glowing as mere sound than the latter's, although both sets have almost noiseless surfaces.

Columbia has published Dimitri Mitropoulos's traversal under his own direction of Prokofieff's Third Piano Concerto in C major, Op. 26 with the assistance of the Robin Hood Dell Orchestra. This is one of the Russian composer's most vital, exhilarating products, and Mr. Mitropoulos's account of the difficult piano part is technically expert and his conception of the score as a whole is illuminating and exciting. Excellent recording.

Also released by Columbia is Rimsky-Korsakoff's "Russian Easter Overture" played by the Philadelphia Orchestra conducted by Eugene Ormandy on two twelve-inch records. The performance is an effective one and the recording as such is clear, full-sounding and smooth surfaced.

Other Victor Sets

Bach's Cantata No. 4, "Christ lag in Todesbanden," one of his greatest and most affecting works in this form, is set forth on four ten-inch disks by the Victor Chorale and Orchestra under Robert Shaw's direction in deeply perceptive, tonally impressive fashion, and the recording is a particularly fine one from the mechanical point of view.

Twelve of the nineteen numbers which compose the score of the ballet "The Great Elopement" devised by Sir Thomas Beecham from works by Handel are performed under the latter's direction by the London Philharmonic Orchestra. This is music of characteristically Handelian noble serenity and exuberance. Both the interpretation and its transference to the disks are first-rate accomplishments.

Six oratorio arias, "Why Do the Nations," from Handel's "Messiah," "Now Heaven in Fullest Glory Shone," from Haydn's "Creation," "Give Me Back My Lord" from Bach's "St. Matthew Fashion," "O God, Have Mercy Upon Me," from Mendelssohn's "St. Paul" and "Lord God of Abraham" and "It Is Enough" from the latter's "Elijah" are delivered by Norman Cordon with varying effectiveness.

The bass's voice is heard most advantageously in the slow moving Mendelssohn arias which demand little in the way of vocal flexibility. In these, where the singer can concentrate on the expressive aspects of the music, his voice retains much of the warmth of richness which is possessed in his best days at the Metropolitan Opera House. But when, as in Handel's "Why Do the Nations" or in Bach's "Give Me Back My Lord," vocal agility is required, Mr. Cordon's singing is labored and ineffectual. Competent accompaniments have been supplied by the R. C. A. Victor Orchestra, directed by Sylvan Levin. Good recording.

Twelve Hungarian folksongs are voiced by Alexander Sved accompanied by a gypsy orchestra conducted by Charles Benci. The sensuous quality of Mr. Sved's barytone voice lends itself well to the disclosure of these songs; but his sentimental approach to them is disaffecting.

Beethoven's "Pathetique" Sonata, Op. 13, in C minor, is discoursed impressively on the whole by Artur Rubinstein; weakening to this conception is his slowing down of tempo in the E flat minor episode of the first movement, a procedure which divests the music of its inherent intensity, since a touch of sentimentality creeps in with the slackening of the pace. The pianist's full-bodied, sensitively variegated tone has been felicitously recorded.

On a single ten inch record, Mr. Rubinstein plays Liszt's "Valse oubliee" charmingly and Schumann's "Vogel als Prophet" with poetic insight. Excellent recording.

Victor Single Twelve-Inch Records

Stravinsky's "Fireworks" and the "Sicilienne" from Faure's incidental music to "Pelleas et Melisande" are well played by the Chicago Symphony Orchestra conducted by Desire Defaauw. Sinigaglia's racy "Danza Piemomtese" in A. Op. 31, No. 1, is well accounted for by the Boston "Pops" Orchestra, Arthur Fiedler, conducting.

Concert Hall Society

The two newest publications in Concert Hall Society's Limited Editions are Samuel Barber's "Capricorn" Concerto and the "Gordian Knot" Suite of Purcell, both set forth by the Saidenberg Little Symphony, Daniel Saidenberg director. In the "capricorn" Concerto, Mr. Barber finally breaks with his earlier, neo-romantic style, and with Stravinsky as his guide produces an expertly contrived, beguiling composition, which despite its sources bears the stamp of an individual musical mind. Both works are admirably interpreted and the recording, as in Concert Hall's previous release, is extraordinarily fine.

Musicraft has put forth Beethoven's granitic "Grosse Fuge." Op. 133, solidly performed by the Kroll String Quartet and satisfactorily recorded on two twelve-inch disks.

JOURNAL

APR 6 - 1947

Double Bass to Conductor

New author and new publishing house combine to offer dispassionate biography of musician

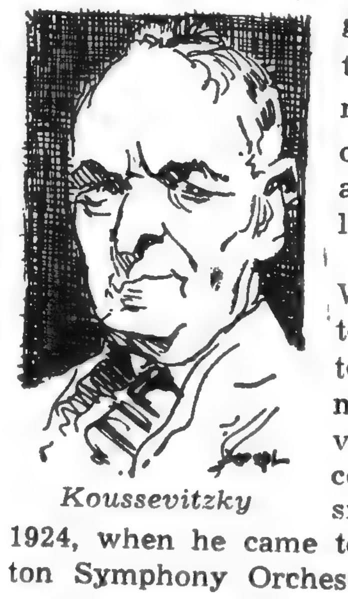
A Review by Fanny Brandeis

KOUSSEVITZKY: By Moses Smith. 400 pp. Allen, Towne & Heath, Inc. $4.

TO WRITE a biography of a living person is certainly far more difficult than to bring to life an historic figure. To be objective, veracious, just and discriminating is a prerequisite in providing an adequate presentation of the protagonist. When the subject of the biography is a well-known person, still living, in achieving these prerequisites the pitfalls are many; mine fields, even booby traps lie across the terrain. Obviously, there is a way to avoid them. It is to glide sweetly and superficiously over dangerous ground, avoiding dangerous repercussions by avoiding reality. The result is no biography, but an idealized camera study.

Mr. Moses Smith, in his book, "Koussevitzky," has not attempted to escape the dangers. He has boldly and dispassionately presented the famous conductor of the Boston Symphony Orchestra as he knows him, sees him and believes him to be—a brilliant, an intuitive, a tremendously hard-working and devoted musician, dedicated with an almost religious intensity to his art, but human enough to have faults, even failings, which have prevented his being a completely great conductor.

The story of Koussevitzky's rise from a double-bass player in the orchestra of the Bol'shoi Theater in Moscow to his present pre-eminence is a fascinating one. After a brilliant marriage Koussevitzky became the only double-bass virtuoso of our time and he traveled over Europe as a soloist. Soon he decided to become a conductor, and with an immense fortune at his command, he organized an orchestra. The descriptions of the travels of the orchestra on the Volga, giving concerts of great music in towns that had never heard an orchestra before, are quite fabulous.


Koussevitzky

The first World War put an end to this, but not to Koussevitzky's music publishing ventures, nor his conducting outside of Russia. By 1924, when he came to lead the Boston Symphony Orchestra, he was famous throughout Europe, though only a name in this country. The developing and accomplishments of his astonishing career in the United States are known, and Mr. Smith has given all credit to Koussevitzky for what he has brought about. At the same time he has told without rancor, but also without restraint, many details of the conductor in relation to music and musicians which have caused great excitement.

The book is extraordinarily interesting as a story, also as a revelation of what a great conductor actually is and does, seen, not from the back, as the audience does, but face to face, as by his orchestra. A new publishing house, devoted to books on music, and a new author have combined to present an absorbing book.

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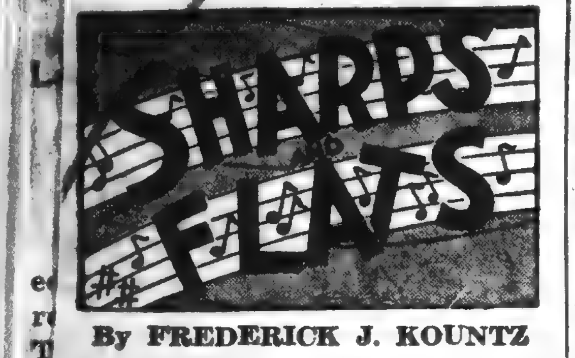
APR 6 - 1947



By FREDERICK J. KOUNTZ

A FRIEND of mine who has never paid enough attention to serious music to know whether he likes it or not was dragged by his determined wife to the concret which the Philadelphia orchestra played in the Peristyle during the music season now ending. He was not bored into slumber; he didn't find the music unimpressive. But what was of most interest to him was the relationship between conductor and orchestra. And, when I next saw him, he expressed the opinion that a good orchestra should be able to function satisfactorily without a conductor.

I rather suspect that this statement was a shot in the dark. But it was hitting pretty close to fact. It is true that, among the visiting orchestras which we heard here during the winter, the Philadelphia is one which might conceivably operate on a conductorless basis.

It is advisable, I think, to make my point clear at once. When I speak of a conductorless orchestra I have no reference at all to one which has developed from scratch without authority over it. Such development never results in an orchestra that is worth hearing. I am speaking only of an expert orchestra, thoroughly trained and rehearsed over a good many years, which might at concerts dispense with its conductor.

Let's consider shortly the other orchestras which we heard during the year, excepting, of course, the Boston group which is in enough of a class by itself to merit separate treatment. Take the Pittsburgh situation. Reiner doesn't need the orchestra but the orchestra would be considerably less important without him. Reiner is enormously greater as a conductor than his players are as an orchestra. The uncertainties of the Mitropoulos manner of conducting have communicated themselves to a degree to his orchestra. So that in one part or another of almost every one of thir concerts there are times when things are not entirely in hand. And George Szell has not been in Cleveland long enough to impress his wishes indelibly on that orchestra. Neither apparently has the orchestra become wholly acquainted with him.

* * *

AS I have suggested, the Boston orchestra is in a class entirely apart from these and perhaps from every other orchestra in the country. And the reason is obvious enough. It is the only orchestra which has had one conductor, one complete authority over it for a long enough period to allow conductor and orchestra to be unfailingly sure of each other and of the technical needs of the music they play.

Almost 20 years ago I was in attendance at one of the regular concerts in Symphony hall in Boston when the hall was thrown into total darkness because of a power failure in that part of the city where the auditorium is located. The conductor for that concert was not Koussevitsky but Maurice Ravel and the program contained only his compositions. When the lights went out the orchestra was well into the Daphnis and Chloe Suite No. 2. That work demands a large orchestra. Yet it is classical in the sense that its transparency absolutely negates any inexactness in its proper playing. But the orchestra without lights, without conductor or music that it could see, continued flawlessly to the end of the section of music which it had begun before the darkness set in.

Ravel had arrived in Boston only a day or so before this particular concert. He had conducted no more than two rehearsals with the orchestra. Whether he was satisfied with the way the orchestra interpreted his music when darkness hobbled his conducting is beside the point. The fact remains that this music was played correctly—so far as notes and phrases were concerned—and explicitly without a conductor.

Now to get back again to the statement of my friend. I think he was not so much stating an opinion as he was questioning the exact function of a conductor.

* * *

OVER the period of a decade or two a great many of us have built up within ourselves a view of conducting which is pretty wide of the mark. We speak of hearing Toscanini and fail even to mention the orchestra which he has conducted. What we forget is that the magic in music which we have heard is not simply some spiritual power that Toscanini has thrown over his orchestra for the period of the concert, but the culmination of intense rehearsals in which conductor and orchestra have come to complete agreement on how they will play the music.

The conductor whose primary aim is only to represent the composer's musical intentions faithfully—and only that variety of conductor is worth his salt—has done his real conducting long before he brings his orchestra to the concert platform. He has rehearsed and rehearsed until both he and his orchestra are sure not only that they know the music but also that they understand it; until each section of the orchestra is thoroughly conversant not only with the parts it has to play but with the parts which every other section will play. And at a concert such a conductor is no more than a watchdog to preserve the unity of attack and accomplishment to which he and the orchestra have long since attained.

* * *

AND that basically is the real function of a conductor, to bring himself and his orchestra to that level of technical and musical unanimity in which the need of communication between them at public cncerts is approximately nil. Such an accomplishment demands long association of expert musicians, a thorough meeting of minds based on mutual understanding, and a maximum respect on all sides.

There isn't much doubt that most of the orchestras now active do not even approach that high level of sureness in which they could even think of approaching a public concert without a guidepost before them. The orchestras for the most part are not sufficiently expert. The bulk of them are not fully rehearsed in what they must play. And some of the conductors are highbinders whose sole approach to music is so personalized that they have little concern at bottom with orchestra or music or anything except themselves.

We shall not hear any conductorless orchestras, of course. The concert going public wouldn't want them. And neither would most of the conductors. But the only complete orchestral performances we shall hear will be from orchestras which know all of thir music long before they play it to us. The only one of that kind in the country is the Boston orchestra. If the Philadelphia orchestra retains its present level of proficiency and is sometime conducted by a man who will rule it instead of having it rule him, it will be another. If Szell and Reiner stay in their present posts for a long enough time, they too may produce something of the kind. There are no others in sight.

NEW YORK, N. Y.
WORLD-TELEGRAM

APR 10 1947

Boston Symphony Ends Season's Concerts Here

The Boston Symphony Orchestra gave its last Wednesday evening concert of its local season in Carnegie Hall last evening. Serge Koussevitzky, conducting, offered an all-Brahms program, consisting of the Academic Festival Overture, the Alto Rhapsody, with Carol Brice as soloist, the Haydn-Brahms Variations and the Fourth Symphony. Robert Shaw prepared the male chorus for the Rhapsody.

The music pleased the large throng, which applauded the performances with considerable gusto.

HARTFORD, CONN.
TIMES

APR 7 - 1947

Here Tuesday

SERGE KOUSSEVITZKY

Tuesday evening will mark the final event of the Bushnell Symphony Series with the return of the Boston Symphony Orchestra under its own conductor, Dr. Serge Koussevitzky.

His program, one of the most interesting yet offered in the series: Rachmaninoff "Vocalise" played in memory of the late Mrs. Charles F. T. Seaverns, cofounder of Bushnell Memorial; Rachmaninoff Third Symphony; Brahms "Variations on a Theme by Haydn" and "La Mer"," by Debussy.

From 8:30 to 9:30 the orchestra will be heard over the American Broadcasting Company coast-to-coast network

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Records

B. H.
HAGGIN

BY THE time I began to suspect that Victor's March records had gone astray the April records had arrived. They include one of Bach's greatest choral works, the Cantata "Christ lag in Todesbanden," which the Orféo Catalá of Barcelona sang in a recording that has long been out of print, and which now is sung—in German, as it should be—by Robert Shaw's chorus with a small orchestra (Set 1096; $3.75). The performance is good, and seems to have been well-recorded, but comes off the records with disturbing

Symphony No. 5, performed by Koussevitzky and the Boston Symphony (Set 1095; $5.85). The performance is excellent, even with Koussevitzky's characteristically slower tempos in the slow portions which cause me to prefer Rodzinski's performance. The sound of the Boston Symphony is reproduced with warmth and luster that are lacking in the recorded sound of the New York Philharmonic, which however has clarity and distinctness that are lacking in the recorded sound of the Boston Symphony. And the Boston Symphony performance comes off the records with the disturbing noises of very poor surfaces.

HARTFORD, CONN.
TIMES

APR 9 - 1947

Koussevitzky Brings Seaso on to Close

By JOHN B. GROSS

THE BOSTON ORCHESTRA, Dr. Serge Koussevitzky conducting, was presented in the last concert of the Bushnell Symphonic Series Tuesday night. The program:

Vocalise	Rachmaninoff
In Memoriam, Mary Bushnell Hillyer Seaverns	
Symphony in A Minor, No. 3	Rachmaninoff
Variations on a Theme by Haydn	Brahms
"La Mer," Trois Esquisses Symphoniques	Debussy

No more fitting tribute to the late Mary Bushnell Hillyer Seaverns, co-founder of the Bushnell Memorial, could be made than the presentation of Rachmaninoff's "Vocalise" by Dr. Koussevitzky last evening.

His control of that superb instrument, the Boston Symphony Orchestra, lifted those moments into an experience of rare and somber beauty. The violins played with a seraphic transparency against a tapestry of sound, their conductor obviously moved as he made this farewell to a friend and benefactor.

From the first note of the program the evening thus became one of dedication, a splendid close to the formal symphony season.

* * *

THERE IS no denying the emotional impact produced when in the presence of great art. The musicologist may cavel over precise beat and phrasing, but when one is favored with Brahms' giant masterpiece, the Variations on a Theme by Haydn, as interpreted last evening there is little one can say. From the crisp, incisive statement of the theme, to the last soaring wealth of sound, it was something one lived rather than so many notes on paper. We doubt if Brahms ever heard his own composition, other than inwardly, in more magical guise.

Debussy's "La Mer" has long been a familiar of the Boston Symphony's reportoire, but with each hearing fresh wonders are revealed.

The undulant rhythms, the flashing moods, the high white harmonics of strings against harp glissandi continually maze the listener with their changing emphases. It is one of those rare compositions to which the listener can bring nothing and still be swept away by the genius of its inventiveness.

* * *

ON REHEARING, we continue to find Rachmaninoff's third symphony interesting only in part. Compared to the concerti it seems labored and self conscious, as if the Slav temperament were held in leash by an harmonic Five Year Plan. We like the Adagio non Troppo with its violin solo of the first theme. Dr. Koussevitzky read this movement with especial subtlety.

There are many conductors who inspire admiration and respect, but Dr. Koussevitzky impells an exceedingly rare response—something close to reverence. What a clean and satisfying thing it is to listen to a master whose daily habit is excellence, to find the marriage of composer and performance the complete harmony it is meant to be.

NEW YORK, N. Y.
TIMES

APR 10 1947

BRAHMS PROGRAM BY KOUSSEVITZKY

Conducts Boston Symphony in Tribute to Composer—Brice and Chorus Are Heard

Serge Koussevitzky and the Boston Symphony Orchestra is payin its respects to Brahms in its fina New York concerts of the seaso this week. The occasion, of course is that this year marks the fiftieth anniversary of Brahms' death. Not that such an excuse is required to put on a Brahms program. But anniversaries in round numbers are an amiable tradition, and they sweeten the life of a conductor who has many programs to make each season.

Mr. Koussevitzky and the Bostonians did not stray far afield from the expected works at Carnegie Hall last night. There were the "Academic Festival" Overture, the Variations on a Theme of Haydn and the Fourth Symphony. These are standard Brahms offerings. Less often heard is the Rhapsody for Contralto Solo, Male Chorus and Orchestra, and this work had a performance of somber splendor.

The soloist was Carol Brice, the American contralto, whose voice is a noble instrument, comparable to that of Marian Anderson some years ago. Miss Brice is young, and her singing has not yet the emotional depth and insight it will have some years from now. But it is a voice of majestic size and fullness, rich in color and wide in range. Miss Brice has a tendency to slid into tones in the upper part of th voice, but it is a fault that can b corrected. In a work like th Brahms Rhapsody, the dark-hue grandeur of the voice made a dee impression.

A large male chorus from th Collegiate Chorale, of which Rob ert Shaw is the director, sang wit its accustomed command of re fined nuances, adding measurabl to the quality of the performanc And the Bostonians did their shar handsomely.

Mr. Koussevitzky began the eve ning with the overture which wa burnished until it gleamed. Th Variations were played with pr cision and with the transparent o chestral tone that is a hallmark the Boston Symphony. As for th Fourth Symphony, it has long bee one of Mr. Koussevitzky's f vorites. He conducted it with an i candescence that might have l one to forget that he and this o chestra had played it many, man times in their years together.

H. T.

4/9/47

MUSIC

SYMPHONY HALL

The Pops

By CYRUS DURGIN

Arthur Fiedler and the Boston Pops Orchestra began the 62d season of Pops at Symphony Hall last evening. Once again there was a large audience, in search of light musical entertainment, to applaud conductor, orchestra and every number and encore on an evening-long program. Over the week-end past, Symphony Hall had undergone its usual Winter-to-Spring transformation: the lower walls of the auditorium had been washed over with a cool green; the rows of seats on the floor had been moved out and green tables and gold chairs moved in; there were ash trays on the tables, and waitresses to take orders for light refreshments. On the stage, the orchestra had dispensed with the graduated stages of the Winter season and were sitting on a level. The conductor's stand once again was banked with gladioli.

The musical principle of the Pops is to feature old favorite numbers drawn from the light classics, and to intersperse them with modern novelties and popular tunes. For beginning, accordingly, there was the first of Elgar's "Pomp and Circumstance" marches, that imposing and rhythmically swinging number that

HE BOSTON DAILY GLOB

everyone can sing or at least hu Next, instead of an overture, ca a collection of piano pieces co posed by Rossini and orchestrat by the contemporary English co poser, Benjamin Britten, under th title of "Matinees Musicales." Thes form a complement to last season "Soirees Musicales," which als were Rossini piano pieces don up for orchestra by Mr. Britten One of the "Matinees Musicales" has a fetching subtitle: "Solfeggi Gorgheggi," which, in a free translation, means "Scale Passages and Twittering."

Probably there never has been a Pops concert without a waltz, and Heaven forbid that there ever should be one. Last night's obeisance to the "three-dance" was "Music of the Spheres," by Josef Strauss, two-years-younger brother of Johann Jr., the "Waltz King." Then followed Gillis' indigenous "Ranch House Party," and, for the most solid music of the evening, Wagner's "Tannhaeuser" Overture.

After "Finlandia," by Sibelius, this Pops opening became progressively more informal. The roaring "Orizaba," which is part of Dmitri Tiomkin's score for the film "Duel In the Sun" (opening May 8 at Loew's State and Orpheum Theatres), was followed by a potpourri from last season's musical hit, "Annie Get Your Gun." This last was all very good fun except that Mr. Fiedler took "Doin' What Comes Naturally" at such a fast tempo that the tune was hardly natural. The encore immediately afterward, Leroy Anderson's "Old McDonald Had a Farm," suggested tht Spike Jones had taken up arranging for the Pops. By this time orchestra and audience were out of the light classics and deep in the groove, so there was practically no amazement at "Open the Door, Richard," which seemed to have been mixed up with the Introduction to Act 3 of "Lohengrin" and Dave Rose's "Holiday for Strings," plus other condiments. Anderson's "Fiddle-Faddle" (which sounds it) and Morton Gould's "American Salute" finished the evening.

Since other cities have taken up the Pops idea, perhaps we can no longer call these concerts unique. But, by golly, we certainly have the best of them.

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Program
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Mary B.

[149]

HARTFORD, CONN.
COURANT

APR 10 1947

Koussevitzky Ends Concert Season Here

Program Includes Memorial Tribute to Mary B. H. Seaverns

The Boston Symphony Orchestra, conducted by Serge Koussevitzky, was presented in the final concert of the Bushnell Memorial Series Tuesday night. The program:

Vocalise	Rachmaninoff
Symphony No. 3	Rachmaninoff
Variations On a Theme By Haydn	Brahms
La Mer	Debussy

The playing of Rachmaninoff's "Vocalise" in memory of Mrs. Charles F. T. Seaverns at the Bushnell Memorial last evening, must have led many persons to reflect on how still and small the voice of music would have been in Hartford, had it not been for her and her mother, Dotha Bushnell Hillyer. First planned by Mrs. Hillyer and then carried to fruition by Mrs. Seaverns, the Bushnell Memorial has enabled this city to be one of the musically-privileged in the country. While the performance of the "Vocalise" by Serge Koussevitzky and The Boston Symphony Orchestra was indeed appropriate tribute, it is even more gratifying to realize that all the great music which may be played there in the future will be a continuing monument to the devotion of Mrs. Seaverns and her mother both to that sublimating art and to this community.

Uninspired Playing.

In view of the occasion, it was too bad that the concert itself could not have been one of the memorable events we have had so frequently from Mr. Koussevitsky and the Boston orchestra. It was not. Actually, it was what might be called routine in a big way. Not that the conductor wasn't all set for a tremendous performance. He had programed two vivid works in the Rachmaninoff symphony and "La Mer," and even in "Vocalise" he seemed surcharged with excitement, tingling with tension and eager to squeeze every emotion from the evening's fare.

But though he attempted during the course of the night to call almost every separate player to account, and to bring a surge and incandescence from every page, he semed unable to communicate this fervor to the orchestra. His mood appears to have been plainer even to the audience than the players, for there was considerable comment on the animation of his conducting. But it was a case where the orchestra view the world moderato, and he, molto agitato. They fiddled while he burned. Even "La Mer," one of the greatest things the Boston Symphony ever does, ran little higher than the Connecticut in a spring freshet, except for the sudden outburst at the close, as if the idea of going home had given the men a sudden lift.

The Rachmaninoff was being played here for the first time. Persons who had heard the composer himself conduct it, said they felt Mr. Koussevitzky's version was generally a more dramatic one. They also declared, incidentally, that portions of the third and fourth movement were omitted last night. In any event, it was an ultra-romantic dish as the Boston conductor served it up and it is plainly a vastly rhapsodic composition for anybody. It is filled with Slavic pictures, some folkish as in Sibelius, some glittering fancies as in Rimsky-Korsakov, and many deeply personal in the Rachmaninoff temper which ranges the febrile, the introspective and the quixotic. The writing itself is immensly variegated within the customary Rachmaninoff solidity, compactness. Yet despite its invention, imagination and vividness, there is a certain neurotic quality about it that does not make one over anxious to hear it again immediately.

It was very pleasant to hear the cheerful Brahms Variations again. Where Arturo Toscanini favors the writing for the woodwinds and brass and thus fosters a Haydnish clarity in them, Mr. Koussevitzky loves best the strings and so makes a broad, sunny, rich little tapestry, Brahms-uppermost. Your choice, no two alike. T. H. P.

NEW YORK, N. Y.
HERALD TRIBUNE

APR 10 1947

The Bostonians

Carol Brice and Collegiate Chorale in Brahms Works

By Francis D. Perkins

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, music director; last concert of its evening series at Carnegie Hall yesterday, with Carol Brice, contralto, and a men's chorus from the Collegiate Chorale (Robert Shaw, director), in the following program of music by Johannes Brahms:

Academic Festival Overture
Rhapsody for contralto solo, male chorus and orchestra, Op. 53
Variations on a Theme by Haydn, Op. 56a
Symphony No. 4, in E minor, Op. 98

In commemoration of the fiftieth anniversary of the death of Johannes Brahms, Serge Koussevitzky is devoting all three programs of the Boston Symphony Orchestra's last New York visit of the season to that eminent composer's music. Yesterday evening's concert at Carnegie Hall presented three works which have been long and deservedly entrenched in the standard repertoire, and also the less frequently heard but hardly unfamiliar Rhapsody on Goethe's "Harzreise im Winter." This work, usually and more briefly designated as the Alto Rhapsody, will also be performed by Miss Brice, the men of the Collegiate Chorale and the orchestra tomorrow night in Brooklyn and Saturday afternoon at Carnegie Hall.

The last performance here of the Rhapsody by a major orchestra was given by the Philadelphians three year ago, with Marian Anderson as the soloist. The work wears well, both musically and emotionally; the instrumental and vocal color of the score reproduce and enhance the contrasted expressive hues of the three verses taken from Goethe's poem. The performance was well proportioned in its balance of solo vocal, choral and instrumental sonorities, and persuasive interpretatively. The text was sung in English.

Miss Brice sang with emotional conviction, with an impressive volume and basic quality of tone. This is a voice of unusual caliber and promise; its use on this occasion suggested a need for more consistent clarity and concentration of tone and clearer English enunciation to make its assets fully realized. The chorus sang well, and its director, Robert Shaw, shared the applause with Miss Brice and Dr. Koussevitzky.

The program was well selected as to contrast, with works representing different periods in Brahms's activity in the orchestral field. The Academic Festival Overture had a high-spirited interpretation; the Haydn Variations were performed with notable lucidity. Tonal opulence and interpretative eloquence, along with a few idiosyncracies in regard to tempi, characterized the performance of the Fourth Symphony.

NEW YORK, N. Y.
SUN

APR 10 1947

Brice Is Soloist In Brahms Score

Another tribute to Brahms, in this fiftieth year since his death, was paid in Carnegie Hall last night, this time by the Boston Symphony. Directed by Serge Koussevitzky, they rediscovered the "Academic Festival" Overture, "Haydn Variations," Fourth Symphony and Alto Rhapsody. Carol Brice was soloist in the latter, assisted by a male chorus from Robert Shaw's Collegiate Chorale.

Miss Brice was in sumptuous voice for the occasion. In many respects hers is a glorious instrument, colorfully produced throughout its wide range. These characteristics are particularly fit for the somber measures of this work. Sometimes she would break the line in wide intervals and her enunciation (the music was sung in English) was indistinct, but the feeling for the idiom was always present. The choral background was properly placed—subdued when necessary, brilliantly to the fore at moments of climax. Robert Shaw shared a bow with soloist and conductor at the work's conclusion.

The perfection of the orchestra dominated the "Academic Festival" Overture. This was a sharp, clear reading, with a few novel twists in the brass section. Koussevitzky can find inner lines where no other conductor can, and he likes to bring them out. In this case he conducted with a vigor that resulted in some magnificently rich sounds. The symphony and "Haydn Variations," both familiar to Boston Symphony hearers, received customary treatment. H. C. S.

MONTGOMERY, ALA
TRIBUNE
4/11/47

Carol Brice Snubbed In Boston Hotel

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The great young singer, who recently appeared in Atlanta, is in Boston appearing with the Boston Symphony Orchestra, commemorating the fiftieth anniversary of Johannes Brahms' death. Neil Scott, her personal representative, reported the incident to the press.

This Clipping From
NEWARK, N. J.
STAR-LEDGER
News
APR 11 1947

Boston Symphony

Dr. Koussevitzky Leads Brahms Program at Mosque for Griffith Music Foundation

BY ALAN BRANIGAN

The annual visit of the Boston Symphony Orchestra under Dr. Serge Koussevitzky took place last night at the Mosque Theater and gave the season an admirable sense of completion. Playing an all-Brahms program, the veteran orchestra was the target for salvos of applause from an audience that filled the hall to capacity. Present were most of this area's musicians.

Once again Griffith Music Foundation, sponsor of the event, is to be congratulated for its labors in the rewarding cause of musical enlightenment and pleasure. There must have been a special sense of fulfillment for the foundation in the fact that dozens had to be turned away for lack of room.

This reviewer went to the Mosque with no great sense of expectancy. After all, a program containing nothing more than two symphonies of Brahms seemed like cold comfort. One symphony and a serenade, overture or the "Haydn" Variations" would have been more appetizing.

The first half of the program was a case in point. The symphony here was the Third in F Major, a curiously shattered and discontinuous piece of musical composition. The string tone was marvelous in its warmth and feeling and the other instruments followed along properly. Yet the atmosphere was one of somnolence and fatigue, a state of affairs that reached its climax in the very last chord. Here the signals got mixed, the orchestral choirs came in at different times and Dr. Koussevitzky turned to the violins with what one wag described as Steely Glance No. 3.

Sensuous

But no matter what went on before the intermission, after it came the flooding, refulgent glory of the C Minor Symphony. As if to recompense, the grand old man on the podium and his wonderful group played the symphony better than we ever have heard it done. The tone and tempo were frenetic in their urgency. Rhythms were rapped out as if by a gigantic drum. The sensuously passionate measures of the slow movement glowed. Best of all was the finale's rapt painting of an Alpine scene, with horn and flute sounding against shimmering strings, and the affirmative stride of the greatest of Brahms's themes.

It was a triumph of creative interpretation for Dr. Koussevitzky. The 72-year-old Russian maestro, growing more sparing of gesture with each passing season, gave bountiful proof of his orchestra's right to being placed among the foremost in the world, if further proof were needed.

The program left this observer yearning for future performances here by the orchestra that might include some of the famous Koussevitzkian readings of Debussy, Ravel, Wagner and Bach.

KANSAS CITY, MO.
CALL

APR 11 1947

Carol Brice Embarrassed in Boston Hotel

BOSTON. — Carol Brice, brilliant young contralto who was here to sing with the Boston Symphony orchestra, was subjected to an embarrassing experience at breakfast Saturday morning, April 5, in the Copley Plaza hotel. She was allowed to sit in the dining room for nearly an hour unserved.

When finally she spoke to the head waiter, he moved her to an uninhabited corner of the dining room.

The young singer, whose voice has been acclaimed by critics the country over, came here to appear with the Boston Symphony orchestra on a program commemorating the 50th anniversary of the death of Johannes Brahms.

NEW YORK, N. Y.
HERALD TRIBUNE

APR 11 1947

The Bostonians

Carol Brice and Collegiate Chorale in Brahms Works

By Francis D. Perkins

BOSTON SYMPHONY ORCHESTRA, Serge Koussevitzky, music director; last concert of its evening series at Carnegie Hall Wednesday, with Carol Brice, contralto, and a men's chorus from the Collegiate Chorale (Robert Shaw, director), in the following program of music by Johannes Brahms:

Academic Festival Overture
Rhapsody for contralto solo, male chorus and orchestra, Op. 53
Variations on a Theme by Haydn, Op. 56a
Symphony No. 4, in E minor, Op. 98

In commemoration of the fiftieth anniversary of the death of Johannes Brahms, Serge Koussevitzky is devoting all three programs of the Boston Symphony Orchestra's last New York visit of the season to that eminent composer's music. Wednesday night's concert at Carnegie Hall presented three works which have been long and deservedly entrenched in the standard repertoire, and also the less frequently heard but hardly unfamiliar Rhapsody on Goethe's "Harzreise im Winter." This work, usually and more briefly designated as the Alto Rhapsody, will also be performed by Miss Brice, the men of the Collegiate Chorale and the orchestra tonight in Brooklyn and tomorrow afternoon at Carnegie Hall.

The last performance here of the Rhapsody by a major orchestra was given by the Philadelphians three year ago, with Marian Anderson as the soloist. The work wears well, both musically and emotionally; the instrumental and vocal color of the score reproduce and enhance the contrasted expressive hues of the three verses taken from Goethe's poem. The performance was well proportioned in its balance of solo vocal, choral and instrumental sonorities, and persuasive interpretatively. The text was sung in English.

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The program was well selected as to contrast, with works representing different periods in Brahms's activity in the orchestral field. The Academic Festival Overture had a high-spirited interpretation; the Haydn Variations were performed with notable lucidity. Tonal opulence and interpretative eloquence, along with a few idiosyncracies in regard to tempi, characterized the performance of the Fourth Symphony.

Bernstein and Shaw Invited To Conduct at Tanglewood

Serge Koussevitzky has invited Leonard Bernstein and Robert Shaw to be guest conductors of the Boston Symphony at the Berkshire Festival at Tanglewood next summer. Mr. Bernstein and Mr. Shaw will be members of the faculty for the Berkshire Music Center, which wil be in session at the orchestra's summer home during July and early August.

The opening concert on July 13 by an orchestra of chamber music proportions will be devoted to the music of Bach and the second concert on July 20 that of Mozart.

In the first series of concerts (July 24, 26 and 27) for full orchestra, Dr. Koussevitzky plans to include Brahms' Second Symphony, Schubert's Seventh Symphony, Copland's Third Symphony, Rachmaninoff's Third Symphony, Berlioz' "Harold in Italy" Symphony, Hindemith's Violin Concerto, Barber's Overture "School for Scandal," Ravel's "Pavane" and "La Valse" and Martinu's Concerto Grosso.

Miss Ruth Posselt will be the soloist for the Hindemith Concerto and William Primrose for the Berlioz work.

The second weekend, July 31 and Aug. 2 and 3, will be devoted to a Beethoven cycle, followed on Aug. 5 by a performance of the Ninth Symphony in an extra concert.

In the final series, Aug. 7, 9 and 10, will be played a Haydn symphony, Mendelssohn's "Italian" Symphony, Schumann's Second Symphony, Tchaikovsky's Fourth Symphony, Debussy's "The Sea," Stravinsky's "Le Sacre du Printemps" and Mozart's Requiem, with chorus and soloists.

Information and subscriptions may be obtained from the Festival Office, Symphony Hall, Boston.

HARTFORD, CONN.
COURANT
APR 12 1947

The P

LAST OF THE SERIES

The Boston Symphony Concert Left Much to Be Desired

To the Editor of The Courant:

Tuesday evening's concert by the Boston Symphony Orchestra, which should have formed a fitting close to such a brilliant symphonic series, seems to have fallen flat for more reasons than one.

There can be no denying that the exquisite and poignantly-beautiful "Vocalise" of Rachmaninoff should have formed a fitting tribute to the late and beloved Mrs. Seaverns. But something seems to have gone wrong. In the second half of the piece, there were two wrong entries, perhaps unnoticed by most listeners. I wondered if one of these would have possibly upset the whole applecart: Fortunately, it didn't. No doubt Dr. Koussevitzky put all he had into the piece, but there was something lacking. It's a shame, too, because I could picture Mrs. Seaverns among us, reveling in the beauty of that little movement.

As to the Symphony No. 3, of Rachmaninoff, which continued the program, something was also lacking. I happen to own the original recording of this Symphony, by the Philadelphia orchestra, with the late composer conducting. In the Koussevitzky reading on Tuesday evening, there seemed to be lacking a certain amount of what we would ordinarily call "pep." Also, for some unknown reason, the Director cut the final movement. It was quite noticeable to one who knows the work as intimately as I do. To my way of thinking, the two parts of the "Vocalise" might have been played without repetition. I realize that radio entered into this thing, but even at that the program ought to have been so arranged as to avoid cutting of the finale of the Symphony.

I Disagree

I am in complete disagreement with The Courant's regular reviewer: This particular Symphony can bear repeated hearings. Its formal construction should not be passed up. It would be interesting to compare the Second and Third Symphonies of Mr. Rachmaninoff. Both are fine; both have their faults; but both also have their great strength. The Third Symphony is as different from the Second as day from night, or nearly so. I think there are more dramatic movements in the Third than in the Second Symphony. Also, Mr. Rachmaninoff has employed a device first used by Cesar Franck,—that is, the merging of a "Scherzo" with his "Slow" movement. There is much more orchestral coloring in the Third Symphony. If Dr. Koussevitzky wanted to cut the third movement,—if it had to be cut at all,—why didn't he use better judgment? Now, an admission: I think the third movement of this Symphony was the weakest part of the entire work.

As to the remainder of the program, what need we say? The Brahms Variations can only be played one way,—conventionally,—and Dr. Koussevitzky did that admirably. I didn't stay for the Debussy, as that can be heard on records whenever one wishes. But again I say, something was wrong with the orchestra. I wish we might have an explanation. Can it be that the Boston Symphony Orchestra is tiring of Hartford?

JOHN J. DUFFY.

Hartford.

NEW YORK, N. Y.
TIMES
APR 13 1947

RECORDS: WORKS BY LEADING LIVING COMPOSERS

Barber, Piston, Britten, Prokofieff and Sibelius Represented in New Releases

By HOWARD TAUBMAN

SOME of the leading living composers of several countries are represented in the latest batch of new recordings. The quality of this music is an indication that the standard of output in recent years has not been something to be ashamed of. It shows that good music, and perhaps some great music, is still being composed.

Beginning with our own composers, there are works by Samuel Barber and Walter Piston. Mr. Barber's *Capricorn Concerto*, released by Concert Hall Society in its limited edition, is played by the Saidenburg Little Symphony, with Daniel Saidenburg conducting and Julius Baker, Harry Freistadt and Mitchell Miller as instrumental soloists. Mr. Piston's *Prelude and Allegro* is played by the Boston Symphony Orchestra under Serge Koussevitzky, with E. Power Biggs as organ soloist.

After listening to Mr. Barber's concerto several times on disks, I have revised my opinion of the work. When I heard it in the concert Hall I admired the tightness of its structure and the economy and shrewdness of its instrumentation but I did not care for its ideas. The material improves on acquaintance. If Mr. Barber is leaving the broad, romantic world of his earlier compositions, that is his privilege. Writing in a style that reflects more of his contemporaries, he remains a composer of individuality and taste. This recording does well by the work.

Mr. Piston's brief work, recorded on a single Victor twelve-inch disk, is also written knowingly and with economy of means. It has clarity, makes its points cogently and mixes orchestra and organ effectively. A neat, precise piece of work, recorded in similar vein.

Benjamin Britten, one of Britain's most accomplished young composers, may be sampled in Decca's FFRR album of *Serenade for Tenor, Horn and Strings*, performed by the Boyd Neel String Orchestra with the composer conducting and with Peter Pears, tenor, and Dennis Brain, horn player, as soloists. Mr. Britten has taken poems by Cotton, Tennyson, Blake, Jonson, Keats and an anonymous fifteenth century writer and has woven them together, by means of the unity of his themes and instrumental bridges, into a well-knit and personal composition. The mood varies between somber and mellow, for the most part. The music knows where it is going and it has character. The recording is first rate.

Russia's finest composer, Prokofieff, is represented by the *Symphony No. 5 and the Piano Concerto No.* 3. Serge Koussevitzky and the Boston Symphony Orchestra give the symphony a vital, spacious performance (Victor, five twelve-inch records). The recent performance on disks by Artur Rodzinski and the New York Philharmonic-Symphony was good, but the Bostonians seem to have a shade the better of it. As for the symphony itself, it remains one of the most impressive works of our time. The composer's early concerto, played with snap and gusto by the Robin Hood Dell Orchestra of Philadelphia, with Dimitri Mitropoulos doubling as conductor and piano soloist (Columbia, three twelve-inch records) has youthful vitality but it is shallow compared with the symphony.

Finally, there is Sibelius, still among the living, even if his *Symphony No.* 4 is more than thirty-five years old. It is played clearly and spaciously by the New York Philharmonic-Symphony under Mr. Rodzinski (Columbia, four twelve-inch records). Here is a work once described as bleak and northern. Heard after more recent works it seems warm and romantic.

LITTLE ROCK, ARK
WORLD
4/13/47

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NEW YORK, N. Y.
HERALD TRIBUNE
APR 13 1947

Boston Symphony

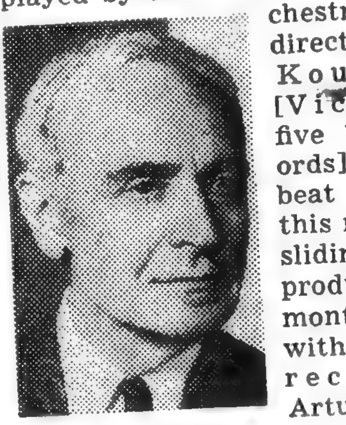
Firkusny to be Soloist; Brahms Music Listed

Rudolf Firkusny, pianist, will be soloist with the Boston Symphony next Friday and Saturday in Symphony Hall, Boston, under the direction of Serge Koussevitzky. He will play the Brahms Concerto, No. 1, in D minor. The program will also include Bach's Suite in D major, No. 3, and "Also Sprach Zarathustra" by Strauss.

On Tuesday, April 22, Mr. Koussevitzky will present the Brahms Requiem with the Harvard and Radcliffe choruses for the benefit of the orchestra's Pension Fund. The season will close on April 25 and 26 with performances of Beethoven's Eighth and Ninth Symphonies.

This Clipping From
CHICAGO, ILL.
TRIBUNE
APR 13 1947

Prokofieff: Symphony No. 5, played by the Boston Symphony orchestra under the direction of Serge Koussevitzky [Victor M-1095; five 12 inch records]. Columbia beat Victor on this release by sliding under the production wire a month or so ago with a brilliant recording by Artur Rodzinski and the New York Philharmonic, tho this symphony had been practically Mr. Koussevitzky's American property in terms of initial, not to say sumptuous, performance. So now we have two distinguished albums featuring one of the more effective contemporary scores. But the Boston orchestra is the Boston orchestra, and unique in our time. That confetti gay scherzo sound just about as delightful as when the visiting Bostonians played it a year ago in Orchestra hall.



Serge Koussevitzky

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Chopin Waltzes, Volume I., played by Jacques Abram [Musicraft 76; three 12 inch records]. Fast, accurate, flashy, splashy and cheap playing of these waltzes: A flat, Opus 32, No. 1; A minor, Opus 34, No. 2. C sharp minor, Opus 64, No. 2; E flat, Opus 18; A flat, Opus 64, No. 3; D flat, Opus 64, No. 1.

NEW YORK, N. Y.
TIMES
APR 13 1947

BRAHMS THIRD LED BY KOUSSEVITZKY

Boston Orchestra Ends Season With Stirring Performance of Symphony at Carnegie

By OLIN DOWNES

There has often been discussion of the "right" tempo of the opening movement of Brahms' Third Symphony, which began the final New York concert of the Boston Symphony Orchestra and the end of its Brahms observances of the season, yesterday afternoon in Carnegie Hall. Dr. Koussevitzky stirred us very much by the pace at which he took the movement, one properly representative of the marking, "Allegro con brio," and especially suited to the projection of the lightning flash of the initial theme. Later in the movement the tempo became more elastic than in the opening part, fortunately free of retards or changes of pace. The movement was molded superbly by the conductor, who had only to command to see his utmost wish realized by the glorious orchestra.

But the first movement is not characteristic of the entire symphony. The two middle movements are almost chamber music. They are in parenthesis, as it were, between the spaciousness and splendor of the first movement and the finale. As such they were treated with the poetical insight that their contents ask of the perceptive interpreter. The last pages seldom fail to make the throat tighten, as the fierce energy of the lightning theme, heard first in minor, is transformed into a golden reflection in the major key and the shimmering figures of the strings. Dr. Koussevitzky conducted the symphony with a special solicitude for its innermost quality, which is of romantic beauty rather than of classical architectonics.

The symphony was followed by Carol Brice's appearance in the Brahms Rhapsody for contralto solo, chorus and orchestra, which, performed by the same artists last Wednesday night, made such an excellent impression. There is no need to review again Miss Brice's capacities as singer and artist. She was called many times back to the stage, led there by Dr. Koussevitzky, who also brought on Robert Shaw, conductor of the Collegiate Chorale, for recognition of his work in preparing the singers.

Dr. Koussevitzky concluded the concert with the epical "First" of Brahms which he projected with immense effect. But perhaps "effect" is a misleading word. The performance lay so much deeper than passing "effect." Especially in the slow movement it pierced to the center of the music. The corollary to this lofty mood was the exultant finale and its proclamation of faith. The audience applauded and cheered as Dr. Koussevitzky, repeatedly returning to the stage, took leave for the summer.

NEW YORK, N. Y.
HERALD TRIBUNE
APR 13 1947

Boston Symphony Heard

Brahms Program at Carnegie Hall Ends 61st N. Y. Season

The Boston Symphony Orchestra completed its sixty-first New York season with another all-Brahms program yesterday afternoon in Carnegie Hall under the direction of Serge Koussevitzky. The Alto Rhapsody, which had appeared on last Wednesday night's program in the same hall, was repeated, with Carol Brice once again appearing as the contralto soloist and a men's chorus from Robert Shaw's Collegiate Chorale collaborating with the orchestra.

In other respects the program was different from Wednesday's. It included the first and third symphonies.

NEW YORK, N. Y.
JOURNAL AMERICAN
APR 14 1947

Brahms Alto Rhapsody

Variation on the theme of Brahms came with the inclusion of the Alto Rhapsody in the final program of the Bostonians in Carnegie Hall on Saturday afternoon. This work is far less frequently heard than the Third and First Symphonies which completed the program. Carol Brice was the soloist.

In quality and caliber Miss Brice has an unusually fine voice. It still suggests promise rather than fulfillment. It blended beautifully with the Men's Chorus of the Collegiate Chorals, and the tonal richness of the orchestra.

The Third Symphony fared better than the First. Both were played with all the glory of sound that the Bostonians can create under the searching leadership of Koussevitzky.

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Repeating for the most part last Thursday's all-Russian program, the Philharmonic-Symphony closed its 105th season in Carnegie Hall yesterday afternoon. It embarks on its most extensive tour today, filling a 28-concert schedule in 24 cities. Stokowski will conduct the first 11 concerts; the remainder will be directed by Eugene Ormandy, George Szell, and Dimitri Mitropoulos.

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ment.

app 16 - Mon

Honegger for Tanglewood

Arthur Honegger has accepted the invitation of Serge Koussevitzky, director of the Berkshire Music Center, to take charge of the Composition Department of the Boston Symphony Orchestra's summer school at Tanglewood, together with Aaron Copland. The Swiss composer has not visited this country since 1929. The school will open July 1.

LEWISTON, ME.
SUN

APR 15 1947

INTERVIEW DIRECTOR EISENSTEIN BY PHONE

Boston Movie Critics Hold 30 Minute Talk With Russian in Moscow

BOSTON, April 14-Æ-In a 30-minute telephone call to Moscow, Boston movie critics today interviewed Russian film director Sergei Eisenstein and learned that he is a Hollywood fan.

His current favorites are "The Kid From Brooklyn" and Jimmie Stewart's "It's A Wonderful Life." He saw the pictures at the American Embassy.

"I like the fine human touches," said Eisenstein, who was invited to Hollywood in the early 30s to direct films, but departed without ever having made one.

Today's far-flung press party was arranged by Movie Theater Manager George Kraska. He will cpen the first New England showing of Eisenstein's latest film, "Ivan the Terrible," tomorrow.

Also on hand today was Russian-born Serge Koussevitzky, director of the Boston Symphony Orchestra. He had hoped to congratulate his old friend Sergei Prokofieff, who composed the score for the film.

Eisenstein reported that the composer had been ill and is away from Moscow just now.

Another surprise guest at the 6,000-mile telephone interview was the Russian director's old pupil, the American author Jay Leyda, who translated Eisenstein's volume "The Film Sense."

Eisenstein, who also has been ailing, said he hoped to finish the second part of "Ivan The Terrible" by September.

"Much of it will be in color," he promised. "I am very excited about that."

Eisenstein, who began his career shortly after the Russian revolution with "Potemkin" and "Ten Days That Shook The World"—both based on events that led up to it—still likes making historial films "of any period."

The basic idea of "Ivan the Terrible" is that the 16th century Czar "was the unifier of his country," he pointed out, "and I hope that will appeal to the United States, as well as Russia."

Asked if he planned another visit here, Eisenstein quipped: "Would you be friendly to me? I am not from Greece or Turkey!"

SOUTH BEND, IND.
TRIBUNE

APR 15 1947

FAMOUS BOSTON ORCHESTRA WILL COME TO CITY

The 100-piece Boston Symphony orchestra, generally regarded as the finest music organization of its kind in the world, has been contracted for a concert here Dec. 6 as one of the feature attractions on the Civic Music association program for next season, it was announced today. This will mark its first appearance in South Bend and culminates more than two years of negotiations in an effort to secure it.

The popularity of the Boston Symbphony is evidenced by the fact that annually more requests are received from Civic Music members for its appearance here than for any other concert attraction, according to Irvin S. Dolk, chairman of the talent committee.

This orchestra plays a complete season in Boston, plus a concert series every other week in New York city and a summer series in the Berkshires. It has time for only the briefest of tours with an extremely limited number of dates that are so eagerly sought the organization could play many times over the engagements it can accept.

BUFFALO, N. Y.
NEWS

APR 17 1947

Boston Orchestra Will Play Henry Cowell's Symphony

Henry Cowell, one of the outstanding figures in contemporary music, revealed Wednesday evening in an interview that his Fourth Symphony, completed last Summer, has just been chosen by Serge Koussevitzky for performance by the Boston Symphony Orchestra next season, Dr. Koussevitzky having made the decision "just last Friday."

The noted and prolific American composer (he has written nearly 800 compositions) was in Buffalo to speak on "How to Listen to Contemporary Music" in the Twentieth Century Club under the auspices of the Music Forum for Piano Teachers.

"In practically all contemporary music," Mr. Cowell said, "nine parts are made of unfamiliar musical material. Psychologically, we focus our attention on the unfamiliar tenth part and summarily reject the whole thing.

THIS IS NOT, OF COURSE, conducive to the broadening of our understanding of contemporary music.

"One should try to listen for what is familiar in a piece of modern music. This will, in a sense, orient the listener, so that what is unfamiliar falls into place in the context of the whole. It's something like getting the significance or meaning of the one unfamiliar word in a sentence because you understand all the others. In that way you add to the language, whether of music or of words."

Mr. Cowell played several of his piano pieces after his talk. These works exemplified some of his experiments in the extension of the sound possibilities of the piano.

AMONG THEM WAS "THE Tides of Mananaun," in which tone-clusters — "successions of simultaneous seconds"—are used in the bass to give a "richer, fuller sound to the tides."

Another was the "Aeolian Harp," played directly on the strings of the piano to give "an eerie tone quality suitable to the wind harp." Mr. Cowell also played his "Advertisement," in which he has used dissonant tone-clusters. He is noted, incidentally, for his "unequalled pyrotechnical" performance of this piece.

The composer recalled that he had played a recital of his pieces about 20 years ago in the home of Mrs. Dexter P. Rumsey.

Apr 16

THE CHRISTIAN SCIENCE MONITOR

Scholarship Winners

Among the 10 national winners of the John Hancock scholarships for study under Dr. Serge Koussevitzky at the Berkshire Music Center in Tanglewood, Mass., this summer are Miss Lois Schaefer and Adolph S. Herseth, students at the New England Conservatory of Music, shown above with Dr. Koussevitzky.

NEW YORK, N. Y.
TIMES

APR 19 1947

KOUSSEVITZKY LOSES IN BOOK SUIT APPEAL

The Appellate Division unanimously upheld yesterday a decision of Supreme Court Justice Bernard L. Shientag refusing to enjoin the publication and distribution of the book "Koussevitzky," a biography of Serge Koussevitzky, conductor of the Boston Symphony Orchestra, written by Moses Smith.

In upholding Justice Shientag, the higher court said: "Our affirmation of the order should not be construed as a determination by this court that injunctive relief may not be had to restrain the publication of defamatory statements in a proper case. Suffice to say that the record before us does not furnish any proper basis for the granting of a temporary injunction."

Dr. Koussevitzky, in addition to naming the author, had included Allen, Towne & Heath, Inc., publishers, and Arco Publishing Company, Inc., distributors, as defendants, charging that his right of privacy had been invaded.

In his decision Justice Shientag had said in part:

"The right-of-privacy statute does not apply to an unauthorized biography of a public figure unless the biography is fiction or novelized in character. An examination of the book clearly shows that it is not fictional."

NEW YORK, N. Y.
TIMES

APR 15 1947

MAKE CALL TO MOSCOW

But Koussevitzky and Friends Had Booked 3 Weeks Ago

Special to THE NEW YORK TIMES.

BOSTON, April 14—Despite the telephone strike, Serge Koussevitzky, conductor of the Boston Symphony Orchestra, and a group of friends were able today to talk by long distance telephone with Sergei Eisenstein, Soviet film director, in Moscow.

The call had been planned for 10:30 A. M., but the connection with Moscow was not established until 4:30 P. M., with Mr. Koussevitzky and his friends, including newspaper reporters, speaking from the Hotel Kenmore here. New England is not affected internally by the telephone strike, but the circuits ran through New York, where calls are on an "emergency" basis. A telephone official here explained that the connection was made because the call had been booked three weeks ago.

NEW YORK, N. Y.
PM

APR 14 1947

Bostonians Close With All-Brahms

Brahms' First Symphony was heard again in Carnegie Hall Saturday afternoon, when Serge Koussevitzky led the Boston Symphony in its final New York concert of the season. And if I had to choose between the San Franciscans' and the Bostonians' versions of this majestic work, I would choose the latter, if only because I was more greatly moved by it.

For conductor and players were at the very peak of their music-making powers, and the Symphony was invested with a lyric beauty, an emotional breadth and a tonal felicity that quickened the heart while it enchanted the ear. And for truly heavenly music, there was Dr. Koussevitzky's and the orchestra's discourse of the coda of the last movement of the same composer's Third Symphony earlier in the afternoon.

The third item of an all-Brahms program was the lovely Rhapsody for Alto and Male Chorus, beautifully sung by Carol Brice, accompanied by the orchestra and Robert Shaw's choister's. All in all, it was an uncommonly rewarding concert, as warming and salubrious as the April sunshine outside.

—ROBERT A. HAGUE.

BOSTON HERALD, SATURDAY, APRIL 19, 1947

MUSIC

Symphony Concert

The 23rd regular concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given yesterday afternoon in Symphony Hall. Rudolf Firkusny, pianist, was the soloist. The program was as follows:

Orchestral Suite in D major No. 3 . . . . Bach
Piano Concerto No. 1 in D minor Op. 15 . . . . Brahms
Tone Poem, "Also sprach Zarathustra" . . . . Strauss

By ALEXANDER WILLIAMS

Yesterday's concert was a singularly fine one, with a nicely balanced and contrasted program; and in fact it makes one regret that the season is so nearly over. Bach's Suite, with the celebrated Air, is music of the purest beauty. I suppose the Bach scholars might be inclined to criticize the David orchestration, but it is probably the only way to hear the music at a symphony concert and in a large hall. Anyway it sounded beautiful yesterday and that, after all, is what counts.

Brahms' First Piano Concerto is one of those works which you greatly respect without ever feeling deep affection. You admire the variety, power and originality of the first movement and the touching lament in the adagio. You come away with the sensation of having had solid intellectual fare, but this Concerto would never survive the "desert island" test. If you could only have one Brahms concerto to take with you, who would not take either the Violin or the Second Piano Concerto? You would reject this one respectfully, of course, but it would be something of the cold shoulder just the same.

Mr. Firkusny gave a brilliant rendition of the solo part. Someone, though, should have seen to it that the orchestra was in tune with the piano. Those with ultra-sensitive ears in the audience yesterday must have had rather a trying session. The interpretation otherwise was a fine one, a searching revelation of a difficult score. Mr. Firkusny is new to me, but I am aware that his admirable pianistic talent is not exactly today's news.

After last Tuesday's performance I commented at some length on Strauss' "Thus Spake Zarathustra," so there is no need to repeat those observations now. It is the best of the tone poems, the most eloquent, vulgar, luscious, ingenious and opulent. If you dislike it, rest assured that Strauss and all his works are not for you. "Zarathustra" has long been one of Koussevitzky's most stunning war-horses. Whenever he elects to take it out of the stable I shall be on hand to cheer. And if other conductors and orchestras choose to compete in this, my money, for what it is worth, is on the Boston Symphony and Koussevitzky. Even though it ends so quietly and mysteriously, "Zarathustra" is one of those pieces which send audiences out into the open air in a daze. This was its effect yesterday.

The concert will be repeated tonight. Next week Koussevitzky will conduct Beethoven's 8th and 9th Symphonies for the final concert of the season.

VARIETY
NEW YORK, N. Y.
APR 16 1947

Inside Stuff—Orchestras-Music

Names of 10 student winners of the Tanglewood music scholarships offered by the Boston Symphony and its ABC network sponsor, the John Hancock Mutual Life Insurance Co., were announced last night (15) on the orch's next to last concert of the season under John Hancock's banner. Six of the winners announced by Dr. Serge Koussevitzky, symphony conductor, are young instrumentalists; two are composers and two singers. They'll get tuition and expenses for two months' study at the Berkshire Music Center in Massachusetts starting June 30. More than 1,000 students submitted entries in the competition.

Six instrumentalists chosen were: Maricarol Hanson, 23, pianist, Minneapolis; Lois Schaefer, 23, flutist, Olympia, Wash.; Kermit D. Moore, 19, 'cellist, Akron; Norman Carol, 18, violinist, Philadelphia; Seymour Lipkin, 20, Detroit (who has been a guest conductor of the Detroit Symphony and Philadelphia Opera Co.), and Adolph S. Herseth, 25, trumpeter, Bertha, Minn.

Other winners were Russell Smith, 19, Alexandria, Va., and Gordon Playman, 25, Minneapolis, both composers; Adele Addison, 21, Springfield, Mass., lyric soprano, and Stanley Kimes, 25, Nokomis, Ill., bass.

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PM MATTER OF MUSIC

BY WARREN STOREY SMITH Apr 20

THE nearly 700 published compositions of Johannes Brahms were performed in Baltimore this season, under the joint auspices of the Baltimore Symphony Orchestra and the Peabody Conservatory of Music. Reginald Stewart, who heads them both, deserves the title of world's champion Brahmsite. Such a program puts to shame Boston's season-long observance of the 50th anniversary of Brahms' death, which fell on April 3. The Symphony Orchestra has indeed done its part but other signs of awareness of this significant semi-centenary have been lacking. To be sure, the Conservatory Orchestra did play both the "Tragic" Overture and the Variations on a theme of Haydn, but it might have done that much any year. And I would say off-hand that the recitalists and other concert-givers have been less Brahms-conscious than usual. So if you did want to see—or hear—the job done up brown, Baltimore was the place for you.

As I say, the Symphony's contribution has been fairly extensive, and on Tuesday evening it will bring matters to a climax with a performance of the "German Requiem," the Harvard and Radcliffe choruses, Frances Yeend, soprano, and James Pease, baritone, assisting. The Third Symphony showed up locally only at a Tuesday concert. Bruno Walter gave us the Second and Dr. Koussevitzky the First and Fourth, while Leonard Bernstein contributed the Second Serenade. The actual "memorial" program of April 3 and 5 included, in addition to the Fourth Symphony, the "Academic Festival" Overture, the Haydn Variations and the Rhapsody with alto solo (Carol Brice) and male chorus. This last is one of Brahms' most moving compositions and I regret that a brief illness kept me from hearing it in its first Boston performance since 1930. Dr. Koussevitzky has also given us the Violin Concerto (Yehudi Menuhin) and last week the First Piano Concerto (Rudolf Firkusny), while at Tanglewood last August he staged a preview with a three-day Brahms Festival.

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If the composer could miraculously be returned to earth he would find himself more highly regarded than he was even during his lifetime, though there were perfervid Brahmsites then, such as Hans von Buelow, who coined that handy one about the three B's (Bach, Beethoven and Brahms), thus putting the last-named in company where, for all his greatness, he didn't quite belong. He himself knew better. For Beethoven and Mozart he had a wholesome respect and his humbleness in their figurative presence was one of the few winning things about him. Personally he was a bit of a curmudgeon, hiding his native shyness beneath a bearish exterior.

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Our admiration instinctively goes out to the adventurer, the pioneer, the trail-blazer; but such artists are sometimes unsure of their paths. They stumble and falter. Brahms was more prudent. He looked not forward but backward. Mere opportunists jump on the current bandwagon and sometimes find themselves carried down the wrong street. Brahms took a long-range view. He saw where lay the eternal verities, in such classics as Bach, Beethoven and Mozart, and he realized that the romanticism of Schumann would make an excellent leaven for this formal loaf.

Yet it would be grossly unfair to call Brahms just a "copycat," for all his disturbing reminiscences. If his music is a synthesis, and an extremely adroit one, it still contains enough that is original to give it true validity. And in these days, when "get famous quick" is no less popular than "get rich quick," we cannot but admire his quest for perfection, which he held to be more important even than beauty. Our standards of beauty change, and sometimes with great rapidity. A good job remains a good job, and Brahms, a master craftsman, one of the very best, if perhaps not one of the very greatest composers, always did a good job. For that he has reaped his reward—that and his aforesaid ability to fuse the classic and romantic elements in a product that many now find more palatable than either one of them straight.

Nevertheless, he did not compose for posterity, but simply did what he thought was right, firmly expecting that his music would not long survive. Moreover, in the turbulent times in which he lived, it took courage to be a reactionary.

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MUSIC Apr 19

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

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From every point of view, Mr. Firkusny's performance of the Brahms Concerto was as fine as any I can remember. This is a curious work, hard and granitic in some pages, lush and sentimental in others. The orchestration is decidedly immature and no matter how fine the orchestra and how hard they work, Brahms' fumbling treatment really does not "sound."

The Concerto requires, then, a pianist of solid technical attainments and thorough-going musicianship, an artist of both intellect and feeling, who knows the appropriate style. If it is played bluntly the Concerto can seem duller than it is in certain of its pages. If it is played with just the right nuances, the proper tempi and a shrewd and calculating sense of tone and emphasis, then music and soloist both emerge triumphant.

That is precisely what happened yesterday, for Mr. Firkusny is an artist of parts. When power was demanded, as in the first movement and the beginning of the finale, Mr. Firkusny was powerful. But he never thumped, nor did his tone once get hard. He clothed the solo part with a lyrical, poetic quality.

This Concerto always has been one of Mr. Koussevitzky's excellently-accompanied numbers, too, so that the total result was most enjoyable. Obviously the audience thought so, for they applauded generously.

Bach and Strauss both soared in clouds of orchestral virtuosity. Throughout, the texture was fine of grain, and clear of sound. Take, for example, such a small but important detail as the pizzicato bass in the miscalled "Air on the G String" (which in the original version is not on the G string). You could hear every note of it.

So could you hear the figurations of the gentler instruments, like the clarinets, flute and bassoons, which ripple through much of "Thus Spake Zarathustra." The much divided strings, in typical Strauss fashion, were firm and clear, never a soft mush of sonorities. The organ was not quite in tune, but it was more nearly so than on some occasions in the past. From start to finish, a rewarding concert.

NEW YORKER
NEW YORK CITY
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APR 26 1947

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
APR 20 1947

Harvard Symposium

New Choral Will Be Sung Friday Night, May 2

Robert Shaw will conduct the Collegiate Chorale in new works by Paul Hindemith, Aaron Copland and G. Francesco Malipiero on Friday night, May 2, in the Memorial Church of Harvard University, Cambridge, Mass. This will be the closing event of the second day of the university's Symposium on Music Criticism. The Hindemith work, "Apparebit Repentina Dies," is based on a medieval Latin text and is scored for mixed chorus and eleven brass instruments.

Mr. Copland's "In the Beginning" takes its text from the Book of Genesis in the Bible and is scored for a capella chorus with mezzo-soprano solo. Malipiero's "La Terra," with a text from Virgil's Georgics, is scored for mixed chorus and organ. Mary Crowley, organist, and members of the Boston Symphony Orchestra will be the assisting artists.

PROVIDENCE, R. I.
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On the Records

The fifth symphony by Prokofiev is brilliantly executed by the Boston Symphony Orchestra, directed by Serge Koussevitzky, and brilliantly recorded by Victor (10 sides). The effect is somewhat superior to the Rodzinski recording released by Columbia recently. Sir Thomas Beecham conducts the London Philharmonic in excerpts from "The Great Elopement," a ballet constructed by Sir Thomas from excerpts from various works by Handel, rescored (six sides). It is uncommonly pleasant music. Robert Shaw directs the Victor Chorale and Orchestra in Bach's "Christ Lag in Todesbanden" (eight 10-inch sides). The ensemble is excellent, except that the words are seldom intelligible. Artur Rubinstein, pianist, plays the "Pathetique" sonata of Beethoven (four sides). The performance is less deft than that by Rudolph Serkin and the repeat in the first movement has been ignored, presumably to keep the price down; perhaps by playing the slow movement presto, the sonata could be done on one record. On the other hand, Rubinstein's version of the first movement is, so far as it goes, superior in emotional force to Serkin's. The "Moonlight" is elegantly played by Vladimir Horowitz (four sides). Ten-inch single: Home on the Range, Guion; The Last Round-up, Hill, with Robert Merrill, baritone, and Russ Case and orchestra.

The dark and beautiful fourth symphony by Sibelius is admirably played by the New York Philharmonic Symphony, conducted by Artur Rodzinski (Columbia, eight sides). The recording is excellent. Prokofiev's lively and often boisterous third piano concerto is essayed by Dmitri Mitropoulos, as conductor and pianist, and the Robin Hood Dell Orchestra (six sides) The result is entertaining. Isaac Stern, violinist, plays selections from the movie "Humoresque", with an orchestra conducted by Franz Waxman (eight sides). Mr. Stern is a fiddler of great skill; whether he ought to be playing "The Flight of the Bumblebee" in public, I don't know. The music ranges from that to a fantasy on themes from "Tristan". This is probably part of the campaign by the movies, which has done so much for history and literature, to do something for music. Helen Traubel, soprano, sings arias from Italian operas, for which her voice is not well suited (six sides). "Vissi d'arte," "Suicidio," "Ritorna vincitor" and "Sai Chi l'Onore" are among the selections. Original works and arrangements by Morton Gould are conducted by him (eight sides). Among the pieces: Go Down, Moses; American Salute, Cowboy Rhapsody.

G. Y. L.

[153]

Pm

MATTER OF MUSIC

Apr 20

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Glo

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On the Records

The fifth symphony by Prokofiev is brilliantly executed by the Boston Symphony Orchestra, directed by Serge Koussevitzky, and brilliantly re[illegible]0 sides). The effect is somewhat superior to the Rodzinski recording released by Columbia recently. Sir Thomas Beecham conducts the London Phil[illegible] in excerpts from "The Great Elopement," a ballet constructed by Sir Thomas from excerpts from various works by Handel, rescored (six sides). It is uncommonly pleasant music. Robert Shaw directs the Victor Chorale and Orchestra in Bach's "Christ Lag in Todesbanden" (eight 10-inch sides). The ensemble is excellent, except that the words are seldom intelligible. Artur Rubinstein, pianist, plays the "Pathetique" sonata of Beethoven (four sides). The performance is less deft than that by Rudolph Serkin and the repeat in the first movement has been ignored, presumably to keep the price down; perhaps by playing the slow movement presto, the sonata could be done on one record. On the other hand, Rubinstein's version of the first movement is, so far as it goes, superior in emotional force to Serkin's. The "Moonlight" is elegantly played by Vladimir Horowitz (four sides). Ten-inch single: Home on the Range, Guion; The Last Round-up, Hill, with Robert Merrill, baritone, and Russ Case and orchestra.

The dark and beautiful fourth symphony by Sibelius is admirably played by the New York Philharmonic Symphony, conducted by Artur Rodzinski (Columbia, eight sides). The recording is excellent. Prokofiev's lively and often boisterous third piano concerto is essayed by Dmitri Mitropoulos, as conductor and pianist, and the Robin Hood Dell Orchestra (six sides). The result is entertaining. Isaac Stern, violinist, plays selections from the movie "Humoresque" with an orchestra conducted by Franz Waxman (eight sides). Mr. Stern is a fiddler of great skill; whether he ought to be playing "The Flight of the Bumblebee" in public, I don't know. The music ranges from that to a fantasy on themes from "Tristan". This is probably part of the campaign by the movies, which has done so much for history and literature, to do something for music. Helen Traubel, soprano, sings arias from Italian operas, for which her voice is not well suited (six sides). "Vissi d'arte," "Suicidio," "Ritorna vincitor," and "Sai Chi l'Onore" are among the selections. Original works and arrangements by Morton Gould are conducted by him (eight sides). Among the pieces: Go Down, Moses; American Salute, Cowboy Rhapsody.

G. Y. L.

[153]

BROOKLYN, N. Y.
EAGLE

APR 20 1947

SPEAKING OF RECORDS

By JOHN BALL Jr.

Two unusual albums of Jewish [illegible] have made their appearance [illegible], both recorded in Argentina. Of entirely different content, they emphasize the great width of [illegible] as well as the important part played by smaller [illegible] companies in bringing out recordings which are distinctly off the beaten path.

YIDDISH THEATER MUSIC. Max Perlman, comedian. Stinson set S-611. Mr Perlman, we understand, is a great success on the Yiddish stage in South America. The six songs in the present set show him to be an artist of genuine ability. Although this reviewer has to admit being unable to understand a word Mr Perlman gets his stuff across very well just the same.

HEBREW CANTORIALS. Stinson set S-609. Cantor Pincas Borensztein with organ. In the notes supplied with this set, Cantor Borensztein is mentioned as a successor to the late Cantor Joseph Rosenblatt. We have long admired Cantor Rosenblatt and have some of his recordings in our own library. Cantor Borensztein is a tenor and if not the equal of Rosenblatt, at least his efforts are unusually good. This set also was recorded in South America.

A NIGHT AT CARNEGIE HALL. Lily Pons, Rise Stevens and Ezio Pinza. Columbia set MM-676. Three of Columbia's top-flight Met Opera stars give forth with selections which they sing in the Carnegie Hall film. Some of the sides are from older sets, others are new. For the most part the recording is good and the selections popular choices from the operatic repertoire.

PROKOFIEFF: SYMPHONY NO. 5. Serge Koussevitzky conducting the Boston Symphony Orchestra. Victor DM-1095. Here is the second good recording of this important new work to appear within the month; Columbia released its version with Rodzinski only a short while ago. Comparisons are here inevitable. After carefully checking both sets, we can report that Dr. Rodzinski gives the more straightforward reading and has the quieter surfaces. Dr. Koussevitzky, who made the present set, gives the score a highly interesting romantic type interpretation which is quite lush in spots. How you like your Prokofieff played will probably determine your choice here.

IN POPULAR VEIN. Best buy of the week: It's the Duke again, this time with "Sultry Suhset." This Musicraft disc features Johnny Hodges on alto sax, which is all that needs to be said . . . Frankie Carle has put two of his best back to back for Columbia, "Carle Boogie" and "Sunrise Serenade"

LEONARD BERNSTEIN

PEOPLE'S WORLD
SAN FRANCISCO, CAL.

APR 21 1947

By STEVE CHARTER

During the broadcast of the Boston Symphony concert last Tuesday, the winners of six scholarships for music study this summer at the Berkshire Music Center at Tanglewood, Mass., were announced.

These winners were selected personally by Dr. Koussevitzky from 1500 applicants from all parts of the country. Each will be able to further his musical education under the tutelage of such famous musicians as Koussevitzky, Aaron Copland, Boris Goldovsky, and others.

The Berkshire Music Center is one of the outstanding schools of its kind in the United States. Provision is made for the study of music through participation in all types of performances. Individual instruction is given as it relates to group performance.

As Dr. Koussevitzky explains, ". . . what we want to give our students is constructive advice **and a practical method which will stimulate their gifts, round out their abilities gained during their years of study and broaden their acquaintance with music."**

There can be no doubt that the Berkshire Music Center has been instrumental in developing accomplished American artists, for example Lukas Foss and Leonard Bernstein.

But as Dr. Koussevitzky further explains, "Obviously we cannot hope to give fundamental courses and instruction on the same basis as they are introduced in conservatories, colleges and music schools." The contestants have had to furnish that for themselves.

It is sad that this preliminary training requisite to the winning of such wonderful scholarships is available to American children not on the basis of talent, but on the basis of their parents' ability to pay for it.

SAN FRANCISCO, CALIF.
CALL BULLETIN

APR 21 1947

Classical

Release of **SYMPHONY NO. 5 (OP. 100)**, by Serge Prokofieff played by Dr. Serge Koussevitzky and the Boston Symphony Orchestra, is a milestone in the realm of contemporary recorded music. It marks the first appearance on RCA Victor Records of the Soviet composer's **"FIFTH"** played by the conductor and orchestra who gave the work its first American performances.

Prokofieff wrote this symphony in a single month during the summer of 1944 and conducted its premiere in January of the following year.

In essence the **FIFTH SYMPHONY** is Prokofieff's ode to the end of the war, and its music reflects the joy occasioned by victory. While the music is no less modern than the composer's **FOURTH SYMPHONY**, dedicated to the Boston Symphony, there is a full store of rich tonal color and superb melody almost romantic in character. Koussevitsky and the Boston Symphony have provided a superlative supplement to their equally fine recording of the same composer's

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SPRINGFIELD, MASS.
MORNING UNION

APR 19 1947

Court Case Lost By Koussevitzky

New York, April 18 (AP)—The Appellate Division today unanimously upheld a lower court ruling which refused to enjoin publication and distribution of the book, "Koussevitzky," a biography of Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

Koussevitzky sued Allen, Towne and Heath, Inc., publishers; the Arco Publishing Company, distributors of the book, and its author, Moses Smith, Boston music critic, charging that the book invaded his rights of privacy.

In upholding Supreme Court Justice Bernard L. Shientag's ruling, the Appellate Division said: "The record before us does not furnish any proper basis for the granting of a temporary injunction.

"The right of privacy statute does not apply to an unauthorized biography of a public figure, unless the biography is fictional or novelized in character. An examination of the book complained of clearly shows that it is not fictional."

WEDNESDAY, APRIL 23, 1

MUSIC

Pension Fund Concert

The 103rd Pension Fund Concert by the Boston Symphony Orchestra, Serge Koussevitzky conducting, was given last night in Symphony Hall. The chorus of the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor, participated, as did also Frances Yeend, soprano, and James Pease, bass. The program was as follows:

A German Requiem, Op. 45....Brahms

By ALEXANDER WILLIAMS

As the culmination of the performances in commemoration of the 50th anniversary of Brahms' death his German Requiem was the obvious choice for the pension fund concert last night. It was last performed, also as a pension fund concert, in 1939 and then drew a not very gratifying attendance. Last night there was almost a full house, but the austerity—and it must be admitted the occasional boring passages—in the Brahms Requiem still does not mean that the SRO sign is posted in Symphony Hall when it is given.

The fact that the Brahms Requiem was not designed for a Requiem Mass in any sense may tend to confuse people. It was actually written to a scriptural text in German, and therefore the resemblance of the words so often to the Beatitudes and the liturgy of the Church of England is another confusing factor. It was also composed in memory of the dead in the War of 1870, but the lovely fifth movement was a direct, personal acknowledgement of the loss of Brahms' beloved stepmother.

The performance by all the forces under Mr. Koussevitzky's command last night was singularly eloquent and moving. The opening chorus was sung with a beautiful soft tone. Later the female singers were often unduly shrill, but the memory of this first chorus is one to be treasured. Another remarkable feature of the performance was the superb singing by Frances Yeend in the 5th movement. Her voice soared forth by itself and against the chorus with extraordinary effect. We had most of us known that Miss Yeend was a fine soprano, but last night's singing was something far beyond that mild appraisal.

Mr. Pease, who distinguished himself in Britten's "Peter Grimes" in Tanglewood last summer, renewed that favorable impression by his excellent work in the baritone solos last night. Mr. Woodworth, who also trained the chorus for the '39 performance, deserves the greatest praise for the results that the Harvard Glee Club and Radcliffe Choral Society achieved last night. He was present in the audience and must have felt the satisfaction of a job well done. Mr. Koussevitzky at the outset of the season had promised us Bach's B minor Mass for this spring, but the appropriateness of the Brahms anniversary and the vividness of the performance were excuse enough for the Requiem, if any were needed, in its place. After all, in Baltimore this season they gave all 700 of Brahm's compositions!

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

The final program of the Boston Symphony Orchestra's 66th season is devoted to Beethoven, and, in its latter half, appropriately ceremonial. There are two Symphonies, the Eighth, in the key of F major, and the Ninth, in the relative minor key of D minor. Serge Koussevitzky conducts. The chorus consists of members of the Harvard Glee Club and the Radcliffe Choral Society, prepared by G. Wallace Woodworth. The four vocal soloists are Frances Yeend, soprano; Eunice Alberts, contralto; Joseph Laderoute, tenor, and James Pease, bass-baritone.

If you are going to have an all-Beethoven and semi-ceremonial program, there is no better combination than the Eighth and Ninth Symphonies. The Eighth is sufficiently small in size and scope to provide good contrast with the vast, imposing structure of the Ninth and its chorale finale. At the same time, the Eighth is nearer in style to the Ninth than the comparatively short First and Second of the Beethoven Symphonies, and therefore more appropriate than either of those two.

Mr. Koussevitzky seemed to be in especially fine fettle yesterday, a fountain of energy and rhythm. It may be that he made the beginning of the Eighth and part of its finale too "big" dynamically, although the work is curiously uneven in its scoring. Certainly the delicate little allegretto went very delicately, and the tempo di menuetto was in its right frame. At any rate, here was a vital and cheery performance that was extremely satisfactory.

As the years go by, Mr. Koussevitzky's interpretation of the cosmic Ninth Symphony grows more balanced in details, with a better sustained long classic "line." Yesterday he read the score better than I can ever remember hearing it from him before, and that is saying a good deal. One detail that must not be overlooked was the exquisite voicing of the cello and double bass recitative at the outset of the finale. Here were strength and power, and at the same time absolute precision and a tone that was light but not dry. What virtuosity it takes to play this demanding passage so beautifully!

Seldom has a chorus grappled more successfully with Beethoven's merciless vocal writing than yesterday, and seldom has choral tone sounded so rich and full in those agonizing high A's. The soloists were as excellent, James Pease carrying off first honors with his noble singing of the bass recitative. Miss Yeend is certainly the finest soprano for this Symphony that I have heard. The contralto of Miss Alberts did not stand out, but it formed an important strand in the texture as a whole. Mr. Laderoute labored hard but effectively with the tenor part, although his tones seemed throaty now and again. All in all, a fine ending for the season.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

APR 19 1947

Appellate Court Upholds Koussevitzky Publishers

The Appellate Division unanimously upheld yesterday the right of Allen, Towne & Heath, Inc., publishers, of 1 Madison Avenue, to publish and distribute the book "Koussevitzky" by Moses Smith, Boston music critic, dealing with the life of Serge Koussevitzky, conductor of the Boston Symphony Orchestra.

Dr. Kouseevitzky charged that the book invaded his rights of privacy. Justice Bernard L. Sheintag, of the Supreme Court, ruled on March 4 that this was not true of the book and refused to issue an order enjoining its publication. His opinion was appealed to the Appellate Division which upheld it yesterday.

DAVENPORT, IA.
DEMOCRAT

APR 27 1947

LEONARD BERNSTEIN

. . . will spend the latter part of April, all of May and early June on a spring tour of Palestine and Europe. On June 19 he will return to the United States by plane to conduct the New York Philharmonic Symphony in four summer concerts at Lewisohn stadium after which he will go to Tanglewood, Mass., where Dr. Sergei Koussevitsky has invited him to be a guest conductor at this summer's Berkshire festival.

THE WORLD OF MUSIC: OPERA FOR T

4/27

By ROSS PARMENTER

THE new producing organization "Opera for College" has lined up casts of fifteen principals and is offering Mozart's "Cosi fan tutte" and Donizetti's "Don Pasquale" at a joint fee of $1,475. The Mozart production alone sells for $850; the Donizetti for $825. Both productions are in English, and the idea is that the colleges who want them will furnish the orchestras and choral singers. Moritz Bombard, the director, and the professionals singing the leading roles will rehearse with the previously prepared college groups a few days fore each performance. Singers he group include Adolph An- Norvel Campbell, Betty Robert Falk, Jane Hob- Lys, Edward Nyborg nd.

The New York Times

Daniza Ilitsch

prison, where they later learned their guest had been executed. After twenty-three days in the Gestapo jail they were removed to a small cell in the Landesgericht, where, with six other women, they were to wait the arrival of circuit judges who were expected to try them some time after April 20.

Seven weeks passed. The time of trial drew nearer, but so did the Russians. So many Nazis had left by April 5 that on that day members of the underground were able to release the Ilitsch sisters along with most of the other prisoners.

While they were in jail Rada asked a guard for medicine for her sister's inflamed throat, explaining she was a singer. The guard snarled that she'd never sing again. But she is singing Desdemona, Aïda and other roles with the Metropolitan on tour.

WAGNER: Since the Bayreuth Festival has always been a family affair, the one member of the Wagner family who is clear of suspicion of Nazi sympathies, is bound to be an important factor in its revival. She is Friedelind Wagner, 29-year-old granddaughter of the composer, who left Germany in 1938, took sanctuary in England, and, with the help of Arturo Toscanini, came to this country in 1941.

Miss Wagner, who is waiting for her final American citizenship papers, lives in New York. The Mayor of Bayreuth, she said, had already invited her to go back to revive the festival, That was in August. She has still not answered him. She feels it is much too early to discuss a revival. Forty per cent of Bayreuth, she said, was destroyed during the war, there are no hotels left in the city and its population has been doubled since the war by people from bombed-out areas. Besides, she feels that though her grandfather preached the doctrine of redemption through love and pity, he is still associated in too many minds with the Nazis who wrongfully claimed him as a spiritual forebear. She does not want the festival to become a political football again. Her estimate was that it would take ten years before Bayreuth Festival could again be a truly international festival accessible to all and working for peace.

Wahnfried, her grandfather's house, was destroyed in the last week of the war, she said, but the Festspielhaus is intact. Recently it has been used by the United States Army. Jack Benny, the Rockettes and Billy Rose's "Diamond Horseshoe" have all played there. And there have been performances of "Madama Butterfly," "La Traviata" and d'Albert's "Tiefland." The Wagner in her squirms at the thought, she said, but she recognizes they have kept up the building. For she wants to see the festival restored. Even though she plans to make her permanent home in this country, she feels an obligation to save the festival. In fact, she left Germany because she felt saving it was her mission and she became convinced it could only be saved from the outside.

The property, she said, does not belong to her mother, Winifred Wagner, English wife of Siegfried, the composer's only son. It belongs to her two brothers, Wieland and Wolfgang, her sister, Verena, and herself. There is a stipulation in the will that it cannot be sold or divided while those heirs are alive. She has been sending packages to her co-inheritors, she said, but she has not written any of them since

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apr. 26

BO

SYMPHONY CONCERT

BY WARREN STOREY SMITH

For the third consecutive season Dr. Koussevitzky is winding up the Symphony Concerts with a performance of Beethoven's Ninth. Two years ago it was heard alone, last year Haydn's Symphony No. 88 came before it. Yesterday afternoon, as will be the case this evening, it was preceded by Beethoven's very different Eighth Symphony. This or the other Beethoven overture has also served the same purpose. One thing is certain, the Ninth must be the last number. There is nothing that could follow it on the same program.

Now, as before, the chorus essential to the last movement is drawn from the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor. The excellent quartet of solo singers consists of four vocalists, now identified with the Berkshire Festival: Frances Yeend, soprano; Eunice Alberts, contralto; Joseph Laderoute, tenor, and James Pease, bass. The four, on the whole, provided what was the best quartet we have had in some time. Beethoven's voac lwriting is notoriously awkward and ungrateful, yet these singers did not make you unduly conscious of the fact. These passages, more suitable to instruments, were really sung, and what can be a painful experience became yesterday an agreeable one. Mr. Laderoute did well with his long solo and Mr. Pease with the measures with which he introduced the choral finale.

I have had occasion to quote before the rather sour observation made by Ernest Newman, who made the address at the Beethoven Centenary of 1927, that in England they had men and women sing such things as the "Missa Solemnis" and the finale of the Ninth. Be that as it may, there is something to be said for Dr. Koussevitzky's use of these collegiate choristers—at least in the last-named work. If their youthful voices do lack body, they enter marvelously into the spirit of the thing, and this enthusiasm, without which the last movement of the Ninth is dead letter, amply compensates for any lack of tonal substance. The young women even make that prolonged high A sound plausible.

Dr. Koussevitzky does many things superbly, but there is nothing that he does any better than the Ninth of Beethoven. Into it he puts his heart and soul, and players and singers cannot help responding. The one complaint you can make is that the first announcement of the choral melody by cellos and basses should not be so soft. In their extraordinary recitatives these instruments have already rejected the themes of the first three movements, and when the composer gives them a suggestion of the choral tune, they accept it gladly. And while they are not supposed to shout it, they certainly should not whisper it.

In retrospect, the merry little Eighth was overshadowed by its mighty successor. At the time of playing it had the requisite charm and humor.

THE BOSTON SUNDAY GLOBE—APRIL 27, 1947

Guest Conductors, New Music; Symphony Season in Review

By CYRUS DURGIN

The 66th season of the Boston Symphony Orchestra ended at Symphony Hall last night with the joyful if not triumphant call to brotherhood of Beethoven's Ninth Symphony. In looking back over this season it appears to have been one of about average quality, with now and then an event of special importance and excitement.

Over a period of several years Conductor Serge Koussevitzky gradually has been lightening the burden of his own work. That is natural, since he will be 73 in July. Thus far an undeclared policy of guest conductors interspersing Koussevitzy's own appearance has worked well. That is because Mr. Koussevitzky is a dominant figure and so long as he continues as music director (his title now in the program book) the orchestra will continue to reflect his character and his will. That is as it ought to be.

Perhaps the greatest interest of the season was found in the guest conductors rather than in any new music. The outstanding event was the return to this orchestra of Bruno Walter after an absence of 24 years. The symphonic Walter was a revelation to many concert-goers. Certainly he is a unique and unequalled master in the performance of the German classics, also in Bruckner and Mahler.

The "great" G minor Symphony of Mozart, Strauss' "Death and Transfiguration" and "Don Juan," the Second Symphony of Brahms, the original version of Bruckner's Ninth Symphony, and the Fourth Symphony of Mahler, with Desi Halban giving a lovely performance of the soprano solo, were done as I had never heard them done before. In other music, such as Debussy's "Prelude to the Afternoon of a Faun," Mr. Walter fell short of what we are accustomed to hear at Symphony Hall. In his field, however, Mr. Walter is superlative, and it was a rare privilege to have him here.

Triumphant Mr. Muench

Second only to Mr. Walter was the triumphant appearance in an all-French program of Charles Muench. His technical command, his ear for a rich, yet pliant and clear tone and his good taste and sense of style made his concerts remarkable. He ought to be invited again. As for Mr. Bernstein, that talented if not thoroughly experienced young man continues to develop. He gave us an amazingly good "Le Sacre du Printemps." Yet I balk at conceding that he is now a fully rounded artist as technician and interpreter. His concert here with his own City Center Orchestra of New York, in November, proved that to my satisfaction.

Of the new music, to my mind, the Third Symphony of Aaron Copland was emphatically the best. This represents a new peak of technical achievement and expressive beauty for Mr. Copland, who indisputably is a leading composer of the time, in whom you find natural and progressive but unaffected modernity. Next I would rate the "Song of Songs" by Lukas Foss, in whose performances the soprano singing of Ellabelle Davis was so important. The New York reviewers blasted the daylights out of Mr. Foss' music, but I consider it vital and forward-looking in idiom if archaic in its technical device of repeating phrases of the verses taken from the Old Testament book.

Of Camargo Guarnieri's Symphony I cannot remember a note, nor can I (except the "Habby Birthday" phrase) remember any of Roy Harris' "Celebration." Milhaud's Second Symphony was strong and salient, not too easy to get at a first hearing but worthy of repetition. Roussel's "Ariane et Bacchus," heard here at long last from Mr. Muench, was completely pleasant.

Astringent Shostakovich

Of the Shostakovich Ninth Symphony you can say it, too, is pleasant and slightly astringent but no great shakes. Richard Strauss' "Metamorphosen" was a total loss for my money. Opinion was divided over the Fifth Symphony of Vaughan Williams which, Heaven knows, is too long and on the soporific side. Yet to me it is music which has a large outlook and reassuring lyricism.

Erica Morini, the violinist, was an outstanding "new" soloist. It was a treat to have Dame Myra Hess back again. Soprano Frances Yeend and baritone James Pease covered themselves with credit in the pension fund performance of Brahms' "A German Requiem." Incidentally, to make a bit light of a solemn concern, the weeks-long observance of the 50th anniversary of Brahms' death seemed like too much Brahms. But perhaps that was because it was Spring, when the sap and the blood flow quicker than Brahms.

For the rest the season passed in familiar courses, both as to music and soloists. It passed also in the continuing recognition that the Boston Symphony Orchestra is still the greatest in the world. And now let thy servant depart for what music the Summer will bring, together with perhaps a little [illegible]

CHICAGO, ILL.
SUN

APR 27 1947

Music

By Felix Borowski.

Symphony Orchestra Much Improved By Defauw's Four-Year Conductorship

With the final notes of Tschaikowsky's "Pathetique" Symphony played at Orchestra Hall last evening, the Chicago Symphony Orchestra came to the end of its 56th season, and Desire Defauw concluded his engagement as conductor and musical director of the organization. It will be of interest, therefore, to consider what has been accomplished in the four years in which the Belgian conductor has had the orchestra under his control.

There can be no doubt that Mr. Defauw began his labors under great disadvantages. Although he had made a distinguished career in Belgium as conductor of the Brussels Royal Conservatory Orchestra, director of the Belgium radio and, in 1937, first conductor of the Orchestre National Belgique, he was not known in this country until Toscanini brought him in 1939 to America to conduct four concerts of the NBC Orchestra — an engagement repeated in 1941—and engagements in two successive years with the Boston Symphony Orchestra.

Unknown Here

Rave notices in New York and Boston newspapers meant but little to Chicago concertgoers, and Defauw was an unknown quantity when, in 1943, he was appointed, after a guest appearance, as musical director of the Chicago Symphony Orchestra.

His first task was to convince the public — and, more particularly, the orchestra — that a Belgian musician could cope with the repertory, largely German, that had flourished under the regime of Frederick Stock. We have no doubts as to the success with which Defauw surmounted this difficulty. Nor was his achievement confined to the German repertory alone—his range was extended to every school of musically creative art with, as was natural, no slighting of the Belgian branch.

Ravinia a Mistake

It was manifestly a mistake to have put the new conductor to the direction of a week of concerts during the summer of 1943 at Ravinia, where he had a comparatively small orchestra, and an acoustic problem of which he had been previously unaware. The results there scarcely were brilliant, although to the astonishment of most of his listeners, Defauw brought about at his final concert a magnificent reading of Beethoven's C minor symphony. It was left to the director to show his real abilities in the Orchestra Hall seasons which were to come.

The results in them often were exceedingly fine, and Defauw leaves the Chicago Symphony Orchestra on a much higher level than that on which he found it. Gradually greater clarity has been brought about in the part-playing; almost for the first time the organization learned what a real pianissimo could mean—it was not one of Stock's salient features—and audiences discovered what an improved orchestral balance could accomplish for high standards of performance.

Precision Lacking

There is, of course, another side to the ledger. One of the prime essentials of the finest orchestral and chamber music playing is precision. Too often this has been lacking in Orchestra Hall, and may be ascribed to insufficiency of discipline.

It is possible that this disciplinary flaccidity has been due to Mr. Defauw's endeavors to bring the orchestra over to his side. But any coddling of such an organization is as dangerous as it would be if, in a military post, the colonel of a regiment called the soldiers by their first names and invited them to tea. Subsequent battles inevitably would be lost.

No one, we believe, will begrudge Desire Defauw admiration for his courage in putting up a valiant fight.

Music lovers, we believe, will recall later with mingled homage and regret some of the masterly performances of much music by Beethoven, Mozart and Brahms which the conductor has offered them in the past and will wish him all prosperity and good luck in his future posts.

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CHICAGO, ILL.
SUN

APR 27 1947

Records of the Week

Soviet Musical Enigma; Rodgers and Hart Tunes

By Felix Borowski.

ONE of the interesting, if baffling circumstances in Russian music is the apparent unwillingness of the Soviet governmental authorities to allow its composers leave their native country and to take advantage, by personal contact with other peoples, of their fame in alien lands. Shostakovich has been invited several times by orchestral organizations in America to conduct his works in Philadelphia and New York, but each invitation has been refused.

It was not always thus. Of the present-day Muscovite composers Prokofieff has had frequent appearances in the United States, both as composer and conductor. He was in Chicago in 1919, when he was given a contract for his opera, "The Love for the Three Oranges," and on five occasions appeared as piano soloist or as conductor of his own music with the Chicago Symphony Orchestra. Below is discussed Prokofieff's Fifth Symphony.

PROKOFIEFF. Symphony No. 5, Opus 100. Played by the Boston Symphony Orchestra, conducted by Serge Koussevitzky. Victor Red Seal, four 12-inch records.

This is one of Prokofieff's orchestral works, replete with powerful thematic material, and orchestrated with arresting skill. Koussevitzky and the Boston Symphony Orchestra do all justice to a score of great difficulty. Record collectors desiring acquaintance with one of the most advanced and most fascinating examples of modern symphonic art, will be well advised to acquire this.

Fiw

BY ROSS PARMENTER

THIS will certainly be a banner summer for music festivals in America—and most of them will feature contemporary music. There are so many lined up that a man with a private plane could probably attend a festival every night of the summer and his flights would take him back and forth across the continent several times. At that, he'd have to miss quite a few. While Columbia University is holding its third annual festival of contemporary American music here next month, the University of Oregon is holding a three-day contemporary festival out in Eugene, Ore. And while the new Virginia Music Festival is running in Charlottesville, Va., the ninth annual festival will be going on out at Brigham Young University in Provo, Utah.

One of the major festivals opens on Tuesday. It is the seventeenth annual Eastman School Festival of American Music, which will celebrate the twenty-fifth anniversary of the founding of the school. Dr. Howard Hanson will be the director and eleven compositions will receive premières during the week-long event. Another festival beginning on Tuesday is the nineteenth annual one of the American Society of the Ancient Instruments in Philadelphia. The society will present three programs in memory of Ben Stad, its founder, who died last summer.

The new Charlottesville festival will be held June 13, 14 and 15 in the Scott Stadium at the University of Virginia. Dr. Hans Kindler will be the musical director and the concerts will be given by the National Symphony Orchestra. Edward R. Stettinius Jr. is the chairman of the festival's advisory board. The founders plan it as an annual event and have adopted the slogan "The Salzburg of the South."

One of the largest festivals, of course, will be the Berkshire Music Festival at Tanglewood, Mass., with the Boston Symphony Orchestra, under Serge Koussevitzky. It will be held in July and August. An idea of some of the smaller festivals can be gained from the itinerary of the Roth Quartet. It will play at events being sponsored by the University of California both in Los Angeles and Berkeley by the California Music Society in La Jolla, by Denver University and by the University of Colorado at Boulder.

NEW YORK, N. Y.
JOURNAL AMERICAN

APR 27 1947

MUSIC -:- By Miles Kastendieck

KOUSSEVITZKY has lost his suit. So far as he is concerned his immediate efforts to halt the distribution of Moses Smith's book entitled "Koussevitzy" have come to naught. So far as the book is concerned it will undoubtedly be read by more people than the publishers ever anticipated, and with greater curiosity. Such is the irony of life.

While the eader may not condone the tone of the book, he will commend its informative nature. If it is unnecessarily abrupt in some of its frankness, it is highly enlightening in its account of Koussevitzky's career. The average reader will find a fascinating story about how one of the most illustrious conductors in the world made good in the United States. As an "American" success story the book is a revealing account of overcoming obstacles which would have defeated other men with less idealism and less willpower.

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Laudatory Material

WHOEVER induced Koussevitzky to institute the suit did him a disservice. There is enough laudatory material in the text to offset the disparaging remarks which suggest more of truth than of fiction. Koussevitzky's sensitiveness to printed criticism may thus have proved a boomerang. One is inclined to accept more of Mr. Smith's statements now than before the suit was brought about. This action tends to emphasize some of the critical observations the book contains.

Did Koussevitzky overlook his his position in the musical world today? It is such that there was no necessity for him to defend himself. The book could do him no harm. And the straightforward account of what he has accomplished carries the weight in his favor.

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Provocative Books

THAT the first book published by Allen, Towne and Heath should have traveled the rough road may work favorably for the firm's future. Dedicated to printing books about music only, it will be expected to produce provocative books if "Koussevitzky" is a sample. Actually it marks time issuing David Ewen's "Music Comes to America" and Franz Werfel's "Verdi," both of which are reprints.

A re-reading of "Music Comes to America" discloses that it has not been so completely revised and extended as to make it the new publication it is advertised to be. It is an interesting book, valuable in its running account of how we have reacted to music and music has reacted on us.

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Werfel's Verdi

WERFEL'S "Verdi" was first published here some 20 years ago. Its reissue is worthwhile because it personalizes opera at a moment when opera is resurgent. Called a novel of the opera, "Verdi" is a fascinating story; its treatment of the emotional disturbances out of which came "Otello" and "Falstaff" makes gripping reading. Its style is literary, not critical; its picture of the times colorful, rather than photographic. Those music lovers who idolize the lesser Verdi can learn much from their composer in his soul-searching moments as he rose to his greatest height.

Fiw Apr 27

THE 'POPS'

The word "Pops" used to bring to mind only one city—Boston. But in recent years other towns have taken up the idea. Nearly all "Pops" concerts mix music and refreshments, light opera gems and some standard repertory.

In addition to Boston, Philadelphia, New Orleans, Toronto and New York are having "Pops" concerts this season. New York's second season, opening on Thursday and ending on June 14, will have all sorts of guest conductors, more soloists than you can shake a stick at and "nights" of all sorts, such as Gershwin nights, Viennese nights, musical comedy nights, Latin-American nights, and so on.

Her. Apr 27

The Original Pops

There were many years when the Pops were a unique Boston institution. Only at Symphony Hall could you imbibe Budweiser while listening to Handel's Largo. But it was too good a thing not to be copied, and this spring there will be at least four other series of "Pop" concerts in New York, Philadelphia, New Orleans and Toronto. All will mix light music with light refreshments. So probably in the future Boston will have to boast that it has the original Pops.

Meanwhile the 62d season gets under way tonight with Arthur Fiedler in command as usual. The only criticism of the present set-up seems to be that there just aren't enough seats. This, as any theater man will tell you, is the sweetest sort of criticism there is!

Symphony Series Concluded

Bach, Strauss, Tchaikovsky Make Up the Final Program

By Winthrop P. Tryon

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, closed its Tuesday concerts in Symphony Hall last night, giving the sixth program of the series, which comprised the Bach Overture, otherwise designated as Suite No. 3 in D major; the Strauss Symphonic Poem, "Also Sprach Zarathustra," and the Tchaikovsky Symphony No. 4 in F minor.

The three works were the best possible means for the orchestra to illustrate its powers in lines of its own peculiar preference and mastery. The Bach Suite stands scored in a general way for orchestra; but that does not mean orchestra either in the classic or in the modern meaning of the word. For the full choir of strings entirely dominates the situation, and certain passages for a light ensemble that includes a few wind instruments merely supply surprise diversions.

The scheme seems very primitive in the present era; though, historically regarded, it can have a quite striking effect. What probably went unrealized in the composer's period was that the music as written for strings, without the little episodes of contrast, established a mark not to be surpassed, or perhaps even approached, for time to come.

* * *

Another thing possibly quite as possible is that those main passages for the full string choir have never been so competently performed in the whole 200 years of their existence as they are today. But however that may be, they were set going last evening with a style, a vigor, and an ecstasy that will bear being plentifully talked about.

Nevertheless, all that, for the conductor and the executants of the Boston Symphony, was mere exercise in the antique. For them, the eighteenth-century piece, notwithstanding its exalted musical quality, was but an orchestral étude. They are ready to play it any time and are sure to accomplish the same brilliant result. Where they got down to business and did the job they are hired for was in the Strauuss symphonic poem. Here was a great modern orchestra interpreting a masterly modern score.

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Why in the world the methods of Strauss have been ignored by aspiring twentieth-century composers in favor of impressionism, and in favor of complex and abstruse systems of rhythm, is hard to make out. Another thing to be laid, no doubt, to war; or if not, then to the beguilements of the Faun and Pétrouchka.

All sorts of remarks can be made on the insight and skill of Dr. Koussevitzky with "Zarathustra," and comment without end on the response of his players; nor could things have transpired as was the case had not the book from which he was reading and the printed notes which they were transforming into sound represented the art of composing at the top of inspiration.

"Zarathustra," indeed, survives; and we may well ask ourselves what contemporary of its composer has produced anything that contains more orchestral stuff, page for page, that calls out the talents of the man with the baton better, that more urgently compels performers to their highest efforts, or that transports listeners to higher realms.

MUSIC

SYMPHONY HALL

Brahms' Requiem

By CYRUS DURGIN

"A German Requiem" by Johannes Brahms was presented at Symphony Hall last night for the benefit of the Boston Symphony Orchestra's pension fund. Serge Koussevitzky conducted. The chorus was the combined Harvard Glee Club and Radcliffe Choral Society, prepared by G. Wallace Woodworth. Frances Yeend, soprano, and James Pease, bass-baritone, were the soloists.

This special concert also brought to conclusion the local observance—which has extended over several weeks—of the 50th anniversary of the death of Brahms. The performance in the main was an eloquent recreation of what is really one of the great masterpieces in choral music. There were, to be sure, rough spots; as when the choral tone momentarily became hard or slipped from the pitch; when there seemed to be disagreement on tempo, but such moments were inconsiderable in comparison with the impressive total effect. The Harvard-Radcliffe choruses are good this year, even if that periodic shortcoming—weakness in the tenor and bass voices—again is evident. They had been carefully trained, and they responded well to Mr. Koussevitzky's demands.

Both Miss Yeend and Mr. Pease were remarkably successful with the exacting vocal solos, although from time to time—and unaccountably, for both are excellent singers technically—their tones were produced too far back in the throat. They not only sang their parts, they brought expression and feeling to them. As for Mr. Koussevitzky's conducting, his conception of the Brahms Requiem has become deepened and more refined over the years. He has never done it better than last night.

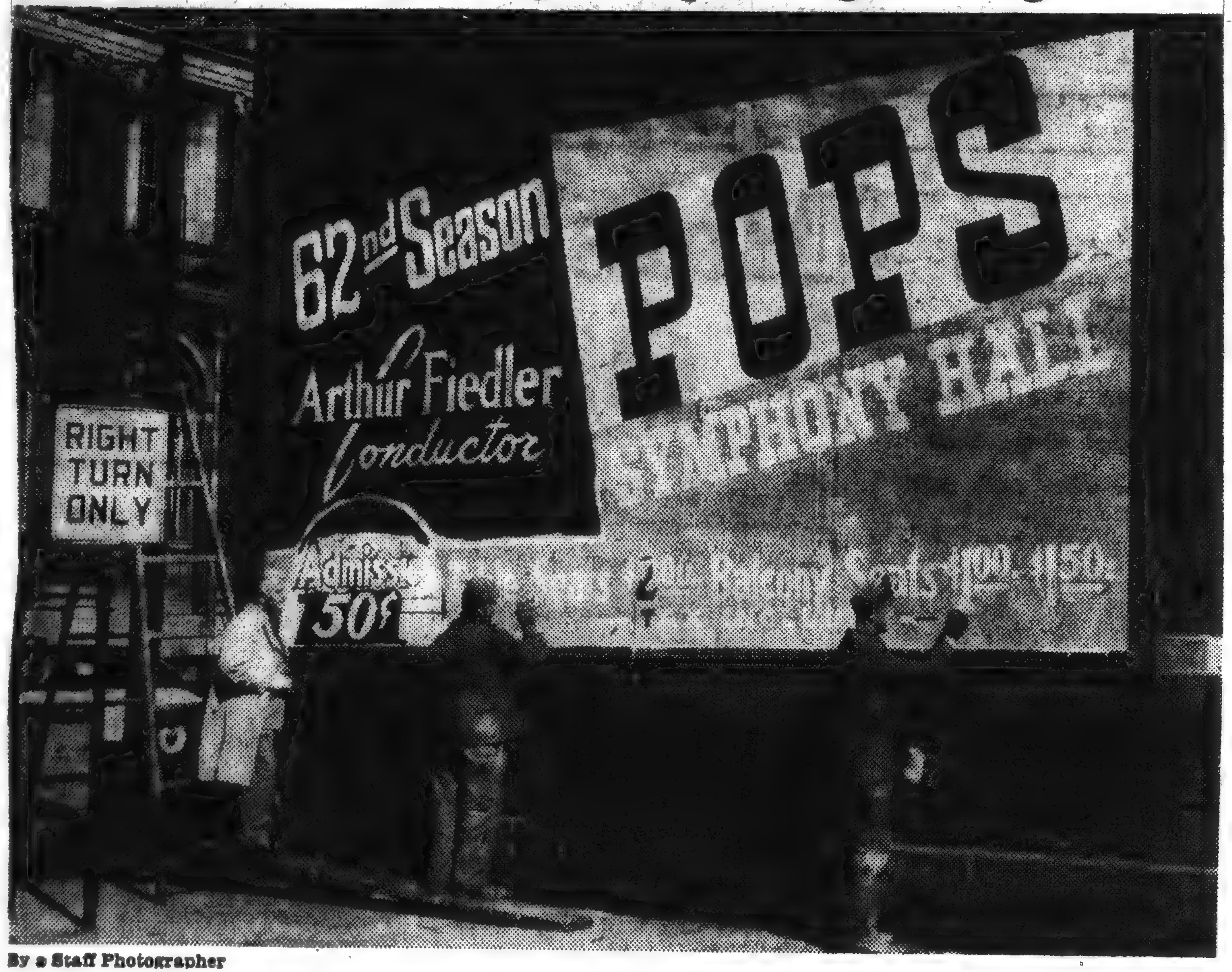
Why, O, why, does musical Boston permit vacant seats at a pension fund concert of the Boston Symphony Orchestra? Even so, the large audience present gave all hands, including Mr. Woodworth, tumultuous applause when the concert was over.

YOUNG LOCAL COMPOSERS who will play their piano compositions at a concert sponsored by the Institute of Modern Art at the Women's City Club Monday are, left to right: Lucas Foss, 24, Boston Symphony pianist; Irving Fine, 30, of the Harvard music faculty, and Harold Shapero, 26, holder of the Prix de Rome and 1947 Guggenheim music fellowship.

Fiw Apr 27

SCIENCE MONITOR, BOSTON, TUESDAY, APRIL 29, 1947

Heralding 'Pops' Opening Tonight



By a Staff Photographer

Arthur Fiedler, popular conductor of Boston's "Pops" concerts, is shown at the left as William Fortier, of Melrose, and Frank J. McNamara, of Quincy, put finishing touches on a sign announcing the opening of the 62d season tonight at Symphony Hall. Although reserved-seat prices have increased this year, the entire second balcony remains unreserved at 50 cents a seat. These seats, like those for the entire hall, may be obtained two weeks in advance, as sale is limited to seating capacity. Originating in Boston, the "Pops" idea has since spread to other cities.

Arthur Fiedler and Pops Open 62nd Season

Trav Apr 30

By A. E. WATTS

Pops inaugurated its 62nd season last night at Symphony Hall to the traditional welcome of applause for everything from Tannhauser to Open the Door, Richard. Dame Boston, who has absorbed the cultural beauties—with dissonances—of Shostakovich and Brahms all winter, shook out her prim hair-do and revelled in music of all sorts. One of the reasons for Pops popularity is that whatever music is played is played with Symphonic precision. If an austere musician shudders at sweet sentimentality or tweaks inside at rhythmic plink-plunks, he still has the comforting crumb of precise musicianship. All the austere ones stayed away last night, for Arthur Fiedler and his players received a tumultuous welcome.

Pomp and Circumstance, which has opened many a Pops program, opened this one and before tapering into the frivolity of the evening, the orchestra played a suite of movements from Rossini. This arrangement by Britten offers rich contrasts of fortissimo and legato. Strauss waltzes then gave way to the puckish theme of Ranch House Party, with sonorous Tannhauser concluding the first part of the program.

Sibelius' Finlandia ushered in the second part in Symphonic manner and had the clashing, crashing boiler factoryish Orizaba as an immediate contrast. "Annie Get Your Gun" selections drew salvos of appreciation. Fiddle Faddle and American Salute, familiar Pops offerings, concluded the program.

Mr. Fiedler was generous with his extras and Gypsy Tango Jealousy and a rafter-shaking arrangement of Open the Door Richard had repeats. Old MacDonald Had a Farm, Country Garden and Marche Miniature were also standouts among the extras.

Exuberance was the general tone of the performance and so catching was the spirit of it that Mr. Fiedler had to restrain his first violins on occasion. Now if Mr. Fiedler can only have a few rehearsals with the white coated gentlemen who open the champagne and can get them to pop the corks on the down beats instead of in the middle of an adagio movement, performances will be 100 per cent. rhythmic.

Sponsoring much of last night's ticket sale was the New England Grenfell Association.

Pops is off to a wonderful start.

TONIGHT AT POPS

French Military March........Saint-Saens
Overture to "The Bronze Horse"...Auber
Scherzo from the "Reformation Symphony ....Mendelssohn
Ride of the Valkyries............Wagner
Divertissement ....Ibert
Concerto for Violoncello and Orchestra Saint-Saens
Soloist: Judith Davidoff, Radcliffe '50
Selection from "Oklahoma"......Rodgers
Jingles All the Way (Original Version) Cable
"Thunder and Lightning" Polka..Strauss

BRAHMS REQUIEM

BY WARREN STOREY SMITH

To aid its pension fund and complete its observance of the 50th anniversary of the death of Johannes Brahms, who died April 3, 1897, the Boston Symphony Orchestra offered last night a performance of his "German Requiem." The chorus was the combined forces of the Harvard Glee Club and Radcliffe Choral Society and the solo singers Frances Yeend, soprano, and James Pease, bass. Dr. Koussevitzky conducted.

The next symphony season is several months away but some of us are already hoping that the music of Brahms will not be extensively featured. We have had plenty of it this year, if not as much as they had in Baltimore, where every published work of his was performed. Could flesh and blood stand hearing them all?

There are beautiful and affecting passages in the "German Requiem," the first chorus, the fourth division, "How Lovely is This Dwelling Place," and other pages that might be mentioned. But unlike the great requiem masses, such as Verdi's and Mozart's, this setting of passages from the Old Testament is on the whole dismal and depressing. There was a dour streak in Brahms, and it here finds full expression.

Nor was the performance one to make you feel more kindly toward the work. It is very nice to see these college boys and girls upon the stage, to watch their eager young faces, their enthusiastic response to Dr. Koussevitzky's wishes. But who is to claim that they constitute a real chorus in the fullest sense of the term? Moreover, neither Miss Yeend, nor Mr. Pease sang their respective portions with very much feeling for what it

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'Musical America' Poll Results Are Listed

The performance of Berlioz's "Romeo and Juliet" symphony by the NBC Symphony Orchestra under Arturo Toscanini's direction on Feb. 9 and 16 was chosen as the outstanding musical radio event of the past season in the fourth annual poll of radio music conducted by "Musical America". The winners in other classifications chosen by 600 music editors and writers on music in American newspapers were:

Outstanding Metropolitan Opera broadcast, "Tristan und Isolde"; Symphony Orchestra, Boston Symphony (ABC); Symphony Conductor, regular, Arturo Toscanini; guest, Bruno Walter; Concert and Program Conductor, Donald Vorhees; Orchestra with featured soloists, Telephone Hour (NBC); Concert Orchestra, Longines Symphonette (WOR and local); Woman singer, regularly featured, Eleanor Steber; occasionally featured, Marian Anderson; Man Singer, regularly featured, James Melton; occasionally featured, Ezio Pinza; Instrumental Ensemble, NBC String Quartet; Vocal Ensemble, Collegiate Chorale; Pianist, Artur Rubinstein; Violinist, Jascha Heifetz; Organist, E. Power Biggs; Educational Program, Gateways to Music (CBS); Announcer and Commentator, Milton Cross (ABC).

A special award went to the National Broadcasting Company, which "consistently through the year served most faithfully the cause of serious music". Sixty-seven per cent of the voters expressed themselves as generally satisfied with the scripts used in the majority of serious music programs; the other thirty-three per cent made outspoken objections to various features.

BOSTON HERALD, WEDNESDAY, APRIL 30, 19

Pops Opening Certain Sign Spring Has Come to Boston

By ALISON ARNOLD

IN SPITE of cold winds and near-zero temperatures, spring has come to Boston. For the Pops concerts at Symphony Hall began their 62nd season last night and with the blossoming magnolia trees and the swanboats, they are unfailing signs of spring.

The perennial pale salmon gladioli were banked around the front of the stage with lemon yellow added this year, but the familiar lattice at the back of the stage was absent. Gilt chairs were clustered closely about the small tables on the floor, and waitresses in trim gray uniforms dispensed light refreshments.

It seemed as if hot coffee should have taken the place of the tall pitchers of Pops punch last evening, but the traditional punch was much in evidence, along with mounds of ice-cream topped with cherries or strawberries. And the music was punctuated with the occa-popping of corks.

THE PROGRAM, conducted by Arthur Fiedler, included a wide variety of offerings, which ranged from Wagner's Tannhauser overture to the popular "Open the Door, Richard," which caused such an ovation that there was an encore. Another favorite was "Old MacDonald Had a Farm" and the audience seemed delighted to hear the Boston Symphony Orchestra quacking, grunting, squealing and chirping.

The New England Grenfell Association benefited from this opening performance and pretty debutante flower vendors in gay printed frocks, headed by Miss Jane Kennard, sold fragrant gardenias and cakes of maple sugar. Mrs. Robert M. P. Kennard, chairman of the benefit committee, was on hand, wearing a springlike print of black and white with touches of green.

Attending together were Mr. and Mrs. Ralph Bradley and their son-in-law and daughter, Mr. and Mrs. John C. Sluder. With Mrs. Edward Harding was her youngest daughter, Josephine; Mrs. Robert C. Terry and Mrs. James R. Carter, 2d, arrived together, and in a foursome were Mr. and Mrs. Frederic Bowditch and Mr. and Mrs. Richard Bowers.

AMONG OTHERS in the large audience were Mr. and Mrs. John Perrin, Mr. and Mrs. Gilbert King, Miss Gertrude Peabody, Mr. and Mrs. Albert P. Gould, Mr. and Mrs. Carl Keller, Mr. Edward C. Wheeler, Mr. and Mrs. Augustus W. Soule and their son, Mr. Winsor Soule, 2d, Mr. and Mrs. Charles Toppan, Mrs. Parker Hayden, Mrs. Gardiner Fiske, Mr. and Mrs. Henry Prout, Mr. Henry C. Everett and his daughter, Miss Claire Everett; Mrs. Lea S. Luquer, Dr. and Mrs. Lendon Snedeker, Mr. and Mrs. Ernest Henderson, Miss Amy Sacker, Mrs. Harold Walker, Mr. and Mrs. Robert Bainbridge, Mrs. Morris LaCroix, Mr. and Mrs. Powell Robinson, Jr., and the latter's younger brother, Mr. Graves Hewitt; Mrs. John Alles and her daughter, Miss Jane Alles; Miss Barbara Shaw, Mrs. Fred B. Lund, and Mrs. Margaret Lane and her son, Mr. Thomas Lane, and her daughter, Miss Jean Harriet Lane.

HE BOSTON DAILY GLOBE

MUSIC

SYMPHONY HALL

The Pops

By CYRUS DURGIN

Arthur Fiedler and the Boston Pops Orchestra began the 62d season of Pops at Symphony Hall last evening. Once again there was a large audience, in search of light musical entertainment, to applaud conductor, orchestra and every number and encore on an evening-long program. Over the week-end past, Symphony Hall had undergone its usual Winter-to-Spring transformation: the lower walls of the auditorium had been washed over with a cool green; the rows of seats on the floor had been moved out and green tables and gold chairs moved in; there were ash trays on the tables, and waitresses to take orders for light refreshments. On the stage, the orchestra had dispensed with the graduated stages of the Winter season and were sitting on a level. The conductor's stand once again was banked with gladioli.

The musical principle of the Pops is to feature old favorite numbers drawn from the light classics, and to intersperse them with modern novelties and popular tunes. For beginning, accordingly, there was the first of Elgar's "Pomp and Circumstance" marches, that imposing and rhythmically swinging number that everyone can sing or at least hum. Next, instead of an overture, came a collection of piano pieces composed by Rossini and orchestrated by the contemporary English composer, Benjamin Britten, under the title of "Matinees Musicales." These form a complement to last season's "Soirees Musicales," which also were Rossini piano pieces done up for orchestra by Mr. Britten. One of the "Matinees Musicales" has a fetching subtitle: "Solfeggi e Gorgheggi," which, in a free translation, means "Scale Passages and Twittering."

Probably there never has been a Pops concert without a waltz, and Heaven forbid that there ever should be one. Last night's obeisance to the "three-dance" was "Music of the Spheres," by Josef Strauss, two-years-younger brother of Johann Jr., the "Waltz King." Then followed Gillis' indigenous "Ranch House Party," and, for the most solid music of the evening, Wagner's "Tannhaeuser" Overture.

After "Finlandia," by Sibelius, this Pops opening became progressively more informal. The roaring "Orizaba," which is part of Dmitri Tiomkin's score for the film "Duel In the Sun" (opening May 8 at Loew's State and Orpheum Theatres), was followed by a potpourri from last season's musical hit, "Annie Get Your Gun." This last was all very good fun except that Mr. Fiedler took "Doin' What Comes Naturally" at such a fast tempo that the tune was hardly natural. The encore immediately afterward, Leroy Anderson's "Old McDonald Had a Farm," suggested tht Spike Jones had taken up arranging for the Pops. By this time orchestra and audience were out of the light classics and deep in the groove, so there was practically no amazement at "Open the Door, Richard," which seemed to have been mixed up with the Introduction to Act 3 of "Lohengrin" and Dave Rose's "Holiday for Strings," plus other condiments. Anderson's "Fiddle-Faddle" (which sounds it) and Morton Gould's "American Salute" finished the evening.

Since other cities have taken up the Pops idea, perhaps we can no longer call these concerts unique. But, by golly, we certainly have the best of them.

Final Concerts of Symphony

Beethoven Program For Conclusion

By Winthrop P. Tyron

The Boston Symphony Orchestra, Serge Koussevitzky, conductor, gave the closing concert of the Friday series in Symphony Hall yesterday afternoon, presenting for its crowning effort of the year the Symphony No. 9 (Choral) in D minor, op. 125, of Beethoven. Here it had the assistance of the Harvard Glee Club and the Radcliffe Choral Society, G. Wallace Woodworth, conductor; and of Frances Yeend, soprano; Eunice Alberts, contralto; Joseph Laderoute, tenor; and James Pease, baritone. The concert opened with a performance of the Symphony No. 8 in F major, op. 93, of Beethoven. The program is repeated tonight at the closing of the Saturday series.

* * *

Great as the enterprise is for everybody associated with an orchestra—governing body, management, players, and singers—subscribers, too, in an indirect way, to bring the Ninth Symphony to realization, it falls comfortably into the routine today of Boston Symphony affairs. To handle it will always be heavy artistic industry; and highly trained performers and well-practiced listeners will be, except under experimental and pioneer conditions, inevitably implied.

But if it could be done at all 100 years and more ago, when it was new, it ought to be done in these advanced times with confidence and relish, whatever the labor. We may leave out, then, conventional praise for the doings of instrumentalists and vocalists yesterday, even those of the solo quartet, which is drawn directly from the community anyway, being chosen out of the summer classes at Tanglewood.

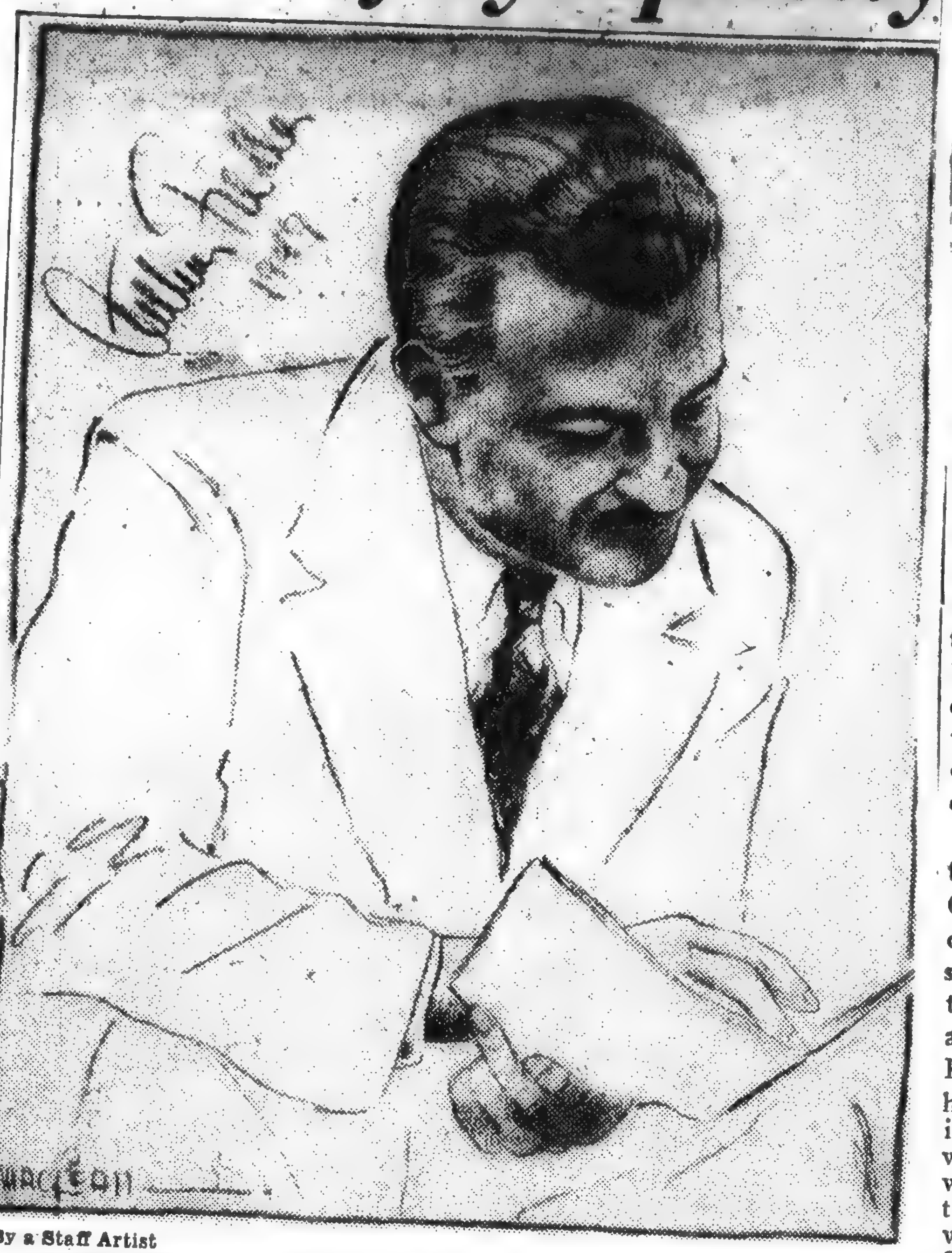
* * *

To consider, rather, the general interpretation of the work by Dr. Koussevitzy and to compare it, if we may uninvidiously, with that by a conductor like Arturo Toscanini—the Bostonian treats the Ninth Symphony like a thing of inexhaustible meaning, of which more can be made at every performance, while the New York man regards it as a matter which says its say for once, and there is the end. Dr. Koussevitzky, to speak broadly, takes the Platonic view, and Mr. Toscanini the Aristotelian. The one is a romantic who explores; the other, a grammarian, who rationalizes. Dr. Koussevitzky will ignore his orchestra to search out a detail of expression somewhere in the woodwind choir. Mr. Toscanini will see that every executant in the ensemble, even down to the kettledrummer, does precisely what the composer indicates for him to do, and will leave it to the listener to find out what the sound as a whole signifies.

This for a summary view of two men who have figured preeminently in the American orchestral scene for a generation; though no opinion of either should be pushed too far and be subjected to literal proof. Slightly illustrative of the Boston conductor's manner yesterday was his handling of the unison passage for double basses and 'cellos in the closing section of the Choral Symphony, where the main subject is introduced softly. Probably no other conductor would have the audacity to demand so subdued a singing of that tune on the big strings as Dr. Koussevitzky asked for; and very little chance that he would obtain the result if he tried.

Listeners will forget much about the occasion as the days pass, but they will be long letting that moment slip from recollection. When it is a difference between the possible and the impossible, Dr. Koussevitzky goes after the impossible every time.

Then, regarding the Symphony No. 8, John N. Burk points out in his "Life and Works of Beethoven" that modern conductors are unreasonably rapid here with the Finale; or at any rate they are by nineteenth-century habit and standard. Dr. Koussevitzky, indeed, runs off the main portion of the Finale as briskly as any of them; yet when a passage intervenes at a slackened tempo, he secures a contrast that cancels all effect of haste and hurry. Briefly, whenever he falls in with the altering fashions of conducting, he does so with good taste. Should doubt, therefore, arise about him with respect to discernment and classic propriety, he is likely to survive all inquisition.



By a Staff Artist

Arthur Fiedler, conductor of the Boston Pops Orchestra, which opens its sixty-second season Tuesday evening in Symphony Hall.

SYMPHONY SEASON

In Retrospect, Much of Orchestra Year Was Interesting and Some of It Laudable

BY WARREN STOREY SMITH

With the performance last evening of Beethoven's Eighth and Ninth Symphonies—which meant that we heard all but Nos. 1, 2, 4 and 5—the 66th season of the Boston Symphony Orchestra passed into history. Ahead of us now lie the orchestra's supplementary activities, the Pops, beginning next Tuesday evening, the Esplanade concerts and the Berkshire Festival.

What with five conductors functioning and two more, Camargo Guanieri and Darius Milhaud, conducting their own symphonies, this season did not lack variety. Whether that is good for the orchestra is another matter, but until Dr. Koussevitzky finally decides that he has had enough, that is what we are in for. The present system is not without its advantages, especially if we are to have guest conductors of the caliber of Bruno Walter, who was with us for four weeks, and Charles Muench, who was with us for one. Since leaders of their stature are rare, we should have them both next season and there seems to be a good chance that we will.

Even though he conducted a pair of Boston Symphony concerts in 1923 and of late years has appeared here frequently in the opera house, Mr. Walter's concerts were still in the nature of a revelation, both of his own extraordinary gifts and of what our orchestra can do under his diretcion. It was plain enough, even if you did not hear it from the players themselves, as it was quite possible to do, that he inspired in them both admiration and affection. In these days when conductors tend to turn the spotlight on themselves, Mr. Walter's utter absorbtion in his task, his attitude of devotion, of consecration, is refreshing. And you are more likely to be affected by it than by all the podium posings and posturings in the world. Especially memorable were his performances of Haydn's "Oxford" Symphony, Strauss' "Don Juan" and "Death and Transfiguration" (the last-named at a Tuesday concert), the Ninth Symphony of Bruckner and the Fourth of Mahler. The Mahler was the most remarkable of all, and after the Saturday evening performance the conductor is reported to have remarked that it was the most exalted moment of his life.

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We are not likely to get novelties from Mr. Walter, who is now content to play the music that he has long cherished. Mr. Muench gave us three: an insignificant "Sonata a due" by Jaubert, a fine string Symphony by Honegger and a glowing Suite from Roussel's ballet, "Ariane et Bacchus." He also put new life into the Third Symphony of Saint-Saens. In the three weeks when he conducted Leonard Bernstein gave us only one new piece, Bartok's Music for Strings and Percussion, one of the most exciting novelties of recent years. Mr. Bernstein excelled in this music and, by report, in Stravinsky's "Rite of Spring." He gave us an admirable version of Mozart's "Linz" Symphony, the revival of which, like that of Haydn's "Oxford," was long overdue. A novelty, as far as the Symphony Concerts are concerned, was Gluck's Overture to "Alceste," though the piece itself is nearly 200 years old.

* * *

As for Dr. Koussevitzky, in the matter of novelties, he equalled all of the others put together. Decidedly rewarding was Copland's Third Symphony, given its world premiere and repeated at a later pair of concerts. Pleasurable, but hardly stimulating, were Shostakovitch's Ninth Symphony, Strauss' "Metamorphosen," Lucas Foss' Biblical Cantata, "The Song of Songs" (with Ellabelle Davis), Vaughan Williams' Fifth Symphony and Hanson's Serenade for flute, harp and strings. Hardly worth the trouble of preparing them were Harris' "Celebration" and the Third Symphony of Rachmaninoff.

To the above list Richard Burgin added a pleasant enough Divertimento by Alexei Haieff. Guarnieri's Symphony was no great shakes but the Milhaul Second (another world premiere) was certainly the prize new work of the season. The large dose of Brahms was offset by the scant attention paid to that other popular favorite, Sibelius, represented only by his First Symphony (Mr. Burgin). Dr. Koussevitzky did us great service by restoring to the repertory the Eighth Symphony of Bruckner, and this was as logically a Bruckner season as a Brahms one. What was really interesting was the emphasis placed, as in days gone by, on the Germans and Austrians: 16 composers represented by 42 works. Conversely, there were only 11 Russian pieces from 8 composers, while as many Frenchmen contributed 9 compositions. There were five Americans represented, only three of them native-born, and by one piece each. Between them, the remaining countries contributed nine works, from seven composers . . . Not Yehudi Menuhin, as stated here last Sunday, but Jascha Heifetz, played the Brahms Violin Concerto. One of those unaccountable slips. And Mr. Heifetz's performance was outstanding.

POP CONCERTS

TUESDAY

"Pomp and Circumstance"	Elgar
"Matinees Musicales"	Britten
"Music of the Spheres"	Josef Strauss
Ranch House Party	Gillis
Overture to "Tannhaeuser"	Wagner
Symphonic Poem, "Finlandia"	Sibelius
Orizaba from "Duel in the Sun"	Tiomkin
Selection from "Annie Get Your Gun."	Berlin-Anderson
Fiddle Faddle	Anderson
American Salute	Gould

WEDNESDAY

French Military March	Saint Saens
Overture to "The Bronze Horse"	Auber
Scherzo from the "Reformation" Symphony	Mendelssohn
Ride of the Valkyries	Wagner
Divertissement	Ibert
Concerto for Violoncello and Orchestra	Saint-Saens
Soloist: Judith Davidoff, Radcliffe, '50	
Selection from "Oklahoma"	Rodgers
Jingles All the Way	Cable
"Thunder and Lightning" Polka	Strauss

THURSDAY

Prelude to "Carmen"	Bizet
Overture to "Oberon"	Weber
Grand Adagio from "Raymonda,"	Glazounoff
Ballet Music from "Aida"	Verdi
Overture to "Die Fledermaus" ("The Bat")	Strauss
Pavane for a Dead Infanta	Ravel
"Espana" Rhapsody	Chabrier
Selection from "Carousel"	Rodgers
"Wine, Woman and Song," Waltzes	Strauss
Wintergreen for President	Gershwin

FRIDAY

"Semper Fidelis" March	Sousa
Overture to "Rosamunde"	Schubert
Minuet for Strings	Bolzoni
Ballet Music from "Faust"	Gounod
Valse—Dance of Phryne—Bacchanale	
Prelude to "Lohengrin"	Wagner
Perpetuum Mobile from Suite, Op. 39,	Moskowski
Marche Slave	Tchaikovsky
Selection from "Song of Norway,"	Grieg-Bourdon
"Danube Waves," Waltzes	Ivanovici
Russian Sailors' Dance from "The Red Poppy"	Gliere

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ston Symphony Expected To Visit London in September

By a Staff Correspondent of The Christian Science Monitor

London

musical event of the first nitude in this war-torn Cap- visit and concerts by the Symphony Orchestra and world-famous conductor, Dr. Koussevitzky—is in process being arranged for the early

present plans here are con- ed from Boston, the musi- will come to London at the of September.

The orchestra is tentatively duled for the vast Royal Al- Hall which has a capacity of It will come to a city whose but overworked, orches- have labored against great of short personnel and conductors, and stand- unavoidably have declined.

Although postwar London is teeming with musical events, and orchestras like Amsterdam's famous Concertgebouw have played to very enthusiastic audiences here, nothing comparable to a visit by Dr. Koussevitzky and the Boston orchestra has yet occurred. The visitors will be assured of having musical London at their feet.

Both the manager of Royal Albert Hall and Harold Holt, Ltd., who is handling the arrangements, told a representative of The Christian Science Monitor today that plans were "in the melting pot." The question is whether dates late in September are satisfactory to Boston, and they expect to have definite word "within a few days."

Conservatory Wins 2 Tanglewood Awards

Two New England Conservatory of Music students are winners of two of the 10 John Hancock Scholarships for study at Tanglewood this summer. Serge Koussevitsky, conductor of the Boston Symphony Orchestra, made the announcement during the intermission of the Tuesday broadcast over station WCOP. The two Conservatory student winners are Lois Schaefer of Olympia, Washington, and Adolph S. Herseth, of Bertha, Minnesota. Miss Schaefer, 23, is a flutist; while Mr. Herseth, 25, is a student of the trumpet. One scholarship winner is a Massachusetts girl, Adele Addison of Springfield.

Winners of the 10 complete scholarships for study at the Berkshire Music Center this summer were selected as the result of an open competition conducted by the Boston Symphony and its radio sponsor, the John Hancock Mutual Life Insurance Company.

Pops Season Opens

Mentor 4-30-47

Sixty-Second Year Begun, Arthur Fiedler Conducting

By Winthrop P. Tryon

The Boston Pops, as the springtime concerts of the Boston Symphony Orchestra are called on today's showbill, opened their sixty-second season in Symphony Hall last night with Arthur Fiedler conducting and with Alfred Krips as concertmaster. The occasion resembled all the beginnings of the sort, a study of the records would no doubt prove, at any rate in essentials; which tends to assure us that the town has not changed much in mood and temper all the time that the name, Boston Symphony, has figured on the amusement list.

If there has come about a change in the Pops as evenings of music, it may with fairness be attributed to the improved quality and standard of the conducting, as achieved in recent seasons by Mr. Fiedler. In early and middle days, the Pop Concert platform was directed somehow; but just how did not so much matter. The performances were relaxations; and quite regularly they relaxed progressively with the moving on of spring toward summer.

At present, however, the Pops are led with strictness and artistic conscience. There is plenty of fun and fooling, but there is no slackness or let-down of tone, style, or execution. To note an example from this particular opening, Wagner's "Tannhäuser" Overture was never run off more cleanly, flexibly, and expressively, let us make bold to affirm, under Bostonian auspices than here. Whoever was present from afar can go home and say that he heard the Boston Symphony Orchestra play.

Another item, more in the Pops' light line, which was carefully and interestingly presented was Britten's Suite of movements from Rossini entitled, "Matinées Musicales."

In regular course, Mr. Fiedler and the players got the house going with the second half of the program. Indeed, some of those adaptations for grand orchestra of musical comedy material are dazzlingly skillful. The conductor called one of the arrangers, Mr. Bodge, to the notice of the audience at the close of one of the drollest of the exercises. He also at a gay moment in proceedings called a little public attention to the Pops concertmaster, Mr. Krips, obliging him to stand, bow, and as much as say: "Yes, the Pops are having a new day; and if you don't think so, wait and see."

Tonight at the Pops

French Military March	Saint-Saëns
Overture to "The Bronze Horse"	Auber
Scherzo from the "Reformation" Symphony	Mendelssohn
Ride of the Valkyries	Wagner
Divertissement	Ibert
Concerto for Violoncello and Orchestra	Saint-Saëns
Soloist: Judith Davidoff	
Selection from "Oklahoma!"	Rodgers
Jingles All the Way	Cable
"Thunder and Lightning"	Strauss

Conductor: Arthur Fiedler

BALTIMORE, MD
AFRO AMERICAN
5/3/47

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NEW YORK, N.Y.
HERALD TRIBUNE

MAY 2 - 1947

Palestine Symphony Orchestra U. S. Tour Urged by Bernstein

By Homer Bigart

By Telephone From London

Copyright, 1947, New York Tribune Inc.

JERUSALEM, May 1.—Leonard Bernstein, twenty-eight-year-old American composer and conductor, urged today an American tour for the Palestine Philharmonic Symphony Orchestra, predicting that its appearance in the United States would be an event of political as well as artistic importance.

In his Jerusalem debut tonight, Mr. Bernstein conducted the orchestra in his difficult "Jeremiah" symphony, receiving an ovation from the 1,600 persons jammed in the Edison Cinema.

Mr. Bernstein paid a glowing tribute to the orchestra, which he said could easily be "the greatest in the world. It would be a terrific honor to conduct it in the United States," Mr. Bernstein said, "and when it comes, I hope I will be the guy to do it."

But first the orchestra needs two months' rehearsals under one conductor, said Mr. Bernstein, declaring that no orchestra could achieve greatness with a parade of guest conductors. He asserted that the New York Philharmonic Symphony Orchestra had sunk to tenth place in two years under visiting maestros.

Without two months' preparation, he said, the orchestra might make a bad impression in America when compared wih the "slick, streamlined performances of the Philadelphia and Boston Orchestras."

Mr. Bernstein said the physical conditions under which the orchestra labors are "scandalous." The only remedy, he said, is a big hall so the orchestra would not have to repeat the same program again and again.

"He recalled that last month the orchestra was compelled to play Caesar Franck's Symphony in D seven times in three weeks. He had heard the last of these performances and thought it remarkable that the orchestra was able to play the symphony with inspiration and fire.

"But it is a very sad situation and exhausting both to the orchestra and conductor," he said. "Besides how can you rehearse intelligently in rooms hardly large enough to squeeze the orchestra inside. Saturday night we rehearsed in a gymnasium so small that I had only a vague idea what the double basses were doing. When the orchestra played anything above pianissimo, I had to hold my ears."

Mr. Bernstein found Palestine audiences most responsive, adding that he felt "almost ashamed and guilty at the tornado of applause" he had received last week at Tel Aviv. "I found myself weeping on the forty-third bow," he said. "During the music, I could feel the audience rising with every crescendo, relaxing with every cadence and registering every musical event."

The Palestine orchestra operates on a budget of only £72,000 ($288,000) and the players receive only £30 to £35 monthly.

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Actually there was rather less modern music than in 1945-46. In fact, the composer who far and away out-distanced any others in the number of his works performed was Brahms with 10, 12 if you count the 3rd Symphony at a Tuesday concert and the Pension Fund Requiem. Beethoven came next with 7, Strauss with 5, Haydn and Wagner with 4 each, Stravinsky and Falla with 3 each and Bruckner, Debussy, Mozart and Tchaikovsky with 2. I don't think in commenting upon these figures that we need have had quite so many repetitions of Brahms and Beethoven Symphonies from the previous season or quite so much Strauss. I am all for the rise over last season in the Haydn figures, if slightly distressed at the falling-off in Mozart. We should really hear some of the latter's piano concertos, which are scandalously neglected.

The figures on guest-conductors and soloists make interesting reading as compared with the New York Philharmonic. Last season we had five of the former. Koussevitzky conducted for 13 pairs, Walter for 4, Bernstein and Burgin for 3 each and Muench for 1. In addition Milhaud and Guarnieri each conducted his own symphony. The Philharmonic last season had 9 conductors, but next season the number will be only 5. As for soloists, this past season we had 10, of whom three were singers in symphonic works and one the viola soloist in Berlioz' "Harold in Italy." Next season the Philharmonic has announced 19 soloists, of whom 10 are pianists, 7 violinists and 2 cellists. Draw your own conclusions.

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THE BOSTON DAILY GLO

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Fifty years ago yesterday morning Johannes Brahms was dying in Vienna of cancer of the liver. For 24 hours he had lain in a coma, his face to the wall. Then shortly before 8:30 on the morning of April 3, 1897, as his friend the pianist Anton Door described it, Brahms turned over in bed "with a sudden jerk, his splendid blue eyes became glazed with a film, and two great tears rolled softly and slowly down his cheeks." At 8:30 Brahms died, without pain, a little more than a month before his 64th birthday. The last of the great German symphonists was gone.

Through the circumstance that today is Good Friday, and therefore the afternoon Boston Symphony Orchestra concert this week was played at Symphony Hall yesterday, conductor Serge Koussevitzky was able to commemorate Brahms' passing on the very day a half-century afterward. For the purpose he chose an entire Brahms program (which will be repeated tomorrow evening at 8:30) consisting of the "Academic Festival" Overture; the Alto-Rhapsody on Goethe's "Harzreise in Winter," with Negro contralto Carol Brice as soloist, and a male chorus trained by Arthur Fiedler; the Variations on a Theme by Haydn, and the Fourth Symphony.

Although there are those for whom so much Brahms is too much, even on a ceremonial occasion, this was a good selection of his orchestral music, almost from his earliest to his latest styles. Incidentally, from now to the end of the season, we shall have quite a bit more of Brahms.

Considering the applause and stamping that followed the performance of the "Academic Festival" Overture, it must have been my ears and mood that were at fault, for the orchestra sounded to me unaccountably thick and heavy, and it continued to do so through the afternoon. I seemed to miss that usual, extraordinary blend of light and heat which makes the Boston Symphony sound like no other orchestra.

Certainly Mr. Koussevitzky, welcomed back most cordially after a month's absence from the stand, never strove more earnestly for power and eloquence. And [illegible] true that no matter how beautifully his orchestra plays for the best guest conductors, it responds most fully to Mr. Koussevitzky. Miss Brice may not have been in her best voice yesterday, for she had difficulty with the pitch and some of Brahms' unreasonably wide vocal intervals. But she is an artist of perception and taste, and at her best Miss Brice can be infinitely satisfying. The chorus accomplished well its brief role in the Alto Rhapsody.

BALTIMORE, MD
AFRO AMERICAN
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The Palestine orchestra operates on a budget of only £72,000 ($288,000) and the players receive only £30 to £35 monthly.

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Fifty years ago yesterday morning Johannes Brahms was dying in Vienna of cancer of the liver. For 24 hours he had lain in a coma, his face to the wall. Then shortly before 8:30 on the morning of April 3, 1897, as his friend the pianist Anton Door described it, Brahms turned over in bed "with a sudden jerk, his splendid blue eyes became glazed with a film, and two great tears rolled softly and slowly down his cheeks." At 8:30 Brahms died, without pain, a little more than a month before his 64th birthday. The last of the great German symphonists was gone.

Through the circumstance that today is Good Friday, and therefore the afternoon Boston Symphony Orchestra concert this week was played at Symphony Hall yesterday, conductor Serge Koussevitzky was able to commemorate Brahms' passing on the very day a half-century afterward. For the purpose he chose an entire Brahms program (which will be repeated tomorrow evening at 8:30) consisting of the "Academic Festival" Overture; the Alto Rhapsody on Goethe's "Harzreise in Winter," with Negro contralto Carol Brice as soloist, and a male chorus trained by Arthur Fiedler; the Variations on a Theme by Haydn, and the Fourth Symphony.

Although there are those for whom so much Brahms is too much, even on a ceremonial occasion, this was a good selection of his orchestral music, almost from his earliest to his latest styles. Incidentally, from now to the end of the season, we shall have quite a bit more of Brahms.

Considering the applause and stamping that followed the performance of the "Academic Festival" Overture, it must have been my ears and mood that were at fault, for the orchestra sounded to me unaccountably thick and heavy, and it continued to do so through the afternoon. I seemed to miss that usual, extraordinary blend of light and heat which makes the Boston Symphony sound like no other orchestra.

Certainly Mr. Koussevitzky, welcomed back most cordially after a month's absence from the stand, never strove more earnestly for power and eloquence. And [illegible]

THE BOSTON DAILY GLO

true that no matter how beautifully his orchestra plays for the best guest conductors, it responds most fully to Mr. Koussevitzky. Miss Brice may not have been in her best voice yesterday, for she had difficulty with the pitch and some of Brahms' unreasonably wide vocal intervals. But she is an artist of perception and taste, and at her best Miss Brice can be infinitely satisfying. The chorus accomplished well its brief role in the Alto Rhapsody.

THE ROVING REPORTER

By Rudolph Elie, Jr.

62d Pops Season Opens with Fiedler & Company Fresh and Vigorous in Light Classical Program

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HACKENSACK, N. J.
RECORD

MAY 2 - 1947

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PROVIDENCE, R. I.
JOURNAL

MAY 3 - 1947

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BY RUTH TRIPP

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The Season Ticket Office handles all the subscriptions for the Boston concerts. The subscription list totals some six thousand and is taken care of through a card system. During the past year there has been a great demand for tickets, especially among the servicemen. There is regularly a long waiting list.

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NEW YORK, N. Y.
TIMES
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Composer's Champion

SERGE KOUSSEVITZKY: The Boston Symphony Orchestra and the New American Music. By Hugo Leichtentritt. 199 pp. Cambridge, Mass.: Harvard University Press. $3.

By MORRIS C. HASTINGS

HUGO LEICHTENTRITT'S valuable new book on Serge Koussevitzky is not so much a biography of the Boston Symphony Orchestra's conductor as it is a well-deserved tribute to the great musician as a devoted champion of the American composer. The greater part of the study is given over to an account and a critical estimate of each of the American works—and this includes music both by native-born and naturalized artists—played by the Boston Symphony Orchestra from October, 1924, when Koussevitzky became conductor of the organization, to April, 1944.

The record is enormously impressive and unparalleled by any other director or orchestra in the concert hall. In these twenty seasons the Boston Symphony has presented the first performance of no fewer than sixty-six American compositions; and in this time it has performed a grand total of 162 different works by creative artists of this country.

This does not represent "the average of the American production" but "the cream of the crop, fastidiously selected by Koussevitzky," Dr. Leichtentritt tells us; and the omissions, he suggests, are as significant as the favored musicians. For example, "The loud, aggressive sensationalism of composers like Edgar Varese, George Antheil, Henry Cowell, Leo Ornstein did not appeal to him. Similarly, the extreme stubborn individualism of those strange old Yankee musicians Carl Ruggles and Charles E. Ives did not attract him, and he had little interest in the universally known celebrities of radio music—they did not need his patronage."

Of the composers who have been represented on the B.S.O. programs, Aaron Copland heads the list with eleven works played; and after him come Walter Piston with nine different compositions, Nicolai Berezowsky with eight, Roy Harris with six, and William Schuman and Samuel Barber with five apiece.

"SERGE KOUSSEVITZKY" actually is a brief, well-informed and entertaining history of American music from the conservative days of Chadwick and Foote and Loeffler, through the startling period when Gruenberg wrote "Daniel Jazz" and John Alden Carpenter his "Adventures in a Perambulator," to the present time in which composers seem on the verge of a genuine and compelling Americanism.

Dr. Leichtentritt fits the American composers into a number of neat categories. There are those like Taylor and Converse and Griffes who were influenced largely by the French impressionists; others—Bloch and Jacobi—are described as "remarkable exponents of Jewish music"; still others, such as Berezowsky and Koutzen and Dukelsky, disclose their Russian origin. There is the "American neo-classical school," inspired by Hindemith and Stravinsky, whose leaders are Piston and Sessions; and, finally, there are the composers—Copland, Harris and Schuman—who add "to the neo-classic substance various other ingredients, notably a stronger accent on Americanism."

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PORTLAND, ORE.
OREGONIAN
MAY 5 1947

Famous Composers Attend Harvard Music Symposium

BY HILMAR GRONDAHL
Music Editor, The Oregonian

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NEW YORK, N. Y.
AMSTERDAM STAR NEWS
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PIC
NEW YORK CITY
MAY -3 1947

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NEW YORK, N. Y.
TIMES
MAY 4 - 1947

Composer's Champion

SERGE KOUSSEVITZKY: The Boston Symphony Orchestra and the New American Music. By Hugo Leichtentritt. 199 pp. Cambridge, Mass.: Harvard University Press. $3.

By MORRIS C. HASTINGS

HUGO LEICHTENTRITT'S valuable new book on Serge Koussevitzky is not so much a biography of the Boston Symphony Orchestra's conductor as it is a well-deserved tribute to the great musician as a devoted champion of the American composer. The greater part of the study is given over to an account and a critical estimate of each of the American works—and this includes music both by native-born and naturalized artists—played by the Boston Symphony Orchestra from October, 1924, when Koussevitzky became conductor of the organization, to April, 1944.

The record is enormously impressive and unparalleled by any other director or orchestra in the concert hall. In these twenty seasons the Boston Symphony has presented the first performance of no fewer than sixty-six American compositions; and in this time it has performed a grand total of 162 different works by creative artists of this country.

This does not represent "the average of the American production" but "the cream of the crop, fastidiously selected by Koussevitzky," Dr. Leichtentritt tells us; and the omissions, he suggests, are as significant as the favored musicians. For example, "The loud, aggressive sensationalism of composers like Edgar Varese, George Antheil, Henry Cowell, Leo Ornstein did not appeal to him. Similarly, the extreme stubborn individualism of those strange old Yankee musicians Carl Ruggles and Charles E. Ives did not attract him, and he had little interest in the universally known celebrities of radio music—they did not need his patronage."

Of the composers who have been represented on the B.S.O. programs, Aaron Copland heads the list with eleven works played, and after him come Walter Piston with nine different compositions, Nicolai Berezowsky with eight, Roy Harris with six, and William Schuman and Samuel Barber with five apiece.

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NEW YORK, N. Y.
HERALD TRIBUNE
MAY 9 - 1947

Book Notes

Koussevitzky Biography Freed

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MILWAUKEE, WIS.
JOURNAL
MAY 1 1 1947

Biographers may breathe easily again, now that Serge Koussevitzky, the hypersensitive conductor of the Boston symphony, has lost in his last legal move to prevent distribution of "Koussevitzky," the unauthorized biography by Moses Smith. The appellate division of the New York supreme court has just denied the conductor's plea for a further appeal and has vacated the temporary stay against distribution of the book. Koussevitzky had claimed that the book invaded his right of privacy, and contained false and defamatory statements. The publishers, Allen, Towne & Heath, a new firm, insisted that to suppress a biography because the subject disliked it would be a serious blow to a free press. Other publishers came to their support, and the victory is an important one for American let-

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FORT WAYNE, IND.
NEWS SENTINEL ✓
MAY 1 0 1947

Serge A. Koussevitzky

"KOUSSEVITZKY," by Moses Smith; Allen, Towne & Heath; 400 pp. (indexed); $4.

THE much-disputed biography of the famous conductor of the Boston Symphony Orchestra is at long last going to be seen by the public. The conductor just lost his final appeal to prevent its distribution and sale. Hence the public will now be able to read a biography of Serge Alexandrovitch Koussevitzky that comes nearer to being a true picture than any before written.

Previous biographies of Serge K. were highly laudatory, perhaps because they were commissioned by the principal character. This biography by Moses Smith, former music critic for the Boston *American* and *Transcript,* swings in the other direction, and perhaps a bit too far. Mr. Smith writes as though he had a chip on his shoulder—as if he is determined to do all in his power to debunk all the previous pro-Koussevitzky propaganda; and although he doesn't fail to mention the good attributes of the conductor, he hides them by his almost excessive emphasis on the failings—musical and otherwise—of Koussevitzky.

Mr. Smith apparently has not forgotten his training as a newspaper music critic, and approaches the entire subject from a definitely critical standpoint; he seems to hold to what appears to be the cardinal principle of critics, that education is demonstrated only when faults can be discovered and brought to light. If one reads the book with these things in mind, and makes allowances for them, a very true picture of Koussevitzky can be derived.

The biography is over-documented in some instances. In other spots it lacks documentary evidence. The latter is especially true in the early part of the book when the author is dealing with the beginnings of Mr. Koussevitzky. Here he often resorts to phrases including "probably," "uncertain as to the exact date," "one can make out a plausible account," "according to one story . . . according to another story," "it is hard to determine," etc.

Anyone writing a biography should be much more certain of his dates and facts than Mr. Smith appears to have been as indicated by the opening chapters of this book. This criticism is perhaps even more severe when you consider that the biography is written about a man who is still living, and covers only the past seventy-odd years.

This is the first book that Allen, Towne & Heath has published (although court actions of Mr. Koussevitzky have delayed the release date of the book long enough to permit the release of other books by the same publishers). The entire output of the firm is "dedicated to the music lover" with the promise that "the one guiding principle in our editorial policy will be to provide sound, authoritative, non-technical books in all branches of music—books which will not only be informative, but entertaining as well." This is a most praiseworthy credo, and the biography of Koussevitzky by Moses Smith, although tedious to the point of boredom in spots, is a good start in the right direction.

RICHARD H. WANGERIN.

BROOKLYN, N. Y.
EAGLE
MAY 1 1 1947

OF BOOKS AND MEN

The Appellate Division of the Supreme Court has just removed the last of a series of restraints obtained by Serge Koussevitzky against Allen, Towne & Heath, Inc., publishers of the book "Koussevitzky," an unauthorized biography by the well-known Boston critic, Moses Smith. This was the final step in a series of legal moves by Koussevitzky to prevent the distribution of the book.

The lengths to which Koussevitzky went in attempting to suppress the book are indicated by the action of his attorneys in sending letters to the press threatening legal action against any publication of a review or comment about the book, notwithstanding that in the temporary restraint granted by the court the press and booksellers were specifically exempted from such restraint. Such intimidation was rejected in most cases. Not only were reviews of the book published, but in many cases special articles and editorials appeared supporting the position taken by the publishers.

NEW YORK, N. Y.
TIMES
MAY 1 1 1947

TOWARD A LYRIC THEATRE

New Forms Being Developed Away From The Major Opera Houses

By MARC BLITZSTEIN

THERE has been a lot of talk for a long time about the lyric theatre; and now the signs are that it is about to come into flower in this country. There would seem to be general agreement that the Met, dedicated largely to museum-works, is a lost cause (the directors of the Met understandably do not concur); and that if anything remotely the equivalent of the Opéra-Comique of Paris is to happen in America, it is most likely to come from other sources.

The two main aspects of such an agreement, would seem to be (1) the production of musical-theatrical pieces dealing seriously with relatively serious subject, and (2) pieces in which the various elements — music, dialogue, action, dances, recitative, songs—co-exist in unified form, or "integration" (that beloved word of the production-conferences), bearing continuous and basic relation to one another throughout.

"Opera" as a term has become non-negotiable; the large theatre-public shuns it as a bitter "educational" pill; and producers see no reason to pay musicians a higher scale of wages for what is a black eye at the box office. "Music drama" inevitably recalls Wagner, and the singing-without-songs and movement-without action which his great nineteenth-century works imply. So "lyric theatre" it is.

Broadway Offers Hope

Will Broadway be the mainspring? It begins to look possible. "Show Boat," "Johnny Johnson," "The Cradle Will Rock," "Oklahoma," "Carousel," "On the Town" and this season's "Finian's Rainbow," "Brigadoon" and "Street Scene" form a rather impressive list of works attempting an authentic amalgam of elements. It is true that only a few of them show any disposition to grapple with a serious theme; and even fewer appear able to handle large musical forms. In this respect, "Carmen Jones" provided a very satisfying pattern for the American adaptation of operatic classics, and proved to be completely "Broadway" in success-terms.

Another source is the private foundations, such as the Ballet Society ("Renard," "Blackface"), the Berkshire Music Center (Britten's "Peter Grimes") and the Columbia University Festival (Menotti's "The Medium" and Thomson's "The Mother of Us All").

A third group driving toward lyric theatre comprises the modern dancers and ballet companies (Agnes de Mille, Martha Graham, José Limon, Valerie Bettis, Tamiris, the Ballet Theatre); their works more and more use words and even songs as an adjunct to their choregraphic plan.

Films and Radio

Films and the radio should not be forgotten in this source-catalogue. Music, formerly used in these media as bridges between scenes, dialogue-underpinning, or straight numbers, now begins to function structurally and in close-up.

These are the sources of the lyric theatre that is about to break upon us. It occurred to the directors of the American-Soviet Music Society that a program presenting something of all these fields might genuinely advance and accelerate its emergence. The theatre-concert to be given by the society tomorrow at the City Center will therefore be a sort of variety demonstration.

It will include works of music written for the modern dance, lyric opera, ballet, straight film, animated and puppet film, and for the Broadway-destined lyric theatre itself. All of the works were written between 1934 and 1946; all will be performed theatrically as well as musically. There will be two world premières and one American première, especially commissioned for the concert. Some of the compositions will be presented in their entirety; others will feature particular scenes and sections, selected on the basis of their yield to the burgeoning form.

In such a galaxy, it is hard to pick and choose; but I should like to cite the scene from Prokofieff's new opera-buffa "Betrothal in a Convent," based on Sheridan's "Duenna," Jerome Robbins' new ballet-creation to the same composer's "Summer Day," and the sheaf of danced, sung and acted numbers from Gail Kubik's "Mirror for the Sky," a lyric-theatre work on the life of Audubon.

These are all "firsts," and it says a great deal for the courage and enthusiasm of the artists involved, that they have been eager to expend their energies on this single performance. It is no less pertinent to point out that in a day when the mutual understanding and friendship of the two greatest nations of the world is of supreme importance, a concert of this nature has the chance of making a real extra-musical dent.

ANN ARBOR, MICH.
NEWS
MAY 12 1947

Famous Fables

By E. E. Edgar

ULTIMATUM: Brilliant conductor Serge Koussevitsky has very definite ideas about music, and never compromises with his convictions.

At one time, when he was a conductor in Russia, he formed a music publishing house with several associates. His associates, knowing him to be stubbornly bent on having his own way, hesitated before joining him in the venture, but Koussevitzky assured them that their opinions would be respected, and that he would abide by the rule of the majority.

Shortly after the company was formed, a young musician named Stravinsky submitted a manuscript. Koussevitzky was enthusiastic, but the others didn't think much of it and turned it down. Koussevitzky hit the ceiling.

"You don't know what you're doing!" he stormed. "How can I work with such ignoramuses!"

"Remember, Serge," he was told, "you promised to let the majority rule."

"I promised and I will," said Koussevitzy, "but I'll tell you right now, if you don't accept this composition, I'll resign, form a new company and publish it myself!"

After some debate, the "majority" reversed its decision and the composition was accepted.

* * *

INTRODUCTION: William Collier, famed American comedian, was in great demand as an after-dinner speaker. One night, at a banquet, he was asked to introduce the other speakers.

"Ladies and gentlemen," announced Collier, "I am not going to stand up here tonight and bore you with a lot of old jokes. But I'll introduce the speakers who will!"

NEW YORK, N. Y.
TIMES

MAY 12 1947

TRUMAN TO CLOSE FETE AT PRINCETON

President Will Deliver Major Address After Receiving Honorary Degree

Special to THE NEW YORK TIMES.

PRINCETON, N. J., May 11—Dr. Harold W. Dodds, president of Princeton, announced today the plans for the final sessions of the university's year-long bicentennial celebration from June 14 to 17, at which time President Truman will receive an honorary degree of Doctor of Laws and deliver a major address.

Prominent guests will include representatives of the United States Bicentennial Commission, appointed by the Chief Executive, members of both houses of Congress, 400 educators from American and foreign universities, and delegates named by the State Government of New Jersey.

The sessions will open Saturday morning, June 14, with the dedication of the new Herbert Lowell Dillon Gymnasium. Saturday afternoon the annual alumni parade will proceed to University Field where Princeton's varsity baseball team will engage Yale. After dinner, a musical and dramatic sketch of famous episodes in the university's history will be presented on the front campus, featuring a band concert and songs by the Princeton Glee Club.

Sunday's program will include an alumni memorial service in the university chapel, a garden party in honor of the university's guests at Dr. Dodds' residence, and a concert by the Boston Symphony Orchestra in the new gymnasium, with Serge Koussevitsky conducting.

The laying of the cornerstone for the Harvey S. Firestone Memorial Library will highlight Monday's events. An official reception for all representatives of other institutions will be held in Alexander Hall, followed by a garden party at the Graduate College. A dinner for 2,000 in the Dillon Gymnasium is planned for Monday night, where guests will hear several distinguished speakers and be entertained by the music of the United States Marine Band.

Tuesday will end the university's bicentennial celebration, which has been marked by fifteen academic conferences and numerous other events during the last nine months. The academic procession, scheduled for Tuesday morning, will form on the front campus for the final convocation. Dr. Dodds will open the ceremonies. President Truman will head the list of forty receiving honorary degrees, and will close the program with an address to the assembled undergraduates, faculty members and visiting delegates.

STAMFORD, CONN.
ADVOCATE

MAY 14 1947

Town Hall Forum, Boston Symphony To Be Same Night

Two of radio's most popular programs, America's Town Meeting and the weekly performance of the Boston Symphony Orchestra, will be heard the same evening, beginning Sept. 2, it was announced today by the American Broadcasting Co.

Broadcast time of America's Town Meeting, the one hour forum of which George V. Denny, jr., is moderator, will be shifted next Fall from Thursday to Tuesday night, the symphony orchestra's regular evening.

The Town Hall broadcasts will be heard at their customary time, 8:30 to 9:30 p.m., and the Boston Symphony program will be moved back an hour, to reach ABC listeners from 9:30 to 10:30 p.m.

A two-time winner of the George Foster Peabody award and distinguished by 32 other national awards, America's Town Meeting is now presented under cooperative sponsorship and is carried by 226 stations. It has been a radio feature for 12 years

The Boston Symphony Orchestra, conducted by Dr. Serge Koussevitzky, will inaugurate its 21st year on the air next Fall. The Boston Pops, Summer version of the famous symphony concerts will complete their current cycle June 24.

Dr. Koussevitzky, musical director of the Boston Symphony Orchestra, has won many awards for his advocacy of contemporary composers, both of this country and abroad. Under his direction both world premieres and American premieres of compositions have been presented. His establishment of the Berkshire Music Centre, for which 10 scholarships were awarded this season by the John Hancock Mutual Life Insurance Company, has been hailed as of great value in encouraging not only young composers but young artists in carrying out their musical careers.

WINONA, MINN.
REPUBLICAN HERALD

MAY 24 1947

Boston Symphony Is Outstanding Orchestra in Poll

The Boston Symphony orchestra, which next season launches its 22nd consecutive year of radio broadcasting and which since 1942 has been an exclusive music feature of the American Broadcasting Company, was named the outstanding symphony orchestra in the fourth annual poll of music on the air announced today by "Musical America," national music magazine.

Taking top honors among all symphonic organizations, the Boston symphony, heard last season over KWNO at 7:30 p. m. Tuesdays, won the overwhelming support of 600 music and radio critics from coast to coast. Dr. Serge Koussevitzky conductor of the ensemble, was named second in the group of outstanding conductors, while Bruno Walter, who was a guest leader of the orchestra, won first honors as a guest conductor. Charles Muench, who also conducted the Boston Symphony orchestra, won third honors in this classification.

For the fourth consecutive year, Milton Cross was chosen the outstanding announcer. Cross long has been identified with the Metropolitan opera, Saturday symphony and other ABC features. With the Metropolitan opera a classification in itself and without competition, the critics chose as the outstanding broadcast of this annual ABC feature, broadcast during the winter over KWNO Saturdays at 1 p. m., the presentation of "Tristan and Isolde." Second place went to "Boris," revived this year in response to requests of listeners, while "Romeo et Julliette" was third.

The reviewers took to task many of the scripts used in connection with musical programs although 67 per cent expressed themselves as satisfied. A large percentage voted the Metropolitan opera intermission features, arranged by Henry Souvaine, producer of these broadcasts, as "the best script material on the air."

The "Musical America" poll was conducted under the direction of Miss Quaintance Eaton, associate editor.

NEW YORK, N. Y.
TIMES

MAY 18 1947

ONE THING AND ANOTHER

'Town Meeting' to Move to Tuesday—Morton Downey to Head New Show

By SIDNEY LOHMAN

THE American Broadcasting Company (WJZ) will undertake an experiment in radio programming next fall when the network will realign its Tuesday night schedule to compete for an audience against what up to now has proved an unbeatable array of top-ranking comedy shows on NBC.

Beginning Sept. 2, America's Town Meeting, heard on Thursdays from 8:30 to 9:30 P. M., will change to Tuesday nights at the same time. The Boston Symphony Orchestra concerts, ~~now scheduled~~ at that time, will be advanced one hour and will be broadcast from 9:30 to 10:30 P. M., thereby giving ABC listeners two consecutive hours of serious discussion and serious music.

NEW: CBS has signed two more new shows to grace its fall schedules. In the 6:30 to 7:30 P. M. time on Sundays—soon to be vacated by Kate Smith—will go a musical program under the direction of Percy Faith, to begin on Aug. 17. And, starting Friday, Oct. 3, Morton Downey, tenor, will return to the air as featured singer of a variety show scheduled to be heard from 10:30 to 11 P. M.

Both programs will be sponsored by the Coca-Cola Company and are said to represent an outlay of about $1,000,000.

Miss Smith is moving her daytime commentary program over to the Mutual network in the fall, but the future status of her Sunday evening musical show is still undetermined.

NEW YORK, N.Y.
HERALD TRIBUNE

MAY 25 1947

'Musical America' Poll Results Are Listed

The performance of Berlioz's "Romeo and Juliet" symphony by the NBC Symphony Orchestra under Arturo Toscanini's direction on Feb. 9 and 16 was chosen as the outstanding musical radio event of the past season in the fourth annual poll of radio music conducted by "Musical America". The winners in other classifications chosen by 600 music editors and writers on music in American newspapers were:

Outstanding Metropolitan Opera broadcast, "Tristan und Isolde"; Symphony Orchestra, Boston Symphony (ABC); Symphony Conductor, regular, Arturo Toscanini; guest, Bruno Walter; Concert and Program Conductor, Donald Vorhees; Orchestra with featured soloists, Telephone Hour (NBC); Concert Orchestra, Longines Symphonette (WOR and local); Woman singer, regularly featured, Eleanor Steber; occasionally featured, Marian Anderson; Man Singer, regularly featured, James Melton; occasionally featured, Ezio Pinza; Instrumental Ensemble, NBC String Quartet; Vocal Ensemble, Collegiate Chorale; Pianist, Artur Rubinstein; Violinist, Jascha Heifetz; Organist, E. Power Biggs; Educational Program, Gateways to Music (CBS); Announcer and Commentator, Milton Cross (ABC).

A special award went to the National Broadcasting Company, which "consistently through the year served most faithfully the cause of serious music". Sixty-seven per cent of the voters expressed themselves as generally satisfied with the scripts used in the majority of serious music programs; the other thirty-three per cent made outspoken objections to various features.

BRIDGEPORT, CONN.
POST

MAY 16 1947

Firemen Credited With Assist In Writing of New Swingy Ditty

BOSTON, May 16.—(UP) New York's Tin Pan Alley had its chance today to pick up a swingy little ditty which a trio of noted composers whipped out with the aid of the Boston fire department.

It's name, as you may have guessed, is "Aflame."

Seems the boys in the back room at dignified Symphony hall were shooting the breeze about a new tune which Leroy Anderson, noted arranger and composer of "Jazz Pizzicato" had written.

The boys included Anderson, Ted Mossman who composed hit tune "Til the End of Time," and Maestro Arthur Fielder, who conducts the famed Boston Symphony orchestra in its pop concerts of semi-classical pieces.

Tune Needs Words

"That should have words," said Fielder of Anderson's piece which he had called "Serenata."

"If that music had words it would be a gold-plated hit on the popular market. It has a Latin zoom that would fit Sinatra's voice or Bing's."

Anderson modestly sipped his beer and glanced at the ceiling.

"It's a natural," agreed Mossman, "it needs a sharp lyric. Maybe a syrupy lyric. Anyway, it needs a lyric. I'd like to write one—if I could find a jumping off place."

At that moment the boys of hook-and-ladder 15 came screeching past the hall and Fielder, a "spark" of the first water, tore after the fire engines.

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"That," said Mossman solemnly, "is it. That's the jumping off place—aflame—everything's aflame—no, my heart is all aflame."

Lyrics Are Born

"Gimme a pencil pal," he said to Fielder, "I've got it cold."

While Anderson tended his beer and Fielder talked of the fire Mossman wrote on a scrap of paper:

"Aflame—my heart is all aflame.
You're to blame
And when I'm not with you
Each tender thought of you
Just thrills me through and through
Wonder if you feel the flame too . . ."

The inspirational boys of Hook and Ladder haven't been told yet how they lit the "spark" for "Aflame."

HANOVER, PA.
SUN

MAY 17 1947

Toscanini Wins Again In Musical America Poll

Once again, a radio production by Arturo Toscanini and the NBC Symphony was honored as the outstanding musical event of the radio year by music editors of the daily newspapers of the United States and Canada in the Fourth Annual Poll of Music on the Air conducted by Musical America, international music news magazine. This was the performance of Berlioz's Romeo and Juliet on February 9 and 16. Full results of the poll are announced in the magazine's May issue.

Balloting among 600 men and women of the press in the principal cities from coast to coast also brought forth winners in 20 other classifications as follows:

Outstanding Metropolitan Opera Broadcast: Tristan and Isolde. Symphony Orchestra: Boston Symphony (ABC). Symphony ~~Conductor (Reg~~ular): Arturo Toscanini. Symphony Conductor (Guest): Bruno Walter. Concert & Program Conductor: Donald Voorhees. Orchestra with Featured Soloists: Telephone Hour (NBC). Concert Orchestra: Longines Symphonette (WOR & local). Musical Variety Program: Album of Familiar Music (NBC). Woman Singer (Regularly Featured): Eleanor Steber. Woman Singer: Occasionally Featured): Marian Anderson. Man Singer (Regularly Featured): ~~James Melton~~. Man Singer (Occasionally Featured): Ezio Pinza. Instrumental Ensemble: NBC String Quartet (NBC). Vocal Ensemble: Collegiate Chorale. Instrumentalist: Pianist, Artur Rubinstein; Violinist, Jascha Heifetz; Organist, E. Power Biggs. Program of Educational Character: Gateway to Music (CBS). Announcer, Commentator: Milton Cross (NBC).

A special award went to the National Broadcasting Company, which "consistently through the year served most faithfully the cause of serious music."

This year's questions to the music editors dealt entirely with the scripts surrounding musical programs and was called Words with Music. Expressing themselves as satisfied in general with the scripts used on the majority of serious musical programs were 67 per cent of the voters.

A large percentage voted the Metropolitan Opera's intermission features as the best script material on the air.

The 33 per cent of dissenters were extremely articulate, however, in their scorn for the "boring and frightening" qualities of the scripts, the inappropriateness of science talks in intermission (the vote was overwhelmingly against the New York Philharmonic Symphony's ventures in this field), the prevailing "unctiousness" of announcers and the intrusion of commercials.

Many had suggestions to make: notably a wish for more musical knowledge on the part of the announcer, and more information about the music and the composer, but others advocated a lighter treatment and more anecdotes. Several suggested "less comment and more music" and another went so far as to advocate a period of silence between musical numbers. Curtailing studio applause was another suggestion to gain time and dignity.

BILLBOARD
CINCINNATI, OHIO

MAY 17 1947

ABC To Fight NBC Tues. Comedies With Town Meet, Symph

NEW YORK, May 10.—American Broadcasting Company (ABC) this week turned to a policy of back-to-back mood programing as a weapon to combat powerful competing shows. In switching the co-op-sponsored *America's Town Meeting* from Thursday to Tuesday night beginning September 2, and airing it from 8:30 to 9:30 p.m. before the Boston Symphony's (Hancock Insurance) hour broadcast, the web intends to counter comedy shows put on by the National Broadcasting Company (NBC). The two-hour span of political discussion and longhair music, ABC hopes, will attract listeners from NBC's array of *Date With Judy, Amos 'n' Andy, Fibber McGee* and Bob Hope. Switch moves the Boston Symphony back an hour later than this season.

Going into the 9-9:30 seg of the Thursday time now held down by *Town Meeting* will be *Tales of Willie Piper*. The lamp division of General Electric will sponsor the comedy opus beginning September 4.

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AMERICAN

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EAGLE

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WASHINGTON, D. C.
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The replies, according to a sworn statement by the research firm, were:

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100—Total Persons Not Listening to Symphony	72.50%
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89—Not Listening to Any Program	55.3%
30—Listening to Other Programs	18.6%
	100.0%
119—Total Not Listening to Symphony	73.9%

WHK, incidentally, which initiated the survey, is owned by the *Plain Dealer*.

DALLAS, TEXAS
NEWS

MAY 18 1947

SMU Student to Sing In Berkshire Festival

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GAZETTE

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NEWS WEEK
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NEW YORK, N. Y.
TIMES

MAY 23 1947

MUSIC GROUP ORGANIZED

Friends of the Berkshire Center Form National Committee

Special to THE NEW YORK TIMES.

LENOX, Mass., May 22—A national committee has been formed for the Society of Friends of the Berkshire Music Center at Tanglewood, summer home of the Boston Symphony Orchestra.

Lewis Perry, headmaster emeritus of Phillips Exeter Academy, will be chairman. The honorary members are Dr. Serge Koussevitzky, music director of the orchestra; Mrs. Ernest B. Dane of Brookline, Mrs. Guy P. Gannett of Portland, Me., former president of the National Federation of Music Clubs; Mrs. Andrew Hepburn of Concord, who with her aunt, the late Miss Mary A. Tappan, gave their family's summer home to the orchestra; Henry B. Cabot and Jerome D. Greene, current and former president of the orchestra.

SUNDAY, MAY 25,

English Tour By Bostonians Is Postponed

Transportation Problems Halt Projected Trip; Other Symphony Plans

Plans for a short concert tour of England by the Boston Symphony Orchestra under Serge Koussevitzky's direction next September have been shelved, it was learned recently, owing to difficulties of trans-Atlantic transportation. The projected tour, the first to be made abroad by this orchestra, would have been intensive, calling for more than a dozen concerts in a little over two weeks. As it is, Dr. Koussevitzky and his musicians will have a six weeks' breathing spell between the recording session, closing Aug. 16, which will follow the Berkshire Festival at Tanglewood, and the beginning of rehearsals for the regular season in Symphony Hall.

NEWARK, N. J.
STAR-LEDGER

MAY 12 1947

Princeton program set

PRINCETON (AP)—President Truman, members of both houses of Congress and more than 400 representatives of colleges and universities in this country and abroad will be among those attending the four-day program June 14-17 which will be the climax to the Princeton University bicentennial celebration, Dr. Harold W. Dodds, president of the university, announced yesterday.

Plans call for a program running from the dedication of the Herbert Lowell Dillon gymnasium at 11 A. M. Saturday to a speech by President Truman at the commencement Tuesday morning, Dr. Dodds said.

Features of the program day by day are:

Saturday—Alumni parade, Yale-Princeton baseball game, band and Glee Club concert.

Sunday—Alumni service of remembrance, meeting of the National Alumni Association, and Boston Symphony Orchestra concert conducted by Serge Koussevitsky.

Monday—Service of rededication to the ideals of Princeton University in the university chapel, laying of the cornerstone of the Harvey S. Firestone Library, and a dinner for 2,000 in the gymnasium.

Tuesday — Commencement, with the usual academic procession awarding of bachelor and 40 honorary degrees and President Truman's speech.

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AMERICAN
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Plans for a short concert tour of England by the Boston Symphony Orchestra under Serge Koussevitsky's direction next September have been shelved, it was learned recently, owing to difficulties of trans-Atlantic transportation. The projected tour, the first to be made abroad by this orchestra, would have been intensive, calling for more than a dozen concerts in a little over two weeks. As it is, Dr. Koussevitzky and his musicians will have a six weeks' breathing spell between the recording session closing Aug. 16, which will follow the Berkshire Festival at Tanglewood, and the beginning of rehearsals for the regular season in Symphony Hall.

NEWARK, N. J.
STAR-LEDGER
MAY 12 1947

Princeton program set

PRINCETON (AP)—President Truman, members of both houses of Congress and more than 400 representatives of colleges and universities in this country and abroad will be among those attending the four-day program June 14-17 which will be the climax to the Princeton University bicentennial celebration, Dr. Harold W. Dodds, president of the university, announced yesterday.

Plans call for a program running from the dedication of the Herbert Lowell Dillon gymnasium at 11 A. M. Saturday to a speech by President Truman at the commencement Tuesday morning, Dr. Dodds said.

Features of the program day by day are:

Saturday—Alumni parade, Yale-Princeton baseball game, band and Glee Club concert.

Sunday—Alumni service of remembrance, meeting of the National Alumni Association, and Boston Symphony Orchestra concert conducted by Serge Koussevitsky.

Monday—Service of rededication to the ideals of Princeton University in the university chapel, laying of the cornerstone of the Harvey S. Firestone Library, and a dinner for 2,000 in the gymnasium.

Tuesday — Commencement, with the usual academic procession, awarding of bachelor and 40 honorary degrees and President Truman's speech.

NEW YORK, N. Y.
HERALD TRIBUNE

MAY 25 1947

English Tour By Bostonians Is Postponed

Transportation Problems Halt Projected Trip; Other Symphony Plans

Plans for a short concert tour of England by the Boston Symphony Orchestra under ~~Serge Koussevitz~~-ky's direction next September have been shelved, it was learned recently, owing to difficulties of trans-Atlantic transportation. The projected tour, the first to be made abroad by this orchestra, would have been intensive, calling for more than a dozen concerts in a little over two weeks. As it is, Dr. Koussevitzky and his musicians will have a six weeks' breathing spell between the recording session, closing Aug. 16, which will follow the Berkshire Festival at Tanglewood, and the beginning of rehearsals for the regular season in Symphony Hall.

The Baltimore Symphony Orchestra, under Reginald Stewart, will give twelve Sunday night concerts at the Lyric Theater, as compared with eight in the last season, during 1947-'48. This will open Oct. 26 and close March 14, under the auspices of Baltimore's Department of Municipal Music. The orchestra's series of twelve Wednesday night concerts will open Oct. 29 and close March 10.

The Detroit Symphony Orchestra, under Karl Krueger, will make four tours next season, in Canada, in the South, the Mid-West and in the East. It will also play in several other Michigan cities. Otis Ingleman, formerly concertmaster and assistant conductor of the Salt Lake Symphony, will be the Detroit orchestra's new concertmaster.

The Dallas Symphony Orchestra, under Antal Dorati, has announced fifty-two concerts for next season, including fifteen concerts in the regular subscription series, five children's concerts, an oratorio festival of three programs and three special concerts in Dallas, and a number of out-of-town engagements.

NEW YORK, N. Y.
JOURNAL AMERICAN

MAY 25 1947

MUSIC -:- By Miles Kastendieck

PEOPLE appear to agree generally on the best in musical performances. Whether they hear their music at first hand or vicariously over the radio, what they like falls into a familiar pattern. The New York music critics troop around night after night to concerts and operas covering the thousand and one events of a music season, while their colleagues elsewhere often listen to music on the radio.

Out-of-towners probably know far more about radio music than the music reviewers in large cities. The 600 men and women of the press in the principal cities from coast to coast have nominated their leaders in 20 different classifications for the fourth annual poll conducted by the magazine "Musical America." Their choice of what is best, however, offers little that is new.

Top-Rankers Listed

THE top-rankers are as follows: The performance of Berlioz's "Romeo and Juliet" by Toscanini and the NBC Symphony on Feb. 9 and 16 has been voted the outstanding musical event of the radio year. Other first places have been selected as follows:

Outstanding Metropolitan Opera broadcast, "Tristan and Isolde"; symphony orchestra, ~~Boston Symphony~~; symphony conductor, regular, Arturo Toscanini; guest, Bruno Walter; concert and program conductor, Donald Voorhees.

Orchestra with featured soloists, Telephone Hour; concert orchestra, Longines Symphonette; musical variety program, Album of Familiar Music.

Woman singer, regularly featured, Eleanor Steber; occasionally featured, Marian Anderson; man singer, regularly featured, James Melton, occasionally featured, Ezio Pinza; instrumental ensemble, NBC String Quartet.

Vocal ensemble, Collegiate Chorale; pianist, Artur Rubinstein; violinist, Jascha Heifetz; organist, E. Power Biggs; program of educational character, Gateways to Music.

Object to Commercials

QUESTIONED on the scripts used in musical programs, the music editors have expressed general satisfaction. The dissenting 33 per cent scorn "boring and frightening qualities" of some of the scripts, the inappropriateness of science talks, the "unctious attitude of announcers, and the intrusion of commercials." They are divided between serious and light treatment. Several suggest "less comment and more music."

This is all very well. It is obvious that the poll pays no attention to young talent just making its way. It tabulates standard brands and neglects the unusual. Nothing is said about furthering the art or making significant contributions.

With the wide dissemination of music today and the questionable taste prevailing, the rubber-stamp approval of this poll tends to eclipse rather than to foster either interest or talent. The 600 members of the musical press might render more valuable service by at least registering their thoughts on what was of news value during the musical season. There is nothing astonishing in these results. Even the average listener could do as well.

JACKSON, TENN.
SUN
MAY 25 1947

Boston Symphony Takes Top Honors Over All Symphonies

~~The Boston Symphony Orchestra~~, which next season launches its 22nd consecutive year of radio broadcasting and which since 1942 has been an exclusive music feature of the American Broadcasting C. -pany, was named the outstanding symphony orchestra in the fourth annual poll of music on the air announced today by "Musical America," national music magazine.

Taking top honors among all symphonic organizations, the Boston Symphony won the overwhelming support of 600 music and radio critics from coast to coast. Dr. Serge Koussevitzky, conductor of the ensemble, was named second in the group of outstanding conductors, while Bruno Walter, who was a guest leader of the orchestra, won first honors as a guest conductor. Charles Muench, who also conducted the Boston Symphony Orchestra, won third honors in this classification.

For the fourth consecutive year, Milton Cross was chosen the outstanding announcer. Cross long has been identified with the Metropolitan Opera, Saturday Symphony and ohter ABC features. With the Metropolitan Opera a classification in itself and without competition, the critics chose as the outstanding broadcast of this annual ABC feature the presentation of "Tristan und Isolde." Second place went to "Boris," revived this year in response to requests of listeners, while "Romeo et Julliette" was third.

In the instrumental ensembles classification, ABC's Fine Arts Quartet, which this year has given the American Premiere to two quartets by Shostakovick, took third place.

The reviewers took to task many of the scripts used in connection with musical programs although 67 per cent expressed themselves as satisfied. A large percentage voted the Metropolitan Opera intermission features, arranged by Henry Souvaine, producer of these broadcasts, as "the best script material on the air."

The "Musical America" poll was [illegible] the direction of [illegible] Eaton, associate

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ERIE, PA.
DISPATCH-HERALD

MAY 25 1947

Front Row, Center

By WESLEY FIRST

Results of balloting among 600 music critics of newspapers from coast to coast will be announced this week by Musical America, international music news magazine. This year, The Erie Dispatch accepted an invitation to cast its votes.

Once again, a radio production by Arturo Toscanini and the NBC Symphony was voted the outstanding event of the radio year by the music critics responding to the Musical America poll.

This was the performance of Berlioz's Romeo and Juliet last February 9 and 16.

These other classifications and their winners will also be announced this week.

In most of the classifications, The Dispatch voted with the majority.

Outstanding Metropolitan Opera broadcast: Tristan und Isolde; symphony orchestra, Boston Symphony (ABC); sym~~phony~~ conductor, regular, Toscanini; symphony conductor, guest, Bruuo Walter.

Concert and program director, Donald Voorhees; orchestra with featured soloists, Telephone Hour (NBC); concert orchestra, Longines Symphonette (WAR); musical variety program, Album of Familiar Music (NBC); woman singer, regular, Eleanor Steber; woman singer, occasional, Marian Anderson.

Man singer, regular, James Melton; man singer, occasional, Ezio Pinza.

Instrumental ensemble, NBC String Quartet (NBC); vocal ensemble, Collegiate Chorale; pianist, Artur Rubenstein; violinist, Jascha Heifetz; organist, E. Power Biggs; educational, Gateways to Music (CBS), announcer, Milton Cross (ABC).

A special award went to the National Broadcasting Co., which "consistently through the year served most faithfully the cause of serious music."

Toscanini, Anderson, the Telephone Hour and Milton Cross have won top place in their respective classifications ever since the poll began three years ago.

Also of interest are the answers to the magazine's questions addressed to the critics regarding music programs on the radio.

Sixty-seven per cent expressed satisfaction with the scripts used on the majority of serious music programs.

A large percentage, including this newspaper, voted the Saturday afternoon Met programs as having the finest intermission features.

The 33 per cent dissenters were scornful of the scripts, and the vote was overwhelmingly against the New York Philharmonic-Symphony Orchestra's intermission talks on science. We found ourselves wholeheartedly agreeing in this.

Also scored by the critics were the prevailing unctiousness of music program announcers and the intrusion of commercials.

Suggestions for betterment of music on the radio included having announcers with more music knowledge, and material with more information about composer and music.

Probably the best suggestion came from a yet unidentified critic who blandly urged a period of silence between musical numbers.

The Musical America poll has been rated as one of the most influential in radio.

* * * *

PEORIA, ILL.
SUNDAY JOURNAL STA
JUN 17 194

Wisdom And Experience Of Age Is Worth More Than Energy Of Youth

By GEORGE E. SOKOLSKY

Last Sunday, Herbert Hoover was 73 years old. Next Tuesday, Bernard Baruch will be 77. Serge Koussevitzky, who conducted nine Beethoven symphonies and two concertos in a week, besides many other programs at Tanglewood, at a summer music festival looked like a greying youth at the fina concert and he is 73.

How old is old? When does a man really become old? I do not recall the time when I did not think of my father as an old man yet, he must have been young some time or other. They tell m that most children think of thei parents as old, while the parent imagine themselves veritable babe in the woods. Yet, Nicholas Mur ray Butler only aged during th past five or six years, although h is now 85 and in spite of the i firmities of what we call old ag his mind has been crystal cle throughout those decades when, a cording to tradition, one seems live on borrowed time. A few yea ago, when I dined with him, I w astonished at the vivid youthf ness of his attitude toward lif

William Randolph Hearst w in financial difficulties some ye ago. He saved his enterprises a manages them today with un lievable vigor at 84. He not o edits his newspapers, but dire the business of his properties, ting a pace that is hard fo young man to follow. And T canini, at 80, directs the NBC s phony.

Average Span

The magazine, "World Rep some time ago listed the ave span of life in various coun They gave the following data:

Ave
Sp

Countries
New Zealand ....
Sweden ....
Netherlands ....
United States ....
Great Britain ....
Germany ....
France ....
Italy ....
Russia ....
India ....

When we were young—thos my generation—we were ta that the average span was 35 y in this country. Maybe that low. But the U. S. Life Insura companies, having recognized the life span has increased more than 50 percent, have nounced that next year they discard as obsolete the table mortality used for 80 years. T actuaries have finally caught with their own statistics. Perh when the American life reaches 100, we shall not mortality tables.

Other Questions

Physical youth is, of course, the sole question. Medical scie can find ways of saving life improving those whom they sa Mental youth, the flexibility of mind, continued usefulness, the pacity to earn a living and enjoy life—these are even m significant. George Bernard Sh at 91 has a whale of a good ti In spite of being a vegetarian which must be horrible—he ma ages to keep chipper. It is in mind. When that old boy ta about being in his second chi hood, he has his tongue in cheek, although some would say not I, however—that he never caped his first childhood.

During the depression yea they were laying off men at 50 finished. The dopes who thoug up that gimmick lacked unde standing of the world in whi they live. They were old fashione When the war came, they we begging the old boys to co back, because the old boys kne how—which is more than their great grandchildren can prove experience and wisdom come with age and if the oldsters, in addition, are mentally vigorous, they are worth infinitely more than the of colleg

curve but lack the experience and wisdom to know what made it curve that way. That is the difference, for instance, between Jesse Jones, at 73, and the little complain about him.

pyright. 1947

Sheboygan, Wis.
Press
5/28/47

Boston Symphony Rates High In Poll Of Music On The Air

The Boston Symphony Orchestra, which next season launches its 22nd consecutive year of radio broadcasting and which since 1942 has been an exclusive music feature of the American Broadcasting Company, was named the outstanding symphony orchestra in the fourth annual poll of music on the air announced in New York recently by "Musical America," national music magazine.

Taking top honors among all symphonic organizations the Boston symphony won the overwhelming support of 600 music and radio critics from coast to coast. Dr. Serge Koussevitzky, conductor of the ensemble, was named second in the group of outstanding conductors, while Bruno Walter, who was a guest leader of the orchestra, won first honors as a guest conductor. Charles Muench, who also conducted the Boston Symphony orchestra, won third honors in this classification.

For the fourth consecutive year Milton Cross was chosen the outstanding announcer. Cross long has been identified with the Metropolitan opera, Saturday symphony and other ABC features. With the Metropolitan opera a classification in itself and without competition, the critics chose as the outstanding broadcast of this annual ABC feature the presentation of "Tristan und Isolde." Second place went to "Boris," revived this year in response to requests of listeners, while "Romeo et Julliette" was third.

Music lovers in the Sheboygan area will be interested in these awards inasmuch as both of these ABC features have been heard over Station WHBL during the past season.

In the instrumental ensembles classification, ABC's Fine Arts quartet, which this year has given the American Premiere to two quartets by Shostakovich, took third place.

The reviewers took to task many of the scripts used in connection with musical programs, although 67 per cent expressed themselves as satisfied. A large percentage voted the Metropolitan opera intermission features, arranged by Henry Souvaine, producer of these broadcasts, as "the best script material on the air."

The "Musical American" poll was conducted under the direction of Miss Quaintance Eaton, associate editor.

[165]

HARTFORD, CONN.
TIMES

MAY 26 1947

Koussevitzky Has Friendly Biographer

By CARL E. LINDSTROM

LEGAL difficulties in the way of its publication having now been composed, one picks up the new Moses Smith biography of Dr. Serge Koussevitzky looking first, of course, for those things to which the conductor of the Boston Symphony Orchestra objected.

It must be declared at the very outset that nothing scandalous or discreditable is disclosed in this book (Allen, Towne and Heath, $4). It is true that the author has pointed out the clay feet of the idol, but that is the duty of the conscientious biographer. Mr. Smith has done a courageous job and one that is not often ventured where the subject is still living.

Perhaps one reason Smith went so microscopically in the early life of Koussevitzky grows out of the musician's unjustifiable secretiveness. It should not be possible to write of any man who is still living that "Koussevitzky married Nadezhda Galot, a ballet dancer, not later than 1902 and probably several years earlier." Why couldn't Koussevitzky tell us the date of his first marriage, if it is a material fact? We get an excellent picture of the famous steamer trips up and down the Volga when Koussevitzky brought his own orchestra to the many hamlets which had never before heard symphonic music. This was the first adventure in what has been a long career of entertaining in the grand manner and propagating music in the grand manner.

* * *

KOUSSEVITZKY has declared there were reflections on his competency as a conductor. Mr. Smith dilates upon the rehearsal methods used by the great Russian — his reliance, for instance, upon a pianist in familiarizing himself with new scores. The story goes—and it is fairly well known—that with any new composition Koussevitzky, in the early days at least, had his pianist play it through while he conducted for the sake of perfecting his baton routine. If that method worked, there is no reason why it wasn't as good as any other.

And Moses Smith makes it clear that this method has worked. He is appreciative of the genius of Koussevitzky as a conductor, of Koussevitzky's instinct for orchestral coloring matter and of his wizardry in its use. He projects successfully the dynamism of the man.

* * *

FULLEST CREDIT is given Koussevitzky for his valiant efforts in behalf of new composers the world around and of American composers in particular. This is, of course, coupled with the fact that Koussevitzky is himself a publisher and has in a material way profited by the exploitation of some of the composers whose name he has brought to the fore.

The record is carried right up to the present with a full account of the development of Tanglewood. Nothing better illustrates the character and the capacity of Koussevitzky than this unique cultural development in the Berkshire hills.

We are given also the details of the generations-long battle between the Boston Symphony Orchestra and the union which ended so recently in the final capitulation to Petrillo. Koussevitzky had very little patience with the ultra-conservatives of Boston who opposed unionization. When the trustees as a last rampart raised the objection that the orchestra could not be unionized without compromising the artistic integrity of the conductor, Koussevitzky declared that they were more concerned about his artistic integrity than he was.

When the time came, he found the union regime actually a little more difficult than he expected because he had been accustomed to unlimited rehearsals and that in his own good time.

* * *

THERE IS SOME tangential material in this book which contributes to the long and stormy record of the Boston Orchestra, notably in the case of Dr. Karl Muck. The complete story of that conductor's clash with the authorities during the First World War and his internment has never fully been told.

It it difficult to see why the subject ever objected to this biography. Moses Smith has been most judicial in his approach, and in the last analysis one lays down the book with a renewed interest in Koussevitzky and a decidedly increased estimate of his artistic stature. He is a bigger man than he was before one began to read; there is a renewed wish to hear his incomparable music-making again and again. It is therefore a wholly friendly book.

NEW YORK, N. Y.
PM

MAY 25 1947

Toscanini Wins Music Poll Again

Once again, a broadcast by Arturo Toscanini and the NBC Symphony was honored as the outstanding radio musical event of the year by music editors of U. S. A. and Canada daily papers in the Fourth Annual Poll of Music on the Air conducted by *Musical America*, music news magazine. This was the performance of Berlioz's *Romeo and Juliet* on Feb. 9 and 16.

Winners in some of the other classifications voted on by the 600 music writers are:

¶ Outstanding Metropolitan Opera Broadcast: *Tristan und Isolde.*

¶ Symphony Orchestra: Boston Symphony (ABC).

¶ Symphony Conductor (Regular): Arturo Toscanini.

¶ Symphony Conductor (Guest): Bruno Walter.

¶ Concert and Program Director: Donald Voorhees.

¶ Orchestra with Featured Soloists: Telephone Hour (NBC).

¶ Concert Orchestra: Longines Symphonette (WOR and local).

¶ Musical Variety Program: Album of Familiar Music (NBC).

¶ Woman Singer (Regularly Featured): Eleanor Steber.

¶ Woman Singer (Occasionally Featured): Marian Anderson.

¶ Man Singer (Regularly Featured): James Melton.

¶ Man Singer (Occasionally Featured): Ezio Pinza.

¶ Instrumental Ensemble: NBC String Quartet.

¶ Vocal Ensemble: Collegiate Chorale.

¶ Instrumentalists: Artur Rubinstein (piano); Jascha Heifetz (violin); E. Power Biggs (organ).

¶ Program of Educational Character: Gateways to Music (CBS).

¶ Announcer, Commentator: Milton Cross (ABC).

A special award went to the National Broadcasting Co., which "through the year served most faithfully the cause of serious music."

This year's questions to music editors dealt entirely with the scripts surrounding musical programs. Expressing themselves as satisfied in general with the scripts used on the majority of serious musical programs were 67 per cent of the voters. A large percentage considered the Met's intermission features the best on the air.

JACKSON, TENN.
SUN

APR 27 1947

Boston Orchestra Off For Summer Boston 'Pops' On

The Boston "Pops" Concerts will replace the Tuesday night Boston Symphony Orchestra broadcasts over WTJS-ABC beginning April 29, it was announced today by Charles C. Barry, director of programs for the network.

The broadcasts will be part of the summer season of the Boston Symphony Orchestra and will be heard over WTJS-ABC each Tuesday at 7:30-8:30 p. m., CST, through June 24. Arthur Fiedler will be the conductor.

"The American Broadcasting Company is happy to present this, the 67th season of the Boston "Pops" Orchestra series," said Barry. "To thousands of listeners, the return of this popular series will be in the nature of a reunion."

"Mr. Fiedler, who has presided over these summer concerts since 1930, has been so successful that the programs have been attempted in other cities, demonstrating that his scheme of blending lighter numbers with the familiar serious type of music has a widening audience."

"Originally patterned after the Saturday "Pops" at St. James Hall in London, the Boston "Pops" Concerts, through the medium of broadcasting, have made it possible for the informality at Symphony Hall to be carried directly into the homes of thousands of listeners."

The broadcasts will come from Boston's Symphony Hall, which will undergo its annual changeover into summer garb at the conclusion of the Boston Symphony Orchestra broadcasts on April 22. Seats will be removed and tables installed where patrons may enjoy light refreshments and light music at the same time.

William L. Marshall, producer, and Gene Hamilton, announcer, on the regular Boston Symphony Orchestra series will continue in these capacities for the Boston "Pops" Concerts.

The season's opener will present "Pomp and Circumstance" by Elgar, "Ranch House Party" by Gillis, Wagner's 'Tannhauser' overture, Britten's "Matinees Musicales Suite" after Rossini, and Strauss' "Music of the Spheres' waltzes.

CHICAGO, ILL.
JOURNAL OF COMMERCE

MAY 28 1947

BACH:: Brandenberg Concert No. 2, in F, and No. 5, in D, Boston Symphony Orchestra conducted by Serge Koussevitzky (Victor album DM-1118, four twelve inch records). Nos. 3 and 4 of the Brandenberg concertos were issued by Victor last June, in an album to which this proves a companion. All four were recorded during the Berkshire Music Festival at Tanglewood —and Nos. 2 and 5, like the pair reviewed in this column almost a year ago, are close to perfection. Mr. Koussevitzk directs an ideally balanced reading which makes issuance of the first and final Brandenberg concertos, in the same album format, imperative—if they are not already on the way.

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ST. LOUIS, MO.
STAR-TIMES

MAY 28 1947

MUSIC on RECORDS

KOUSSEVITZKY
During Rehearsal

Bach as Virtuoso

AMONG the many examples of Bach's supremacy as a virtuoso composer are his Brandenburg Concertos, which, happily, Serge Koussevitzky and the Boston Symphony Orchestra are putting on records with fastidious taste and tone. The newest album contains the Concerto No. 2 in F, and the Concerto No. 5, in D.

Of these, the one in F is the better known. In this album it is played with painstaking balance of parts, with verve, and with an awareness of its values which takes it far from the hop, skip and jump performances often heard. The middle movement is especially beautiful for its delicately etched lyricism, and the other movements are appropriately light and gay.

The Concerto in D is one of Bach's minor masterpieces, with a subtlety of melodic line similar to that encountered in certain passages of the English suites. A piano is used as clavier in this recording, though not without an explanation that the sonorities have nevertheless been kept in balance, and its dominant role is splendidly set forth by Lukas Foss. The cadenza for clavier, in the first movement, comes off with plangent urgency. The second movement is such a fluent attenuation of voices that one could not ask for more.

As a whole, the album continues the standards set by Serge Koussevitzky and his men in the previous recorded concertos. The other feature players are Roger Voisin, trumpet; Georges Laurent, flute; Fernand Gillet, oboe; Richard Burgin, violin. The recording captures their fine blend of tone with precision. (Victor 1118; 4 12-inch).

ROSLINDALE, MASS
PARKWAY TRANSCRIPT
5/29/47

Critics Choose Boston Symphony As Best on Air

Six hundred music editors and critics throughout the United States and Canada have selected the Boston Symphony Orchestra, Dr. Serge Koussevitzky, conductor, as the outstanding orchestra now broadcasting. The selection was made as the result of the "Music on the Air" poll taken by "Musical America," national music magazine.

Four certificates of first place awards in the fourth annual poll were accepted by Robert E. Kintner, executive vice president of the American Broadcasting Company, during the May 24th "Saturday Concert" broadcast, heard here over station WCOP. Quaintance Eaton, associate editor of the magazine who personally conducted the poll of 600 radio and music critics, made the presentations.

Aside from the Boston Symphony, which placed first in its class and swept the board in the poll, three other ABC units received first place awards. The Metropolian Opera intermission features, in which Boston's Boris Goldovsky participates; the Metropolitan broadcast of "Tristan and Isolde"; and Milton Cross, named outstanding announcer and commentator on music on the air; all were first place selections of the critics.

Music Editors Choose Winners

★ ***Symphony Conductor***
Regular

Arturo Toscanini

Bruno Walter

★ ***Symphony Conductor***
Guest

★ ***Program Conductor***

Donald Voorhees

Eleanor Steber

★ ***Woman Singer***
Regular

★ ***Woman Singer***
Occasional

Marian Anderson

(Continued from page 3)

and Isolde was chosen as the outstanding single broadcast, with Boris Godunoff, and Romeo and Juliet running close behind. Heard in the Tristan broadcast on Nov. 30 were Helen Traubel, Set Svanholm, Margaret Harshaw, Joel Berglund and Deszo Ernster, with Fritz Busch conducting.

Other statistics which may prove interesting concern the two-and-three-time winners. For the third time E. Power Biggs leads the organ classification, for his broadcasts over the Columbia Broadcasting System. Donald Voorhees, conductor of the Telephone Hour, won for the second time as Concert and Program Conductor, as did the Variety Program, Album of Familiar Music (Gustave Haenschen, Donald Dame, Jean Dickenson, Margaret Daum, Evelyn MacGregor and others over NBC). Jascha Heifetz was again the leading violinist.

The most startling change in the lineup is the displacement of the three-time winner, the New York Philharmonic-Symphony, by the Boston Symphony, which, two years ago, tied for first place, was in second place last year and this year comes to the top. Its broadcasts over ABC under Serge Koussevitzky came to the fore this year, although Dr. Koussevitzky remains, Toscanini in the voters' affections. as before, in second place to Arturo

New names this year include Eleanor Steber as Woman Singer Regularly Heard (The Firestone Hour, NBC) who advanced to first place from last year's second, while Licia Albanese took second place and Risë Stevens appeared newly in this classification in third. James Melton moved from second to lead as Man Singer Regularly Heard (Harvest of Stars, NBC). Bruno Walter, who earlier won first place as Operatic Conductor, was second last year as Guest Symphony Conductor and came to first place in this poll. Artur Rubinstein, third last year, advanced to first as outstanding pianist.

Because of two new classifications, there are additional programs to be listed. In the Concert Orchestra division, the Longines Symphonette, Mishel Piastro, conductor (WOR and local) was a winner, as it had before placed in another cate-

★ ***Musical Variety***

ALBUM OF FAMILIAR MUSIC, Jean Dickenson, Donald Dame, Margaret Daum, Evelyn MacGregor, Gustave Haenschen

★ ***Vocal Ensemble***

Ruth Orkin

COLLEGIATE CHORALE, Robert Shaw conducting

★ ***Symphony Orchestra***

Richard Tucker

THE BOSTON SYMPHONY, Serge Koussevitzky conducting

★ ***Of Educational Character***

GATEWAYS TO MUSIC, Columbia's School of the Air musical section. Members of the CBS Concert Orchestra at a rehearsal with Mauri, a member of Wasantha Singh's Indian instrumental group

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SCHENECTADY,
GAZETTE

JUN 3 - 1947

Of Music and Musicians

Did you ever have a desire to d something awfully nice for someone you'd never met? Or probably would never meet? And then suddenly realize that your pocketbook was thinner than usual and that you'd have to suppress that desire to play Santa.

If you have, you can now stop being inhibited in that respect by simply sending a "gift in any amount" as a "Friend of the Berkshire Music Center" to the Boston Symphony Orchestra Inc. Money raised ~~by the~~ Society of Friends of the Berkshire Music Center is used to give young musicians "a chance to work with well known masters, to play in orchestras, to practice the art of conducting and to perfect themselves in their own instruments." It gives them "a chance to learn how to compose, to sing in choruses and opera, to play in trios, quartets and full orchestras."

The center, which for the present is limited to 400 students, was established in 1940. It continued through 1942, was suspended for the duration of the war, and reopened in July of last year. Students last year came from South America, Canada and 36 of the United States. The school is dependent on three sources of income, tuition from students who are able to pay, revenue from the Berkshire Festival concerts and gifts of those who elect to become Friends.

And by becoming a "Friend" you will be entitled to attend performances of the two student orchestras, the choral and opera departments and the chamber music groups.

This summer the course in orchestral conducting will be under the direction of Dr. Serge Koussevitsky, who will supervise the rehearsals of the orchestra with the assistance of Leonard Bernstein Richard Burgin, Stanley Chapple and Eleazar de Carvalho. William Primrose will be in charge o chamber music. Students in com position will be directed by Aaro Copland and Arthur Honegger, dis tinguished guest composer fron France. The opera department wi be in charge of Boris Goldovsk assisted by Frederic Cohen an Richard Rychtarik. School choruse will be directed by Hugh Ross an Robert Shaw. Mr. Ross will hav a madrigal group and Mr. S small and large choruses.

INDIANAPOLIS, IND.
STAR

MAY 30 1947

WE HAVE TWO more of the masterful **Brandenburg concertos** by the ancient and accepted Bach, as performed by the Boston Symphony Orchestra under Koussevitzky, released by Victor this month—in a four-pocket album which is the companion piece to that containing the third and fourth concertos as performed by the Bostonians and released in June, 1946. The present concertos, the second and fifth, were recorded at the same time as their predecessors, during the Berkshire Music Festival at Tanglewood. While Koussevitzky's conception of this music lacks some of Bach's essential simplicity, it makes for elegant listening as performed by the virtuoso orchestra under his command. True Bach scholars may prefer the Busch recordings, for authentic style; but the Koussevitzky versions are rich and delightful. The wood wind work is of the first order.

CRANBURY, N.J
PRESS
5/30/47

Boston Orchestra In Princeton Concert

The Boston Symphony Orchestra, under the direction of Serge Koussevitsky, will give a concert on Sunday evening, June 15, in the Dillon Gymnasium of Princeton University. This concert will constitute one of the events of the concluding festivities of Princeton's Bicentennial celebration.

Dr. Koussevitsky, on this occasion, will conduct the 105 members of his famous organization in a program which includes the Bach "Suite No. 3" for orchestra; the "Academic Festival Overture" by Brahms; Beethoven's 3rd "Eroica" Symphony, and Randall Thompson's "The Testament of Freedom." In this last work the chorus will be supplied by the Princeton University Glee Club and the Princeton University chapel choir.

Tickets for this concert, at $3.00, may be had at the Princeton University Store. No seats will be reserved. The doors will be open at 7:45 and the concert will begin at 8:30 p. m.

Music Editors Choose Winners

★ **Symphony Conductor Regular**

Arturo Toscanini

Bruno Walter

★ **Symphony Conductor Guest**

★ **Program Conductor**

Donald Voorhees

Eleanor Steber

★ **Woman Singer Regular**

★ **Woman Singer Occasional**

Marian Anderson

(*Continued from page 3*)

and Isolde was chosen as the outstanding single broadcast, with Boris Godunoff, and Romeo and Juliet running close behind. Heard in the Tristan broadcast on Nov. 30 were Helen Traubel, Set Svanholm, Margaret Harshaw, Joel Berglund and Deszo Ernster, with Fritz Busch conducting.

Other statistics which may prove interesting concern the two-and-three-time winners. For the third time E. Power Biggs leads the organ classification, for his broadcasts over the Columbia Broadcasting System. Donald Voorhees, conductor of the Telephone Hour, won for the second time as Concert and Program Conductor, as did the Variety Program, Album of Familiar Music (Gustave Haenschen, Donald Dame, Jean Dickenson, Margaret Daum, Evelyn MacGregor and others over NBC). Jascha Heifetz was again the leading violinist.

The most startling change in the lineup is the displacement of the three-time winner, the New York Philharmonic-Symphony, by the Boston Symphony, which, two years ago, tied for first place, was in second place last year and this year comes to the top. Its broadcasts over ABC under Serge Koussevitzky came to the fore this year, although Dr. Koussevitzky remains, as before, in second place to Arturo Toscanini in the voters' affections.

New names this year include Eleanor Steber as Woman Singer Regularly Heard (The Firestone Hour, NBC) who advanced to first place from last year's second, while Licia Albanese took second place and Risë Stevens appeared newly in this classification in third. James Melton moved from second to lead as Man Singer Regularly Heard (Harvest of Stars, NBC). Bruno Walter, who earlier won first place as Operatic Conductor, was second last year as Guest Symphony Conductor and came to first place in this poll. Artur Rubinstein, third last year, advanced to first as outstanding pianist.

Because of two new classifications, there are additional programs to be listed. In the Concert Orchestra division, the Longines Symphonette, Mishel Piastro, conductor (WOR and local) was a winner, as it had before placed in another cate-

★ ***Musical Variety***

ALBUM OF FAMILIAR MUSIC, Jean Dickenson, Donald Dame, Margaret Daum, Evelyn MacGregor, Gustave Haenschen

★ ***Vocal Ensemble***

Ruth Orkin

COLLEGIATE CHORALE, Robert Shaw conducting

★ ***Symphony Orchestra***

Richard Tucker

THE BOSTON SYMPHONY, Serge Koussevitzky conducting

★ ***Of Educational Character***

GATEW[illegible]C, Columbia's School of the Air musical section. Members of the [illegible] Concert Orchestra at a rehearsal with Mauri, a member of Wasantha Singh's Indian instrumental group

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SCHENECTADY
GAZETTE

JUN 3 - 19

Of Music and Musicians

Did you ever have a desire to d something awfully nice for someone you'd never met? Or probably would never meet? And then suddenly realize that your pocketbook was thinner than usual and that you'd have to suppress that desire to play Santa.

If you have, you can now stop being inhibited in that respect by simply sending a "gift in any amount" as a "Friend of the Berkshire Music Center" to the Boston Symphony Orchestra Inc. "Money raised by the Society of Friends of the Berkshire Music Center is used to give young musicians "a chance to work with well known masters, to play in orchestras, to practice the art of conducting and to perfect themselves in their own instruments." It gives them "a chance to learn how to compose, to sing in choruses and opera, to play in trios, quartets and full orchestras."

The center, which for the present is limited to 400 students, was established in 1940. It continued through 1942, was suspended for the duration of the war, and reopened in July of last year. Students last year came from South America, Canada and 36 of the United States. The school is dependent on three sources of income, tuition from students who are able to pay, revenue from the Berkshire Festival concerts and gifts of those who elect to become Friends.

And by becoming a "Friend" you will be entitled to attend performances of the two student orchestras, the choral and opera departments and the chamber music groups.

This summer the course in orchestral conducting will be under the direction of Dr. Serge Koussevitsky, who will supervise the rehearsals of the orchestra with the assistance of Leonard Bernstein, Richard Burgin, Stanley Chapple and Eleazar de Carvalho. William Primrose will be in charge of chamber music. Students in composition will be directed by Aaron Copland and Arthur Honegger, distinguished guest composer from France. The opera department will be in charge of Boris Goldovsky assisted by Frederic Cohen and Richard Rychtarik. School choruses will be directed by Hugh Ross and Robert Shaw. Mr. Ross will have a madrigal group and Mr. S small and large choruses.

INDIANAPOLIS, IND.
STAR

MAY 30 1947

WE HAVE TWO more of the masterful Brandenburg concertos by the ancient and accepted Bach, as performed by the Boston Symphony Orchestra under Koussevitzky, released by Victor this month—in a four-pocket album which is the companion piece to that containing the third and fourth concertos as performed by the Bostonians and released in June, 1946. The present concertos, the second and fifth were recorded at the same time as their predecessors, during the Berkshire Music Festival at Tanglewood. While Koussevitzky's conception of this music lacks some of Bach's essential simplicity, it makes for elegant listening as performed by the virtuoso orchestra under his command. True Bach scholars may prefer the Busch recordings, for authentic style; but the Koussevitzky versions are rich and delightful. The wood wind work is of the first order.

CRANBURY, N.J
PRESS
5/30/47

Boston Orchestra In Princeton Concert

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Koussevitzky, 'Bad Boy' of Music

Conductor's Efforts to Suppress a Biography of Him Have Focused Attention on His Rise to Eminence Through Audacity, Herculean Labor and Unquestioned Genius

SERGE KOUSSEVITZKY, who brings ~~his superlative~~ Boston symphony orchestra to Milwaukee each December, is a great musician, a great conductor and a hard loser. Several weeks ago an "unauthorized' biography of the maestro was brought out by a new publishing firm--Allen, Towne & Heath. The book was written by Moses Smith, a veteran Boston critic and onetime friend of the conductor.

Koussevitzky was enraged by the book. He called it an invasion of his privacy, and he demanded that the courts suppress it. The courts have refused to ban it, and the re-ult has been that the Koussevitzky story has received vastly more attention than would otherwise have come to it.

Just why the conductor sought to expunge the essay is not overly apparent. His biographer is critical, to be sure, but highly laudatory. He wells upon the musician's genius. But he likewise reminds his readers that Koussevitzky is human, that he has displayed human shortcomings, even in his field of music. But Koussevitzky has overcome his musical shortcomings in magnificent fashion. He has achieved victory by mighty labors.

Invasion of Privacy?

The biography "Koussevitzky," by Moses Smith, was involved in litigation even before its publication day. The conductor, upon reading an advance copy, asserted that the book contained information detrimental to his reputation, constituted an invasion of his privacy and would interfere with his projected autobiography. The publishers replied that to enjoin a serious biography by a reputable scholar because the subject took exception to some of the facts and interpretations was a blow to a critic's right and to freedom of speech. Their view was upheld by the New York state courts.

Koussevitzky took command of the Boston orchestra in 1924, after long and successful experience in Russia and France. His programs were unusual. He played Russian music and French music brilliantly. His excursions into ancient compositions and into the contemporary output were refreshingly original.

But, as every orchestra fan knows, the foundation of a symphonic repertory is the German classics—the Beethoven, Schubert, Schumann, Bach, Brahms and the rest. And in the German music, he was obviously less strong, less experienced. It was felt that he didn't know these scores. Close listeners were surprised to notice confused uncertainty in his Haydn and Wagner.

"There were times in those days when Koussevitzky was close to tears with frustration, induced by a confused awareness that he was not prepared for his task," Moses Smith asserts. "The most dramatic achievement in Koussevitzky's career lay in his eventual victory, in his application of his talents and powerful will to learn after 50 what a student of conducting often learns before 20."

Talent and will power—that is the Koussevitzky career. His father was a poor Jewish violinist and string bass player of Tver, 160 miles northwest of Moscow. Serge was a born musician. He took up the cello and soon played better than his father. Occasionally he would run away, for several days at a time, with troupes of wandering musicians. At 17 he left home for Moscow.

At a Moscow conservatory in which he sought entrance, he was turned down because the term was already under way. The furious youth burst into the office of the principal and shouted: "You can't turn me away. I will stay here!" The principal yielded.

As the boy had no money for tuition, he was given a choice of specializing in trombone or string bass. The paying students seldom chose these instruments, which were generally alloted the charity pupils. He elected the string bass as a big brother to the cello. He was to become the world's finest player on the huge, deep voiced instrument. Koussevitzky, who now is 72, no longer plays the double bass, but the phonograph records which he made years ago attest his phenomenal ability to draw a rich, mellow tone out of an instrument which only growls and grunts under less skillful hands.

Koussevitzky on the podium

Koussevitzky as a young man married a ballet dancer. Poverty and conflicts in their professional lives brought a divorce a few years later.

Handsome and talented, the young musician was invited to the homes of the wealthy. One such home was that of Konstantin Ushkov, a millionaire tea merchant. His daughter, Natalya, had seen Serge play and had fallen in love with him across the footlights. They were married in 1905, when he was 31.

Down the Volga on a Music Boat

The Ushkov family was extremely fond of Koussevitzky. His wife's millions were at his disposal. He was reputed to be the wealthiest living instrumentalist.

With such means, he determined to be a conductor. He moved to Berlin and studied conducting in a unique way, by attending the concerts of Nikisch, Mahler, Weingartner and other masters of the baton, and following their work with a copy of the conductor's score. In two years he felt ready for his conductor's debut. He hired the Berlin Philharmonic and directed an all-Russian program, with Rachmaninoff as piano soloist. The critics and audience agreed that he conducted with a fiery effectiveness.

The youthful conductor next set himself up as publisher, to bring forth scores of the rising young Russians, such as Scriabin and Stravinsky. He lived a true millionaire's life. Thirteen servants were required for his Moscow home.

In 1910 Koussevitzky hit upon his most spectacular project—the hiring of a big orchestra, the chartering of a large Volga river steamer, and the presentation of concerts in towns along this most beloved of Russian rivers. The steamer Pervyi could accommodate all the musicians and their families, plus Russian and foreign correspondents, actors and other guests.

Three such tours were made, in 1910, 1912 and 1914. On the third trip, Koussevitsky's orchestra numbered 100. The entire musical world applauded the tours. "What a merry life we led," a newspaperman recalls.

He Had to Learn by Doing

In the first World war Koussevitzky directed concerts as long as the draft permitted any semblance of an orchestra. Even with a "pickup" organization, he achieved remarkable results. The revolutions of 1917 did not deter him. He was acknowledged to be Russia's foremost conductor, and when the Kerensky regime came in, he was named leader of the state symphony orchestra, the successor to the imperial orchestra of the czar's days. When the Bolshevists took over, they retained Koussevitzky.

The conductor displayed amazing courage. He declared that he would continue to lead the state orchestra, although "there can be no question of an 'accord' between myself and the new government." He characterized Russia's new rulers as the 'harshest, most despotic and violent regime that has ever reigned over us."

Koussevitzky's popularity saved him from liquidation. He continued to be Russia's top director. But he was planning to leave, nevertheless. The government had seized his fortune—more than $1,000,000, he estimated—but foresighted relatives had planted wealth for him abroad. He and his wife received permission in 1920 to go abroad.

Paris was his home for the next four years. In funds again, he proceeded to give concerts on a scale which startled and thrilled the Parisian public. Handsome, impeccably tailored, lavish in his hospitality, he made his home a rendezvous for the musicians, the artists, the new composers.

Across the Atlantic, a new conductor was being sought for Boston's famous orchestra, which had undergone years of upheaval. Karl Muck had been tossed out during the war for his alleged leaning toward Germany. Eventually Pierre Monteux took command, but his tenure was to end in 1924. Scouts for the Bostonians brought back exciting tales of Koussevitzky's success in Paris, and he was hired.

His first few seasons in Boston were brutally difficult, because of his imperfect grasp of the entire orchestral literature. But he won out. Friends who had heard him in his Russian days were amazed at the improvement. Literally he learned by doing—the hardest way when you consider that the conductor daily has to face the most critical of audiences, his musicians.

In his early years Koussevitzky fired many of the players, apparently indiscriminately. He asserted that it was to strengthen discipline. But some of his musicians have said, privately, that he discharged some men only because they had discerned the maestro's weaknesses.

Of the results attained by his musicianship and his whiplash discipline, there can be no doubt. The orchestra which he has built into a model of precision and sonority is generally ranked as the world's best.

A Less Than Perfect Command of English

Koussevitzky's American success has not been impeded by his less than perfect command of the English language. A couple of the gems he has flung at his musicians have been culled by his biographer.

"Bassi, you sound like bassi auf which is de price 5c." ("You sound like 5c bass players.")

To a wind player: "You brief so long eet becomes half nut." ("You take so long to breathe you make your notes half notes.")

Koussevitzky's energy has been astonishing. In recent years he has established, almost single handed, an ambitious festival and school at Tanglewood, in the Berkshires. He has conducted, taught classes, raised money and handled executive and administrative jobs that would have taxed three ordinary men.

Koussevitzky's friendship for American composers is legendary. He has always made it a point to seek out fresh young talent—Aaron Copland and Leonard Bernstein are among his proteges—and he has introduced some 150 new works by more than 50 American composers.

If Koussevitzky has any apparent fault, it is perhaps an excess of the dynamic, demonic energy which has characterized his entire career. He must make his music intensely expressive, whether the composer wills it so or not. His changes in tempo and in the symmetry of his compositions have drawn the attention of captious critics for years.

But the tone and power which he draws forth have invariably won their unstinted praise. Long ago he learned the secret of pulling a rich, succulent tone out of the unwieldly bull fiddle. As a maestro, he has learned how to draw that same sort of music, magnified a hundred times, from that mighty instrument, the orchestra. Long years from now he will be remembered for the distinctive Koussevitzky tone, powerful, resounding, glowing and gleaming in many hues.

WALTER MONFRIED.

MUSIC -:- By Miles Kastendieck

RIVALRY has flared up again between Columbia and Victor. Simultaneous issue of recordings of Shostakovich's Ninth Symphony place them in keen competition. Except that Columbia uses four discs to Victor's three, there is not sufficient difference between the two albums to give one company an edge over the other.

Making a bid to perform a new Shostakovich work has developed into a popular pastime. These recording intensify the scramble. They also set up the New York Philharmonic - Symphony against the Boston Symphony, for the playing of the orchestra may be the decisive factor in choosing one album or the other. The fact that Efrem Kurtz conducts the former and Koussevitzky the latter does not bring quite so much contrast as the casual observer might think.

The situation now stands that we consider the Shostakovich Ninth - willy - Columbia, nilly-Victor. Coming as a surprise to those who have weathered the hour-long seventh and eighth symphonies, the Ninth has been too readily dismissed as a trivial work. On the contrary, its gaiety expresses release from war-time seriousness.

Proves Self Russian

SOME may consider such characteristics trifling, but the contemplative note is not missing. The somber thought asserts itself amidst the laughter: Shostakovich has not overlooked the dual nature of the Russian people.

Repeated hearings of the Ninth Symphony do not curtail its exuberance or wear thin its substance. To be sure, the Shostokovich formulas are quite apparent: Much of the music sounds reminiscent of measures existing in his other works. The trade mark is there indelibly stamped in the style of melody, of phrase, and of instrumentation. It all sounds well, fresh and witty and sincere.

The Columbia album has the advantage of brisk, brilliant and vibrant conducting by Kurtz and exceptionally fine playing by the Philharmonic-Symphony. A peculiar miscalculation in timing causes one unfortunate break between the first and second records. The Victor album reveals the penetration into a score characteristic of Koussevitzky, but gives the impression of a somewhat less dynamic treatment of the music. One tends to be more attracted to the Columbia album on first hearing.

Handel Suite Impressive

A NUMBER of Columbia albums call for more mention than is possible here. Wieniawski's Second Violin Concerto is persuasively set forth by Isaac Stern, violinist, and the Philharmonic - Symphony with Kurtz conducting. Stern brings more than sheer virtuosity to his performance, appreciating as he does the musical values as well. The Handel "Water Music" suite is impressively played by the Philadelphia Orchestra under Ormandy. The 'cellist, Piatigorsky, indulges in playing some famous Russian melodies of Rubinstein, Rachmaninoff, Rimsky - Korsakov, Cui and Tchaikowsky.

Victor's new recording of the Bach Brandenburg Concertos Nos. 2 and 5 are felicitously played by the Boston Symphony Orchestra and its own soloists, conducted by Koussevitzky. The fame of this music is sufficient endorsement of its intrinsic merits. An album of Mendelssohn's piano music presents Horowitz more as a superlative technician than as an interpreter. As a result, his performance of the "Variations Serieuses" appears almost as a distortion of the romantic spirit of the music.

A BOUQUET FOR 'POP' CONCERTS

Lighter Repertoire Seen as Deserving a Place in Musical Life

By OLIN DOWNES

WELCOME to the "Pop" concerts in Carnegie Hall! The first spring season of these events is evidently pleasing to the public. Programs of orchestral and operatic music, of not too serious a sort, and refreshments of no heavier nature, make for excellent entertainment, and may also remind us of Debussy's admirable observation, that there is one music whether it is found in a waltz or a symphony.

Yes! If this type of concert serves to reassure audiences that music does not bite, that it is not necessary to fold your hands in prayer when you enter a concert hall, and that a good time may be enjoyed and even applauded without betraying ignorance or irreverence, it will have materially advanced the interests of the art. For it is perhaps as essential in our present stage of musical "culture," to emphasize the beauty of a popular Italian aria, or the genius of a march by John Philip Sousa, as to attempt to convince a newcomer that a piece of machine-made counterpoint must be studied to be "understood," or that those are in the outer darkness whose natural, sound musical instinct bids them reject the sterile, feeble pretentiousness of empty scores of the kind produced recently by Igor Stravinsky.

Other Things in Art

Certain it is that a lifetime may be spent in assimilating the grandeurs of an "Eroica" symphony, or the Fourth of Sibelius. But there are other things in the art, as there are other things, also important, in living. Academicians and snobs may be blind to lesser beauties. When they are, one strongly suspects the quality of their perceptiveness or their alleged devotion to the greater forms. There is wonderful music not included in the higher intellectual brackets by the self-appointed high priests of the cults whom it would profit if they themselves were enough in touch with realities to recognize its value and its universality in the sense that so impressed Debussy.

The "Pop" concerts present many soloists and ensemble groups who have not yet had big-league opportunities. Appearances at these occasions are not to be minimized or underestimated. They require the artist to prove himself, with the audiences declaring spontaneously their judgments irrespective of the critics. These audiences will listen to what they like and what they hear, or be inattentive and bored, as they have a perfect right to be if they are not interested. The performer succeeds or fails with this big, variously assorted public without any learned propaganda to aid him.

And similarly with the young conductors. They may not have as extensive opportunities to rehearse as they would desire for an ideal situation. They might choose more ambitious programs if they followed their wishes in the arrangement. But they must get up and direct the orchestra in an interpretation as near as may be to their conceptions of the music. They must accompany soloists in the performance, not only of a concerto, but a recitative and aria, which may be harder, and learn how to meet contingencies.

Opera Singer

Voss

John Hamill, who will sing the role of Frederic in "The Pirates of Penzance" at the New York City Center Wednesday.

Nor are the programs necessarily a handicap. Modern music, as well as "romantic" or "classic" compositions, is desirable as a part of their offerings. Music of sophisticated workmanship can properly be included in the lists if it is presented with imagination and skill in the gentle art of program making.

A practical value in this arrangement, which is important, is that of employment. For the body of Philharmonic-Symphony players whose performances are the basis of the entertainment, the "Pops" mean more weeks of engagements between the subscription seasons of the winter and the Stadium concerts of the summer, and a further step along the road a modern orchestra must take for its development and self maintenance. Where employment for members of a representative orchestra for something that approaches a ten or eleven months' season is assured, that orchestra is in a fair way to the solution of many problems. And this, in turn, extends the service which the orchestra renders its public.

It is not surprising to the present observer that the "Pop" concerts in Carnegie Hall have, in the first two weeks of their existence, gained the public's support. It is merely incomprehensible to him that a distinctive kind of orchestral entertainment which has long since proved its value in other cities—Boston's "Pop" concerts being the historical model—should have been so long in receiving consideration in this community.

HERALD TRIBUNE N.Y.
JUN 5 - 1947

Boston Symphony at Princeton

Special to the Herald Tribune

PRINCETON, N. J., June 4.—The first public event in Princeton University's new $2,000,000 Herbert Lowell Dillon Gymnasium will be a concert by the Boston Symphony Orchestra under Serge Koussevitzky's direction Sunday night, June 15, as a part of the four day program which closes the university's bicentennial celebration. Eighty members of the Princeton Glee Club and the University Chapel Choir will sing with the orchestra in the finale of "Testament of Freedom" by Randall Thompson, who is a member of the Princeton music faculty. The program also includes Bach's third suite, in D major, Brahms's Academic Festival Overture and Beethoven's "Eroica" Symphony.

HERALD TRIBUNE N.Y.
JUN 6 - 1947

CopelandandBloch Get Critics' Awards

Virgil Thomson Receives Citation for Opera

The Music Critics Circle has made awards for two American works which were introduced to New York in the 1946-'47 season, according to an announcement yesterday by Miles Kastendieck, its president. In the category of orchestral works, the Circle's award went to Aaron Copland for his third symphony, which was first played here by the Boston Symphony Orchestra under Serge Koussevitzky last November. Honorable mention went to Douglas Moore's second symphony, which was first played here by the NBC Symphony Orchestra under Alfred Wallenstein in the Columbia University festival May 17.

The Circle's award for chamber music went to Ernest Bloch for his second string quartet, which was first played here by the Griller Quartet Feb. 26. David Diamond's third string quartet, introduced at a concert of the League of Composers March 16, received honorable mention. No award was made in the category of dramatic music, which includes both choral and stage works. A special citation was voted to Virgil Thomson for his opera "The Mother of Us All," which was ineligible for the award, since its composer is a member of the Circle. Honorable mention was given to Kurt Weill for his "Street Scene."

An American chamber music works reheard here in the last season and deserving a place in the repertory of chamber-music groups, the Circle named Samuel Barber's "Capricorn" concerto, Aaron Copland's Sextet, Charles Ives's second string quartet, Douglas Moore's first string quartet and Walter Piston's second string quartet. No citations were made for orchestral and dramatic music reheard in the last season.

The Circle makes awards annually for what it considers exceptional works by American citizens which had their first New York public performances during the season under consideration, and cites meritorious American works reheard here during the season.

JUN - 1947

Distinctive Works Of Season Voted By Music Critics

NEW YORK, June 6.—(AP)—The Music Critics' Circle of New York has voted Aaron Copland's Third Symphony and Ernest Bloch's Second Quartet as the outstanding American orchestral and chamber music works heard in New York for the first time the past season.

Copland, a New York City composer, had his symphony performed last November by the Boston Symphony Orchestra under the direction of Serge Koussevitzky.

Bloch maintains a residence at Agate Beach, Oreg. His quartet was introduced last February by the Griller String Quartet.

In the category of dramatic music no award was voted. However, Virgil Thomson's opera, "The Mother of Us All," received a special citation. Thomson, because he is a member of the circle, was ineligible for the regular award.

PORTLAND, ME.
EXPRESS
JUN 6 - 1947

Music Critics Pick Winners

New York, June 6. (AP)—The music critics circle of New York has voted Aaron Copland's Third Symphony and Ernest Bloch's Second Quartet as the outstanding American orchestral and chamber music works heard in New York for the first time the past season.

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NEW YORK TIMES
JUN 5 - 1947

Princeton to Hear Symphony

Special to THE NEW YORK TIMES.

PRINCETON, N. J., June 4—The Boston Symphony Orchestra, under the baton of Serge Koussevitzky, will present a concert in Princeton University's new Herbert Lowell Dillon gymnasium on the evening of June 15, as part of the final celebrations of the university's bicentennial year. An audience of 3,000, including delegates from 450 educational institutions throughout the world, is expected to attend the concert.

SPRINGFIELD, MASS.
MORNING UNION
JUN 5 - 1947

Since June 1946, Victor has made available on records the second, third, fourth and fifth Brandenburg Concertos played by Serge Koussevitzky and the Boston Symphony. The second and fifth have just been released. The perfection of the Boston players makes possible a superlative performance of Bach's music. These records are something to cherish, something to listen to when all else seems futile. Album M-1118.

The recordings of the works of Tschaikowsky seem limitless, yet Columbia has done us a marked favor in making available the Russian master's delightful, "Serenade in C Major for String Orchestra." Played by the Philadelphia Orchestra under the direction of Eugene Ormandy, the result is a graceful exposition of a truly charming work. M-677.

WASHINGTON, D. C.
NEWS
JUN 5 - 1947

Deems Taylor Deems Orchestra Conductors Don't Rate Copyrights

By United Press

Conductor Walter Damrosch "plays everything too slow" and Guy Lombardo's "saxophones are always flat."

For that reason, Composer Deems Taylor told a House Judiciary subcommittee, he would be able to tell blindfolded whether a piece of music was being played by Damrosch or Lombardo.

Mr. Taylor

But generally speaking, Mr. Taylor said, he and most others would have to see the conductor in order to identify him.

Mr. Taylor made these observations to explain why he opposes legislation to permit the copywrighting of recorded "interpretations" of music. The bill's supporters have argued that orchestral arrangements are distinctive enough to justify their copyrighting.

But Mr. Taylor, president of the American Society of Composers, Authors, and Publishers, said copyrights should be entirely controlled by the music writer.

Under the proposed bill, he said, "Serge Koussevitzky might be able to sue me for infringing upon his copyrighted interpretation of my work. To me, that just doesn't make sense."

NEW YORK, N. Y.
WORLD-TELEGRAM
JUN 6 - 1947

Records

Two Branc

By ROBERT BAGAR.

Two of the six "Brandenburg" Concertos of Bach—the No. 2, in F major (flute, violin, oboe, trumpet and strings) and the No. 5 in D major (flute, violin, clavier and strings)—come out of the Victor mills, as done by the Boston Symphony Orchestra, Serge Koussevitzky conducting.

Written at Coethen, where Bach composed most of his chamber music, the "Brandenburg" concertos occupied about two years of the composer's time. When they were completed he addressed them to his patron, the Margrave Christian Ludwig of Brandenburg (who still sounds to us—after all these years—like a character out of Wagner). With that went an elaborately worded dedication, in the typical humility of the times, as Abdy Williams says.

However, Bach was no figure of 20th century importance in the Margrave's eyes, apparently, for after that noble music patron's death, it was discovered that the concertos had not been listed among his catalogued possessions. Lucky for us that the composer kept his own copies of the works, which were later found, together with several other manuscripts, in a bunch of stuff and things.

The Boston Symphony's performance of these works is as close to the ideal of Bach's time, one would expect, as a modern, highly polished, well-oiled musical machine can bring them. Which may be about as much as there is to ask for. Smooth playing marks the renderings, the rhythms are good, and they are bouncy, too, wherever necessary. The Victor set, DM-1118, contains four 12-inch disks. * * *

SAN FRANCISCO, CALIF.
EXAMINER
JUN 8 1947

Major Concertos in Five New Disc Albums

By ALEXANDER FRIED

IT'S TIME TO TAKE another look at the records—No fewer than five new albums contain major concertos. While it can't be said all the concertos will appeal to every music lover, each concerto in its way is important enough to appeal to somebody.

Bach's "Brandenburg" Concertos Nos. 2 and 5 (Victor) represent the vital classic master school. They get splendid performance from the Boston Symphony strings and various soloists, led by Koussevitzky.

Most noteworthy soloists are Roger Voisin, playing the difficult high Bach trumpet and Lukas Foss, the piano. Why modern piano, by the way? Why not the authentic old

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SPOKESMAN REVIEW
17 1947

KOUSSEVITZKY, LATE WIFE'S NIECE MARRIED

NEW YORK, Aug. 16. (AP)—Serge Koussevitzky, 73, conductor of the Boston Symphony orchestra, and Miss Olga Naumoff, 46, his secretary for the last 18 years, were married yesterday at the conductor's estate at Lenox, Mass., he disclosed today.

Miss Naumoff is a niece of the conductor's late wife, who died in 1942.

Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a honeymoon in Europe. He said not even friends who went to the ship to see him off had been told of the wedding.

A BOUQUET FOR 'POP' CONCERTS

Lighter Repertoire Seen as Deserving a Place in Musical Life

By OLIN DOWNES

WELCOME to the "Pop" concerts in Carnegie Hall! The first spring season of these events is evidently pleasing to the public. Programs of orchestral and operatic music, of not too serious a sort, and refreshments of no heavier nature, make for excellent entertainment, and may also remind us of Debussy's admirable observation, that there is one music whether it is found in a waltz or a symphony.

Yes! If this type of concert serves to reassure audiences that music does not bite, that it is not necessary to fold your hands in prayer when you enter a concert hall, and that a good time may be enjoyed and even applauded without betraying ignorance or irreverence, it will have materially advanced the interests of the art. For it is perhaps as essential in our present stage of musical "culture," to emphasize the beauty of a popular Italian aria, or the genius of a march by John Philip Sousa, as to attempt to convince a newcomer that a piece of machine-made counterpoint must be studied to be "understood," or that those are in the outer darkness whose natural, sound musical instinct bids them reject the sterile, feeble pretentiousness of empty scores of the kind produced recently by Igor Stravinsky.

Other Things in Art

Certain it is that a lifetime may be spent in assimilating the grandeurs of an "Eroica" symphony, or the Fourth of Sibelius. But there are other things in the art, as there are other things, also important, in living. Academicians and snobs may be blind to lesser beauties. When they are, one strongly suspects the quality of their perceptiveness or their alleged devotion to the greater forms. There is wonderful music not included in the higher intellectual brackets by the self-appointed high priests of the cults whom it would profit if they themselves were enough in touch with realities to recognize its value and its universality in the sense that so impressed Debussy.

The "Pop" concerts present many soloists and ensemble groups who have not yet had big-league opportunities. Appearances at these occasions are not to be minimized or underestimated. They require the artist to prove himself, with the audiences declaring spontaneously their judgments irrespective of the critics. These audiences will listen to what they like and what they hear, or be inattentive and bored, as they have a perfect right to be if they are not interested. The performer succeeds or fails with this big, variously assorted public without any learned propaganda to aid him.

And similarly with the young conductors. They may not have as extensive opportunities to rehearse as they would desire for an ideal situation. They might choose more ambitious programs if they followed their wishes in the arrangement. But they must get up and direct the orchestra in an interpretation as near as may be to their conceptions of the music. They must accompany soloists in the performance, not only of a concerto, but a recitative and aria, which may be harder, and learn how to meet contingencies.

Nor are the programs necessarily a handicap. Modern music, as well as "romantic" or "classic" compositions, is desirable as a part of their offerings. Music of sophisticated workmanship can properly be included in the lists if it is presented with imagination and skill in the gentle art of program making.

A practical value in this arrangement, which is important, is that of employment. For the body of Philharmonic-Symphony players whose performances are the basis of the entertainment, the "Pops" mean more weeks of engagements between the subscription seasons of the winter and the Stadium concerts of the summer, and a further step along the road a modern orchestra must take for its development and self maintenance. Where employment for members of a representative orchestra for something that approaches a ten or eleven months' season is assured, that orchestra is in a fair way to the solution of many problems. And this, in turn, extends the service which the orchestra renders its public.

It is not surprising to the present observer that the "Pop" concerts in Carnegie Hall have, in the first two weeks of their existence, gained the public's support. It is merely incomprehensible to him that a distinctive kind of orchestral entertainment which has long since proved its value in other cities—Boston's "Pop" concerts being the historical model—should have been so long in receiving consideration in this community.

Opera Singer

Voss

John Hamill, who will sing the role of Frederic in "The Pirates of Penzance" at the New York City Center Wednesday.

HERALD TRIBUNE N.Y.

JUN 5 - 1947

Boston Symphony at Princeton

Special to the Herald Tribune

PRINCETON, N. J., June 4.—The first public event in Princeton University's new $2,000,000 Herbert Lowell Dillon Gymnasium will be a concert by the Boston Symphony Orchestra under Serge Koussevitzky's direction Sunday night, June 15, as a part of the four day program which closes the university's bicentennial celebration. Eighty members of the Princeton Glee Club and the University Chapel Choir will sing with the orchestra in the finale of "Testament of Freedom" by Randall Thompson, who is a member of the Princeton music faculty. The program also includes Bach's third suite, in D major, Brahms's Academic Festival Overture and Beethoven's "Eroica" Symphony.

HERALD TRIBUNE N.Y.

JUN 6 - 1947

CopelandandBloch Get Critics' Awards

Virgil Thomson Receives Citation for Opera

The Music Critics Circle has made awards for two American works which were introduced to New York in the 1946-'47 season, according to an announcement yesterday by Miles Kastendieck, its president. In the category of orchestral works, the Circle's award went to Aaron Copland for his third symphony, which was first played here by the Boston Symphony Orchestra under Serge Koussevitzky last November. Honorable mention went to Douglas Moore's second symphony, which was first played here by the NBC Symphony Orchestra under Alfred Wallenstein in the Columbia University festival May 17.

The Circle's award for chamber music went to Ernest Bloch for his second string quartet, which was first played here by the Griller Quartet Feb. 26. David Diamond's third string quartet, introduced at a concert of the League of Composers March 16, received honorable mention. No award was made in the category of dramatic music, which includes both choral and stage works. A special citation was voted to Virgil Thomson for his opera "The Mother of Us All," which was ineligible for the award, since its composer is a member of the Circle. Honorable mention was given to Kurt Weill for his "Street Scene."

An American chamber music works reheard here in the last season and deserving a place in the repertory of chamber-music groups, the Circle named Samuel Barber's "Capricorn" concerto, Aaron Copland's Sextet, Charles Ives's second string quartet, Douglas Moore's first string quartet and Walter Piston's second string quartet. No citations were made for orchestral and dramatic music reheard in the last season.

The Circle makes awards annually for what it considers exceptional works by American citizens which had their first New York public performances during the season under consideration, and cites meritorious American works reheard here during the season.

NEWS

JUN [illegible] 1947

Distinctive Works Of Season Voted By Music Critics

NEW YORK, June 6.—(AP)—The Music Critics' Circle of New York has voted Aaron Copland's Third Symphony and Ernest Bloch's Second Quartet as the outstanding American orchestral and chamber music works heard in New York for the first time the past season.

Copland, a New York City composer, had his symphony performed last November by the Boston Symphony Orchestra under the direction of Serge Koussevitzky.

Bloch maintains a residence at Agate Beach, Oreg. His quartet was introduced last February by the Griller String Quartet.

In the category of dramatic music no award was voted. However, Virgil Thomson's opera, "The Mother of Us All," received a special citation. Thomson, because he is a member of the circle, was ineligible for the regular award.

PORTLAND, ME.
EXPRESS

JUN 6 - 1947

Music Critics Pick Winners

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NEW YORK TIMES

JUN 5 - 1947

Princeton to Hear Symphony

Special to THE NEW YORK TIMES.

PRINCETON, N. J., June 4—The Boston Symphony Orchestra, under the baton of Serge Koussevitzky, will present a concert in Princeton University's new Herbert Lowell Dillon gymnasium on the evening of June 15, as part of the final celebrations of the universtiy's bicentennial year. An audience of 3,000, including delegates from 450 educational institutions throughout the world, is expected to attend the concert.

SPRINGFIELD, MASS.
MORNING UNION

JUN 5 1947

Since June 1946, Victor has made available on records the second, third, fourth and fifth Brandenburg Concertos played by Serge Koussevitzky and the Boston Symphony. The second and fifth have just been released. The perfection of the Boston players makes possible a superlative performance of Bach's music. These records are something to cherish, something to listen to when all else seems futile. Album M-1118.

The recordings of the works of Tschaikowsky seem limitless, yet Columbia has done us a marked favor in making available the Russian master's delightful, "Serenade in C Major for String Orchestra." Played by the Philadelphia Orchestra under the direction of Eugene Ormandy, the result is a graceful exposition of a truly charming work. M-677.

WASHINGTON, D. C.
NEWS

JUN 5 1947

Deems Taylor Deems Orchestra Conductors Don't Rate Copyrights

By United Press

Conductor Walter Damrosch "plays everything too slow" and Guy Lombardo's "saxophones are always flat."

For that reason, Composer Deems Taylor told a House Judiciary subcommittee, he would be able to tell blindfolded whether a piece of music was being played by Damrosch or Lombardo.

Mr. Taylor

But generally speaking, Mr. Taylor said, he and most others would have to see the conductor in order to identify him.

Mr. Taylor made these observations to explain why he opposes legislation to permit the copywrighting of recorded "interpretations" of music. The bill's supporters have argued that orchestral arrangements are distinctive enough to justify their copyrighting.

But Mr. Taylor, president of the American Society of Composers, Authors, and Publishers, said copyrights should be entirely controlled by the music writer.

Under the proposed bill, he said, "Serge Koussevitzky might be able to sue me for infringing upon his copyrighted interpretation of my work. To me, that just doesn't make sense."

NEW YORK, N. Y.
WORLD-TELEGRAM

JUN 6 - 1947

Records

Two Branc

By ROBERT BAGAR.

Two of the six "Brandenburg" Concertos of Bach—the No. 2, in F major (flute, violin, oboe, trumpet and strings) and the No. 5 in D major (flute, violin, clavier and strings)—come out of the Victor mills, as done by the Boston Symphony Orchestra, Serge Koussevitzky conducting.

Written at Coethen, where Bach composed most of his chamber music, the "Brandenburg" concertos occupied about two years of the composer's time. When they were completed he addressed them to his patron, the Margrave Christian Ludwig of Brandenburg (who still sounds to us—after all these years—like a character out of Wagner). With that went an elaborately worded dedication, in the typical humility of the times, as Abdy Williams says.

However, Bach was no figure of 20th century importance in the Margrave's eyes, apparently, for after that noble music patron's death, it was discovered that the concertos had not been listed among his catalogued possessions. Lucky for us that the composer kept his own copies of the works, which were later found, together with several other manuscripts, in a bunch of stuff and things.

The Boston Symphony's performance of these works is as close to the ideal of Bach's time, one would expect, as a modern, highly polished, well-oiled musical machine can bring them. Which may be about as much as there is to ask for. Smooth playing marks the renderings, the rhythms are good, and they are bouncy, too, wherever necessary. The Victor set, DM-1118, contains four 12-inch disks. • • •

SAN FRANCISCO, CALIF.
EXAMINER

JUN 8 1947

Major Concertos in Five New Disc Albums

By ALEXANDER FRIED

IT'S TIME TO TAKE another look at the records—No fewer than five new albums contain major concertos. While it can't be said all the concertos will appeal to every music lover, each concerto in its way is important enough to appeal to somebody.

Bach's "Brandenburg" Concertos Nos. 2 and 5 (Victor) represent the vital classic master school. They get splendid performance from the Boston Symphony strings and various soloists, led by Koussevitzky.

Most noteworthy soloists are Roger Voisin, playing the difficult high Bach trumpet and Lukas Foss, the piano. Why modern piano, by the way? Why not the authentic old

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[illegible]N 17 1947

KOUSSEVITZKY, LATE WIFE'S NIECE MARRIED

NEW YORK, Aug. 16. (AP)—Serge Koussevitzky, 73, conductor of the Boston Symphony orchestra, and Miss Olga Naumoff, 46, his secretary for the last 18 years, were married yesterday at the conductor's estate at Lenox, Mass., he disclosed today.

Miss Naumoff is a niece of the conductor's late wife, who died in 1942.

Koussevitzky told newsmen of the marriage as he and his bride boa[illegible] liner Queen Elizabeth for a [illegible]moon in Europe. He said [illegible] friends who went to the [illegible]ce him off had been told [illegible]dding.

NEW YORK TIMES

JUN 6 - 1947

HONORED BY CRITICS

Aaron Copland

Ernest Bloch

Lucienne Bloch

COPLAND AND BLOCH WIN MUSIC HONORS

Critics Circle Names Works by Them as Best Played Here for First Time

The Music Critics Circle of New York has voted Aaron Copland's Third symphony and Ernest Bloch's Second quartet the outstanding American orchestral and chamber music works heard for the first time in New York during the last season.

Mr. Copland's symphony had its New York première last November, when it was performed by the Boston Symphony Orchestra under Serge Koussevitzky's direction. Mr. Bloch's quartet was introduced to New York by the Griller String Quartet in a February concert at Town Hall.

Honorable mention in the orchestral category was voted to Douglas Moore's Symphony No. 2 which was played by the NBC Symphony under Alfred Wallenstein's direction as part of the Columbia University Festival of Contemporary American Music last month.

Honorable mention in the chamber music category went to David Diamond's Third string quartet, which had its first performance at a concert presented by the League of Composers at the Museum of Modern Art last March.

No award was voted in the category of dramatic music, which includes stage and choral works. A special citation, however, was voted to Virgil Thomson's opera, "The Mother of Us All," which was ineligible for the award since the composer is a member of the circle. "The Mother of Us All" was presented at Brander Matthews Theatre, at Columbia University, last month. It has a libretto written by Gertrude Stein.

Honorable mention in the dramatic music field went to Kurt Weill's setting of Elmer Rice's "Street Scene," which had a Broadway run.

The circle has as one of its aims the building of an American repertory, according to Miles Kastendieck, its president, and at its two meetings this week and last week to vote on the awards it took note of the increase in performances of chamber music. It has named the following works, heard again during the last season, as worthy of a place in the repertory of chamber music organizations: Samuel Barber's "Capricorn" concerto, Aaron Copland's Sextet, Charles Ives' Quartet No. 2, Douglas Moore's Quartet No. 1 and Walter Piston's Quartet No. 2.

NEW YORK, N. Y.
JOURNAL AMERICAN

JUN 6 - 1947

Copland, Bloch Win Awards

Aaron Copland and Ernest Bloch are the recipients of the annual testimonials of the Music Critics Circle of New York for this season, according to the announcement made today by Miles Kastendieck, president of the Circle. The awards are in the fields of orchestral and chamber music.

Mr. Copland's Third Symphony was voted the work of an American composer considered exceptional among the orchestral compositions heard this season. It was introduced by the Boston Symphony Orchestra last November.

Honorable mention went to Douglas Moore's Symphony No. 2, first heard at the Columbia University Festival last month.

Mr. Bloch's Quartet No. 2 received the award in chamber music. It was first introduced here by the Griller String Quartet in February. Honorable mention was given to David Diamond's Third String Quartet introduced at a League of Composers concert in March.

No award was made in the third category of dramatic music which includes choral and stage works.

A special citation was voted to Virgil Thomson for his opera "The Mother of Us All" which was ineligible for the award since the composer was a member of the Circle. Honorable mention was given to Kurt Weill for "Street Scene."

CRANBURY, N.J
PRESS
6/6/47

Concert At Princeton In New Gymnasium

The Boston Symphony Orchestra under the direction of its eminent Russian-born conductor, Serge Koussevitzky, will give a concert Sunday evening, June 15, in Princeton University's new $2,000,000 Herbert Lowell Dillon Gymnasium as part of the climactic four-day program concluding Princeton's year-long celebration of its Bicentennial Year.

Marking the first time that the Dillon Gymnasium has been used for a public event of any kind, the concert preceding the Bicentennial Dinner Monday evening in the gymnasium and the final Bicentennial convocation Tuesday morning on the front campus, will attract an audience of more than 3,000 persons, including delegates from 450 educational institutions and learned societies located in all parts of the world.

A feature of the symphonic program, starting at 8:30 p. m., will be the presentation of the finale from "The Testament of Freedom," written for full orchestra and choir for the Thomas Jefferson Bicentennial in 1943 by Dr. Randall Thompson, well known American composer and a member of Princeton's Department of Music.

Rendering "The Testament of Freedom" with the 105-piece orchestra will be an 80-voice chorus drawn from the Princeton Glee Club and University Chapel Choir. The concert chorus will sing under the joint leadership of J. Merrill Knapp and Carl Weinrich, directors, respectively, of the glee club and choir.

The program will also include J. S. Bach's "Suite Number 3 in D Major" for orchestra, the "Academic Festival Overture" by Brahms and Beethoven's Third "Eroica" Symphony in E-Flat, which will follow the intermission as the last number of the evening.

The Boston Symphony, the nation's third oldest symphony orchestra, this spring completed its 66th season and its 23rd under Koussevitzky. Next month it will give a series of twelve concerts as part of the Berkshire Festival at Tanglewood, Mass. In 1936 Koussevitzky and his famous organization played a conspicuous role in Harvard's Tercentenary, appearing several times before scholars attending Harvard's Conferences on Arts and Sciences.

PHILADELPHIA, PA.
INQUIRER

JUN 8 - 1947

BRANDENBURG CONCERTOS

The second album of Bach's Brandenburg Concertos, which the Boston Symphony Orchestra recorded under Serge Koussevitzky at Tanglewood, Mass., contains Concertos No. 2 in F and No. 5 in D (Victor, four 12-inch records). Nos. 3 and 4 were issued a year ago.

The size of the orchestra approximates that of Bach's day. The playing of ensemble and soloists is brilliant. Soloists are Richard Burgin, violin; Georges Laurent, flute; Roger Voisin, playing a small trumpet of Bach's time; Fernard Gillet, oboe, and Lukas Foss, piano.

HERALD TRIBUNE N.Y.

JUN 8 - 1947

RECENT RECORDS

By JEROME D. BOHM

VICTOR has published the performance by Yehudi Menuhin with the Dallas Symphony Orchestra under Antal Dorati's direction of Bela Bartok's Violin Concerto. This is one of the Hungarian master's most compelling products; its ideational material is arresting and, if not as clearly developed as that of the Third Piano Concerto recently recorded, is none the less welded into a rich-textured, fascinating pattern. Mr. Menuhin gives a superb account of the highly intricate, difficult solo part, not only conquering its technical problems in masterly fashion but revealing the music's message with unfailing discernment. Mr. Dorati and the orchestra supply a well proportioned, effective accompaniment, and the recording as such is excellent.

Other Victor Sets

Another contemporary work in an utterly different idiom, Virgil Thomson's Suite from "The Plow That Broke the Plain," one of the composer's finest and most touching scores, is well played by the Hollywood Bowl Symphony Orchestra under the perceptive guidance of Leopold Stokowski. First-rate recording.

Bach's Second and Fifth Brandenburg Concertos are tellingly traversed by the Boston Symphony Orchestra conducted by Serge Koussevitzky. All of the solo players, Roger Voisin, trumpeter, Georges Laurent, flutist, Fernand Gillet, oboist, Richard Burgin, violinist and Lukas Foss, pianist, make valuable contributions to the well integrated interpretation, and the recording, mechanically regarded, is among the best.

Piano works by Mendelssohn including the "Variations Serieuses," the Songs Without Words, Op. 67, No. 5 and Op. 62, No. 1, and Liszt's arrangement of the "Wedding March" are performed by Vladimir Horowitz with varying results. Only the two Songs Without Words emerge with the essential touch of poetry. The "Variations Serieuses" are surgically dissected, only the rattling skeleton of the composition is left by the time Mr. Horowitz has finished his cold-blooded dissection of the composer's most enduring creation for the piano. And Liszt's fustian transcription of the "Wedding March" sounds under the pianist's dead-sure fingers like the rat-tat-tat of a machine gun. One may admire the unerring precision of Mr. Horowitz's fingers while regretting his utter disregard for whatever musical values this time-tried war horse still might reveal in the hands of a more sensitive musician. Satisfactory recording on the whole.

Columbia Sets

Schubert's great C major Symphony No. 9 is discoursed by the Philharmonic-Symphony Orchestra under Bruno Walter's direction in profoundly perceptive fashion; here is an interpretation in which flawless pacing, subtleties of nuance and dynamics add up to a conception of the score which for all its attention to detail never loses sight of its structural breadths. The recording is superior in transparency and fullness of sound to the earlier version under Mr. Walter's leadership with the London Symphony Orchestra issued by Victor.

Tchaikovsky's Serenade in C major for strings is convincingly traversed by the Philadelphia Orchestra conducted by Eugene Ormandy and satisfactorily recorded.

Constant Lambert's arrangement of the ballet suite from Adam's "Giselle" is well played by the Orchestra of Covent Garden under Mr. Lambert's direction. Fine recording.

Menotti's ballet suite "Sebastian," a highly eclectic, ineffectual score which, unlike Adam's romantic music, cannot be listened to with interest when divorced from the choreography, is capably performed by the Robin Hood Dell Orchestra directed by Dimitri Mitropoulos. Good recording.

Rachmaninoff's Third Piano Concerto is played by Cyril Smith with the asistance of the City of Birmingham Symphony Orchestra led by George Weldon. Mr. Smith has neither the technical equipment of the virtuoso nor the sheer strength demanded for a convincing interpretation of this work. The piano cannot be heard above the orchestra in the climactic pages. The only completely satisfactory recording of this concerto remains the composer's.

Excerpts from Kurt Weill's "Street Scene" are recorded on six twelve-inch disks by Anne Jeffreys, Polyna Stoska, Brian Sullivan and other members of the original production staged by Dwight Deere Wiman and the Playwrights' Company, with Maurice Abravanel as conductor. The work of all the performers concerned in this album is worthy of admiration, the best singing, of course, is that vouchsafed by Miss Stoska and Mr. Sullivan. This writer can find little deserving of praise in Mr. Weill's music, however, which is a blend of Gershwin and Puccini with scarcely a trace of the composer's individuality in evidence. Fine recording.

WASHINGTON, D. C.
POST

JUN 8 - 1947

Record Player

Brandenburg Bach Answers The Critics

By Paul Hume

Bach: Brandenburg Concertos No. 2 and 5. Boston Symphony Orchestra under Serge Koussevitzky. Victor 1118. $4.85.

The Boston Symphony Orchestra has for several seasons played pre-Tanglewood Festivals of Bach and Mozart. During their recording sessions in the shed they waxed all six of the Brandenburgs, and we are now given the second and fifth, having had three and four some time ago.

Following my review of the two earlier releases, many asked me if I did not think that the full string section of the modern orchestra was too large for these works, and didn't I have any of the purist in me. Sure I have. And these records were made by a greatly reduced string section, so that they are entirely in keeping with the physical requirements suggested in Bach's writing.

I do not find Koussevitsky's style in these in any way a violation of Bach's spirit as I understand that spirit. There is a fine feeling for the shape of phrases, and a musicianly sense of tempos. The various contrapuntal lines speak with utmost clarity, and I ask no more of anyone in the Brandenburgs.

Furthermore the sound of the instruments in the Boston Symphony is of such sensuous beauty as to enhance anything they play. This is as true of Bach as of Debussy. In these records they are joined by Lukas Foss, pianist, while their regular first trumpet, Roger Voisin, does miracles with the high part assigned him in the second concerto.

I think Rudolf Serkin a far greater pianist than Foss, and the long cadenza of the D major concerto is less exciting and intense in this new set than in the older Busch recordings. Nevertheless on the whole I prefer the new Victor recordings. The engineering is practically perfect and the surfaces, for a change, excellent.

WORCESTER, MASS.
TELEGRAM
JUN 8 - 1947

Books on Music and Musicians for Readers and Students of Many Ages

Worcester Mass
6/8/47

Horatio Alger Of Music

KOUSSEVITZKY, by Moses Smith; Allen, Towne and Heath, $4.

Although this book has been out since mid-Winter, we have just received a review copy, because Koussevitzky, in his attempt to suppress it, did manage to prevent its being sent to reviewers, after the first shipment to newspapers had gone out. He did not win his case for suppression, but frankly we don't blame him for being infuriated with the book.

Of Lourie's Life of Koussevitzky, Moses Smith says: "Far from adding to Koussevitzky's stature, it detracted by virtue of its glaring errors of fact and emphasis, its numerous and serious omissions, and its prevailing tone of hero-worship."

No one will ever accuse Mr. Smith of hero-worship. While grudgingly allowing that Koussevitzky does get fine effects from his orchestra, and "is certainly one of the very few artists among conductors on the American scene," he seems to have the attitude of giving the devil his due. Music critic on the Boston American and then the Transcript, he often irritated Koussevitzky with his criticisms, particularly on the conductor's tempi. He seems still to have a chip on his shoulder, to be always looking for flaws.

If there is one theme which can be said to run through the book, it is that Koussevitzky succeeded in spite of his lack of thorough study of music in his youth. He ends the book with this paragraph: "Now, past 70, he goes on learning. He continues to pay the debt he acquired when, 40 years ago, he began to study conducting from the top down. The manner, fidelity and continuity of this payment through the years suggest few parallels in musical history."

Questions Facts

Although Mr. Smith refers to the resentment which Dr. Koussevitzky has felt and often expressed towards adverse criticism, we imagine he now resents the emphasis the author puts on his "inadequate musicianship and technique" less than Smith's attitude towards the facts of the conductor's early life. As though he had been dead for years and there were no one who knew him alive today, Mr. Smith presents the arguments for and against such simple matters of fact as when he became a Christian or when the title of free musician was given him.

But the man is living. Supposedly all one needs to do to verify such facts is to ask him. The inference therefor is either that the musician refuses to divulge the facts of his youth, or that his answers can not be taken as true. Any one, it seems, would be insulted by being discussed in this manner. Dr. Koussevitzky resents this book, we understand, on two grounds: First that he is planning to have an authorized biography written, and second that many of Mr. Smith's statements are such as to hurt him in his career.

We feel that in both points he is right. Yet on the other side, such is the jealousy with which we regard our freedom of the press that we should be loath to see a book banned because it contains matters which might hurt a person's career. But it seems to us the belittling, at times sneering way in which Mr. Smith writes of the famous conductor who is still living is in execrable taste.

Wife's Money Helped

On our part, we are overemphasizing one angle of the book in this review, but the lawsuit naturally upsets one's balance in regarding what Mr. Smith has written. He has a lot of interesting material on the life of the poor Russian boy who rose to a top place in his profession. He gives much credit to his second wife and the fortune she brought him as a help in his career. He tells how it was by chance that the Russian youth took up the double bass, an instrument seldom used for solo work, on which he performed miracles.

in New York, when the Nazi police tried to find and arrest him in Vienna.

There is a lot about music-publishing that most of us do not know. Even this technical part Mr. Heinsheimer makes interesting. He tells how the actual taking down of music, the mechanical processes, have changed hardly at all since the days of Bach, although such tremendous strides have been made in the printing of words since the Gutenberg Bible was printed back in the 15th century. Nor did we realize how important the music publisher can be in helping new musicians to get their wares before the public. The music score looks good; played on the piano, he sounds promising. But will it be a hit? Who knows? It's a lottery, and there is excitement a-plenty in the launching of new works.

With his coming to America, Mr. Heinsheimer gives us a bunch of new impressions. On the whole he likes us: he likes us so well he becomes one of us, and is now an American citizen. He sees orchestras springing up all over the country. He studies the new kind of music made for movies. He sees the old patterns of music in Europe dissolving, and he watches new patterns evolving in America—"the signs of a new musical destiny". He is thrilled with his visions, and one would be lethargic indeed not to share his enthusiasm. His ardor, his humor, his penetrating analysis of what makes the music world tick, combine to make Menagerie in F Sharp a stimulating book.

Of tremendous local interest here in Massachusetts is his account of the Boston Symphony Orchestra, of the long fight for and against its being unionized, of the growth of the musical festival at Tanglewood, of the training of the orchestra, and Koussevitzky's interest in developing American music.

Much of his analysis of musical interpretations will go over the head of the average reader, but he has also much to say in this field that is of general interest, such as his summary of the gifts of our three greatest conductors, as follows: "Stokowski's characteristic gift, which he has carried to excess, has been a prodigious increase of orchestral sonority. Koussevitsky's distinctive talent, which he also has exercised too much, has lain in the exploration of the subtle tints of orchestral coloring and the super-refinement of orchestral tone. Toscanini's contribution, which was scarcely new but was spectacular in its brilliance and in the consistency of its application, has been precise, clean, perfectly balanced, beautifully styled orchestra playing."

M. B.

BROWNSVILLE, TEXAS
HERALD
JUN 9 - 1947

Famous Fables

ULTIMATUM: Brilliant conductor Serge Koussevitzky has very definite ideas about music, and never compromises with his convictions.

At one time, when he was conductor in Russia, he formed a music publishing house with several associates. His associates, knowing him to be stubbornly bent on having his own way, hesitated before joining him in the venture, but Koussevitzky assured them that their opinions would be respected, and that he would abide by the rule of the majority.

Shortly after the company was formed, a young musician named Stravinsky submitted a manuscript. Koussevitzky was enthusiastic, but the others didn't think much of it and turned it down. Koussevitzky hit the ceiling.

"You don't konw what you're doing!" he stormed. "How can I work with such ignoramuses!"

"Remember, Serge," he was told, "you promised to let the majority rule."

"I promised and I will," said Koussevitzky, "but I'll tell you right now, if you don't accept this composition, I'll resign, form a new company and publish it myself!"

After some debate, the "majority" reversed its decision and the composition was accepted.

[illegible]
BULLETIN
JUN 17 1947

36 Get Honorary Degrees At Princeton Convocation

Princeton, N. J., June 17.—(AP)—Thirty-six honorary degrees were presented today at Princeton University's bi-centennial convocation. The recipients, led by President Truman, included 10 educators, seven scientists, four in the field of politics and statesmanship, three in business and engineering, three as military leaders, four in religion two in literature, two in jurisprudence and one in music.

The purple hood of the laws degree was slipped over the head and shoulders of the President after the degree had been conferred upon U. S. Chief Justice Frederick M. Vinson, Governor Alfred E. Driscoll of New Jersey, and Field Marshal Viscount Alexander of Tunis, Governor General of Canada.

General Dwight D. Eisenhower and Admiral Chester W. Nimitz also received the honorary degree of doctor of laws.

Recipients of degrees included:

Doctor of Laws

Warren R. Austin, U. S. representative to the United Nations.

Bernard M. Baruch, former U. S representative to the United Nations atomic energy commission.

Vannevar Bush, president of the Carnegie Institution of Washington.

Edmund E. Day, president of Cornell University.

Frank D. Fackenthal, acting president of Columbia University.

Learned Hand, presiding judge of the U. S. Circuit Court Second Circuit, New York.

Charles F. Kettering, consultant and member of the board of General Motors Corporation.

Alfred P. Sloan Jr., chairman of the board of General Motors Corporation.

Robert G. Sproul, president of the University of California.

Eugene Cardinal Tisserant, secretary of the Sacred Oriental Congregation of Rome.

Doctor of Letters

Paul H. Buck, provost and professor of history at Harvard University.

T. S. Eliot, poet, critic and playwright.

Douglas Southall Freeman, historian and editor of the News Leader, Richmond, Va.

Edgar S. Furniss, provost and professor of political and social science at Yale.

Andre Grabar, professor in Byzantine art of the College De France.

Mildred McAfee Horton, president of Wellesley College.

Serge Koussevitzky, music director of the Boston Symphony Orchestra.

Robert M. MacIver, professor of political philosophy and sociology at Columbia University.

DAVENPORT, IOWA
DEMOCRAT & LEADER
JUN 15 1947

THE Music Critics Circle of New York, which has as one of its aims the building of an American repertoire, has voted Aaron Copland's Third symphony and Ernest Bloch's Second quartet as the outstanding American orchestral and chamber music heard for the first time in New York during last season. Mr. Copland's symphony had its New York premiere last November when it was played by the Boston Symphony under Dr. Koussevitsky's direction. Mr. Bloch's quartet was introduced by the Griller String Quartet in concert in Town Hall last February.

[illegible]
MEMPHIS, TENN.
PRESS-SCIMITAR
JUN 16 1947

Koussevitzky Weds

By Associated Press

NEW YORK, Aug. 16.—Serge Koussevitzky, 73-year-old conductor of the Boston Symphony Orchestra, disclosed today that he was married yesterday to his secretary of the past 18 years, Miss Olga Naumoof, 46. The bride is a niece of the conductor's late wife, who died in 1942.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUN 12 1947

Boston Symphony Taking Part In Celebration at Princeton

The Boston Symphony Orchestra, under the direction of Serge Koussevitzky, will give a concert Sunday evening in Princeton University's new $2,000,000 Herbert Lowell Dillon Gymnasium as a part of the university's four-day program in celebration of its bicentennial.

The first public event of any kind in the gymnasium, the concert will precede the bicentennial dinner Monday evening and the final convocation Tuesday morning on the front campus, and will have an audience of more than 3000 including delegates from 450 educational institutions and learned societies throughout the world.

The symphonic program will include the finale from "The Testament of Freedom," written for the Thomas Jefferson Bicentennial in 1943 by Dr. Randall Thompson, composer and member of Princeton's music department, who was for several years a member of the faculty of the Berkshire Music Center at Tanglewood, Bach's suite No. 3 in D major, Brahms' "Academic Festival Overture," and Beethoven's third symphony, "Eroica" that will be played at Tanglewood this season. An 80-voice chorus from the Princeton glee club and University chapel choir will sing with the orchestra in "The Testament."

In 1936 Dr. Koussevitzky and the orchestra were included in the program of Harvard's Tercentenary.

MARION, IND.
LEADER TRIBUNE
JUN 17 1947

Koussevitzky Reveals Marriage to Secretary

New York, Aug. 16 (AP)— Serge Koussevitzky, 73-year-old conductor of the Boston symphony orchestra, disclosed today he was married Friday to his secretary of the past 18 years, Miss Olga Naumoff, 46. Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a vacation trip through Europe. The bride is a niece of the conductor's late wife, who died in 1942.

BROOKLYN, N. Y.
EAGLE
JUN 15 1947

Speaking Of Records

By JOHN BALL Jr

Summer may mean a time of lighter programs in the concert halls and out in the open air, but the same does not appear to apply to record releases. This month the new releases seem to keep coming without relaxing a bit in favor of warm weather listening. Right off the bat, so to speak, we have

BACH: Brandenburg Concerti No. 2 and 5. Serge Koussevitzky conducting the Boston Symphony Orchestra. Victor 1118.

Of the six Brandenburg Concerti these two are perhaps the best known, the second for the remarkable trumpet part and the fifth for the clavier (or piano). In this recording the Boston Symphony plays with remarkable precision and makes up through technical skill for a certain lack of excitement in the overall readings. Mechanically, the recording is unusually good. Finian's Rainbow. Ella Logan and members of the original cast. Columbia MM 686. Like many sister sets, the enjoyment of this album depends in a considerable measure on whether or not the listener has seen the stage production. Assuming that he has, then this album should be a most welcome souvenir. If not then all that we can say is that the tunes are in the main catchy, the voices typical Broadway and the mechanical part has been well accomplished.

KHATCHATURIAN: Masquerade Suite Santa Monica Symphony Orchestra. Jacques Rachmilovich conductor. Asch set 800.

After listening to the controlled rhythmic fury of the "Gayne Suite" by this same composer, we were prepared for anything. This music proved to be highly pleasant listening, without making any pretense of being heaven-storming or even a challenge, rhythmically, to Gayne. The score has been well played for the most part and the record surfaces are surprisingly good, the best, in fact, that we can recall having been put out by this company.

In popular vein: Evelyn and her Magic Violin, Columbia C-114. At the expense of having to be less than gracious to a lady, we are compelled to state that Miss Evelyn's music making is something far less than good. Unless you are a particular fan of this lady we suggest that you pass this particular set by.

Baby Dodds Drum Solos. Disc set 700. This unique set features four sides of pure percussion performed by the celebrated Baby Dodds. Baby is in fine form and has been well recorded except for somewhat noisy surfaces. For this type of thing we lean towards Sidney Catlett, but there is no doubt that these records will appeal to a wide audience, most particularly those who may be studying traps themselves.

TRENTON, N. J.
SUNDAY TIMES ADVERTISER
JUN 15 1947

All Princeton Excited Over Events of Next Three Days

PRINCETON—Three days which Princetonians now living may never see duplicated begin today in this community. Residents plan to make the most of the festivities, which have been arranged in connection with the University's celebration of its 200th anniversary.

The unprecedented influx of visitors, taxing hotel and restaurant accommodations to absolute capacity, began late last week, when the first contingents of 5,000 alumni arrived for class reunions. Their activities reached a climax yesterday afternoon, with the annual parade and Yale-Princeton baseball game, but many of them will remain in town for the bicentennial program.

Numerous events which townspeople may attend will take place today, tomorrow and Tuesday. A concert featuring the Boston Symphony Orchestra will be given tonight in Dillon Gymnasium, the $2,000,000 structure which was dedicated before a large throng yesterday morning.

The $6,000,000 Firestone Library will draw renewed attention tomorrow morning, when the large structure which has so radically altered Nassau Street's appearance will be dedicated. The first ceremony involving delegates from 400 educational institutions throughout the world will be closed to the public in Alexander Hall tomorrow afternoon. Many Princetonians who are hosts to the delegates will, however, be present at a dinner for 2,000 in Dillon Gymnasium tomorrow night.

It will, of course, be the visit of President Harry S. Truman Tuesday morning that will evoke the greatest popular interest. His route of march in the academic procession, scheduled to begin on the campus in Holder Hall courtyard, will reach Nassau Street near the First Presbyterian Church.

Other widely-known figures upon whom Princetonians will gaze, many for the first time in this community, are Senators Hawkes, Smith and Barclay, Governor Alfred E. Driscoll, Herbert Hoover, Viscount Alexander, governor-general of Canada; Cardinal Tisserant of the Vatican; Secretary of the Navy James Forrestal, Admiral Ernest J. King, Admiral Chester W. Nimitz, and General Dwight D. Eisenhower.

PTA Installation

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUN 18 1947

BSO Violinist Dies in Boston

Nicholas Kassman, a member of the first violin section of the Boston Symphony Orchestra, died last night in Boston. Former concert master and conductor of an orchestra in Helsinki, Finland, he was brought to this country to play with the Boston group by Serge Koussevitzky, a friend of long-standing, when Koussevitzky took over as conductor.

Survivors include three children, Elly, concert pianist who has appeared in a recital in Pittsfield, and Vera and Eugene, who have been students at the Berkshire Music Center at Tanglewood.

ST. LOUIS, MO.
POST DISPATCH
JUN 20 1947

Between Book Ends

Study in Genius

KOUSSEVITZKY, by Moses Smith. (Allen, Towne & Heath, New York.)

Serge Koussevitzky was once accosted in the Green Room by a feminine enthusiast who had obviously been transported into another and a higher realm by the Boston Symphony Orchestra concert she had just heard.

"Dr. Koussevitzky, I know who you are," she exclaimed. "You are GOD."

"I know my responsibilities," answered the doctor proudly.

Moses Smith, whose controversial biography of Koussevitzky has just been published, also knows his responsibilities. His tribute to the Boston conductor does not imply that deification is in order, but it is a handsome and just tribute just the same.

First of all, Smith admits without cavil that Koussevitzky is one of the three great conductors in practice in America. He also cites chapter and verse to show that Koussevitzky's service to American music has exceeded that of any other—American or foreign. Finally, he makes it quite clear that Koussevitzky's life IS music, with everything else on the fringe. His consecration to his profession was priest-like, his zeal was—and still is—that of a monomaniac. So he has accomplished wonders with the Boston Orchestra and with the musical life of every community in which he has worked.

There are many sides to Koussevitzky, however. He is a genius, but he is vain, tyrannical and sometimes humorless. He also neglected to learn his profession from the ground up. His slowness with a score made him enlist the services of a pianist when he was studying a new work, to get the sound of the music in his ear. As a conductor he was preoccupied with color, and sometimes to the neglect of line, balance and rhythm.

These strictures are all set down without malice and in good, clear, intelligible prose. There is not the slightest indication that the author was trying for a success by scandal. His obvious purpose was to present a complete record of one of the most arresting figures in twentieth century music. And in this, I would say, he has succeeded admirably.

THOMAS B. SHERMAN.

This Clipping From
CHICAGO, ILL.
TRIBUNE
JUN 17 1947

Conductor Weds

[Associated Press Wirephoto]

Serge Koussevitzky and bride sailing from New York yesterday.

New York Aug. 16 (AP)—Serge Koussevitzky, 73, conductor of the Boston Symphony orchestra, disclosed today that he was married yesterday to his secretary of the last 18 years, Miss Olga Naumoff.

Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a vacation trip thru Europe. The bride is a niece of the conductor's late wife, who died in 1942.

The wedding was performed at the conductor's estate, "Saranac," at Lenox, Mass., by the Rev. J. Herbert Owen, pastor of the Congregational church on the Hill in Lenox, at 2 p. m.

NEW YORK, N. Y.
TIMES
JUN 18 1947

HONOR DEGREES GO TO 36 AT PRINCETON

Mildred McA. Horton, Ex-Head of Waves and Now President of Wellesley, Only Woman

LEADERS OF NATION CITED

Truman and Governor-General of Canada Lead on Roster Covering Many Fields

Special to THE NEW YORK TIMES.

PRINCETON, N. J., June 17—Thirty-five men and one woman received honorary degrees from Princeton University at the final academic convocation of the university's bicentennial celebration today.

Walter E. Hope of the class of '01, university orator and chairman of the executive committee of the board of trustees, presented the candidates.

The list of recipients and the citations read by Mr. Hope follow, with citations omitted in the cases of the last four candidates, Chief Justice Fred M. Vinson, Gov. Alfred E. Driscoll of New Jersey, Viscount Alexander of Tunis, the Governor General of Canada, and President Truman:

DOCTOR OF ENGINEERING

ADMIRAL BEN MOREELL, retired, chief of the Navy Bureau of Yards and Docks during the war and now president of the Jones & Laughlin Steel Corporation—A brilliant engineer both ashore and afloat, whose scholarly and energetic application of the engineering approach has produced significant technological advances of a high order. Organizer and first in command of the Seabees, whose fabulous exploits and achievements played so substantial a part in the victory of the Pacific.

DOCTOR OF SCIENCE

WALTER S. ADAMS, astronomer and director emeritus of the Mount Wilson Observatory—A lifelong student of the spectra of the sun and stars, his original and precisely detailed studies of the light given off by thousands of stars in hundreds of different wave lengths have revealed their distance from the earth and their composition. For more than twenty years the distinguished director of the world's foremost observatory.

WALTER H. BUCHER, professor of geology at Columbia University—An inspiring teacher and outstanding authority on the structure of the earth's crust; his analyses and deductions in theoretical geology have stimulated and enlightened geologists throughout the world.

EDWARD DELOS CHURCHILL, professor of surgery at Harvard University and president of the American Surgical Association—A brilliant surgeon, sympathetic teacher and outstanding investigator. His work in the surgery of the chest and in the functions of the parathyroid gland, and his fundamental clarification of the problems of wound-healing in the war, established his place as one of the great figures of present-day surgery.

WALTER WALKER PALMER, professor of medicine, College of Physicans and Surgeons, Columbia University—An outstanding man of medicine, whose early researches in the field of biochemistry contributed to the present-day application of the techniques of the fundamental sciences to the solution of the problems of clinical medicine. His capacity for leadership and for helpful human relationships has been especially effective in developing and inspiring his younger associates, and has helped to make his medical clinic one of the great teaching and research organizations of the country.

WENDELL MEREDITH STANLEY, member of the Rockefeller Institute for Medical Research and co-winner of the Nobel Prize for chemistry in 1946—Nobel Laureate in chemistry, his studies in the virus diseases of plant and animal life have revealed new crystalline units, giant chemical molecules which extend the range of scientific observation to the very threshhold of living organisms.

ALFRED HENRY STURTEVANT, professor of genetics at the California Institute of Technology—Eminent theorist, biologist and field naturalist, by his researches on genes and chromosomes he has laid the foundation upon which much of modern science of genetics is built.

JOHN VAN NEWMANN, professor of mathematics at the Princeton Institute of Advanced Study—Mathematician and physicist, whose wide-ranging genius is equally at home with the abstract principles of quantum mechanics and the practical effects of shock waves from high explosives, in the devotion of his versatile talents to the grave problems of war he rendered outstanding service.

SELMAN ABRAM WAKSMAN, professor of soil microbiology at Rutgers University—A pioneer in the investigation of antibiotic substances, the discoverer of streptomycin, his brilliant studies of the endless conflict between micro-organisms has enabled medical science to enlist armies of microbes in the service of mankind.

DOCTOR OF LETTERS

PAUL HERMAN BUCK, provost, dean of the faculty and professor of history at Harvard University—Provost of Harvard, an historian whose penetrating insight into the political and social forces which influence a free society has made him a recognized leader in the development of a pattern of education adapted to the needs of a great democracy.

THOMAS STEARNS ELIOT, poet and playwright—Critic and poet of distinction, whose work has affected the course of literature and exerted a strong influence upon all contemporary writing. As a critic he has made possible by his perceptions a new and more coordinated view of the whole of literature. As a poet he has widened the scope of the art to include the every-day life of the average man. Keenly aware of the trends of the time, he has become the literary conscience of an era.

DOUGLAS SOUTHALL FREEMAN, editor and historian—Distinguished editor and scholar, trusted advisor of our great educational foundations, biographer of Lee and his lieutenants, master of the spoken and written word with a discriminating sense of values, a man of warm human sympathies and wide-ranging interests, he has enhanced our knowledge and enriched its enoyment.

EDGAR STEPHENSON FURNISS, provost, dean of the graduate school and professor of political and social science at Yale University—Provost of Yale and dean of its graduate school. A teacher and scholar whose interest has ever centered upon the advancement of man's estate; whose deep understanding of the ways of teachers and scholars enables him to discharge with rare insight the responsibilities of our sister institution for standards of scholarship and research.

ANDRE GRABAR, Professor in Byzantine Art of the College de France—Professor of the College de France, eminent historian of the art of the Eastern Roman Empire, worthy successor to the great tradition of Russian Byzantine scholarship. His penetrating and subtle studies of the development of imperial iconography and of the origins of Christian architecture have opened a new understanding of the knowledge of the religious and artistic bases of our civilization.

MILDRED McAFEE HORTON, president of Wellesley College—First woman to be commissioned to the United States Navy and first to become a captain. Her brilliant success in that unique capacity has been attributed, in part, to what has been termed her "unerring sense of how to rule the Waves and when to waive the rules." Of more substantial importance, however, are her outstanding ability as an educator and administrator, her keen and active mind, her warm human qualities and a God-given sense of humor.

SERGE KOUSSEVITZKY, music director of the Boston Symphony Orchestra—Distinguished representative of the great musical tradition of Russia, wise and imaginative educator, generous friend and mentor of young conductors, performers and composers; uncompromising champion of contemporary music, inspired conductor of the Boston Sym-

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CUMBERLAND, MD.
TIMES
JUN 19 1947

INSIDE RADIO
by
PAUL LUTHER

I know you've heard and possibly used the expression, "Everything happens in threes," but it wasn't until a month ago that this saying was brought home in such a way that I'm sure I'll never again question its logic.

During the warmup prior to the broadcast of a 15 minute quiz feature which I was to emcee, I asked two ladies from the audience to come on stage and be interviewed in order to put my air contestants at ease and to help fill in until air time. For their cooperation both were given a corsage and coincidence number one came to light when one of the ladies revealed her name to be the same as that of sponsor, but no relation.

Minutes later during the show contestant Number Three successfully answered her question and following the customary applause I awarded her a gift certificate covering a two-day weekend stay with all expenses at a leading hotel. She accepted but immediately following the signoff she approached me in a rather hesitant manner and said, "Mr. Luther, do you suppose I could exchange this certificate for another prize?" Somewhat puzzled, I said I thought it might be arranged but would she mind explaining why. "Not at all" was the reply. "I've been living at this hotel for over a year".

The final item on the agenda was the awarding of a special prize and for this each studio guest had retained one half of his admission ticket, the other deposited in a box which had been brought to the stage. The proper procedure for such a selection, I decided, would be to have one of the ladies do the actual drawing, so I picked up the box of stubs and started down the aisle. Half way towards the back, I leaned towards the center of the auditorium and asked a lady if she would do the honors.

Well, you might just as well have hit me in the head with a ball bat. She drew the ticket and let out a squeal you could hear four blocks away. That's right—it was her own ticket, Number 285.

And so, if anyone ever tells you that there's no such thing as "Coincidence" or "Things happening in threes", send them to me, because I'm on your side.

"Could you please tell me something about Gene Hamilton whose voice I enjoy on the Boston Symphony broadcasts?" asks K.C.P. of Augusta, Me.

Gene is a native of Toledo, Ohio and during his high school years thought seriously becoming a boxer. He won a few fights but one night forgot to duck and, the next day, he decided to try vaudeville. Teamed with Comedian Bruce Dollison, they toured the Orpheum Circuit for a year during which time Gene mastered the guitar and became a crooner gathering unto himself a measure of fame over a Columbus, Ohio, radio station.

Next, he took a turn at announcing and during his long career before the mike in Chicago, Cleveland, and New York, Gene has handled all types of commercials, plus special events and just plain staff announcing. Today, he ranks second only to Milton Cross in the field of opera and symphonic broadcasts and this comes as no great surprise as both were trained singers before deciding to become announcers.

During the war, Gene served as writer and narrator for Army films and broadcasts and even now finds time to do occasional work for the services.

Still an athlete, he works out nearly every day with his young son in the gymnasium of the Hamilton home at Baldwin, L. I., and even though he has no intention of trying to become another Haymes or Como, he still says that singing is his hobby.

This Clipping From
MIAMI, FLA.
NEWS
JUN 16 1947

73-Year-Old Conductor Weds Secretary, 46

NEW YORK, Aug. 16.—(AP)—Serge Koussevitzky, 73-year-old conductor of the Boston Symphony orchestra, disclosed today that he was married yesterday to his secretary of the past 18 years, Miss Olga Naumoff, 46.

Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a vacation trip through Europe. The bride is a niece of the conductor's late wife, who died in 1942.

FORT WAYNE, IND.
JOURNAL GAZETTE
JUN 17 1947

KOUSSEVITZKY WEDS SECRETARY

NEW YORK, Aug. 16.—(AP)—Serge Koussevitzky, 73, conductor of the Boston Symphony Orchestra, and Miss Olga Naumoff, 46, his secretary for the past 18 years, were married yesterday at the conductor's estate at Lenox, Mass., he disclosed today.

Miss Naumoff is a niece of the conductor's late wife, who died in 1942.

Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a honeymoon in Europe. He said not even friends who went to the ship to see him off had been told of the wedding.

NEW ORLEANS, LA.
ITEM
JUN 20 1947

The Reviewing Stand

Southern Orchestra Records Concerto

By Evans Rodgers

The City of Birmingham Symphony Orchestra conducted by George Weldon blossoms forth in a new Columbia Masterworks recording of Rachmaninoff's Concerto No. 3 with Cyril Smith at the piano.

The orchestra sounds very rich and powerful on these records and if the City of Birmingham Orchestra can do this well, it would seem logical that our own New Orleans Orchestra could make an equally impressive appearance on records.

No doubt Columbia carefully chose this third piano concerto of Rachmaninoff since it makes a perfect companion piece to the famous second concerto (Columbia Masterworks Set No. 605), and because of Rachmaninoff's great popularity with American audiences.

As in most of Rachmaninoff's other music, the melodic line is simple, easily comprehended, and constantly repeated. It is enriched by straightforward orchestration which makes the music immediately enjoyable.

The records—there are five 12-inch ones in this set—are quite free of surface noise and the recording is mechanically excellent.

BRANDENBURG

Owners of the old RCA Victor recording of Bach's Brandenburg Concerto No. 2 played by Leopold Stokowski and the Philadelphia Orchestra should be especially interested in Victor's new recording of the same music done by Serge Koussevitzky and the Boston Symphony Orchestra.

This is the concerto in which the concertino consists of trumpet, flute, oboe and violin. The music for these four instruments is written in a very high register and the brilliant score for the trumpet calls for a specially constructed instrument, much smaller than the regular size.

When Stokowski made his recording, however, he used a regular trumpet, and the difference in the Koussevitzky recording, which uses a special trumpet, is really startling.

The whole performance by Koussevitzky is superb and the album should be in the collection of all Bach devotees.

EQUALLY FINE

It is RCA Victor Set No. 1118, and consists of four 12-inch records. It also contains an equally fine recording of the Brandenburg Concerto No. 5, in which the concertino consists of violin, flute and piano.

Mr. Koussevitzky has also recorded two of the other Brandenburg Concertos, Nos. 3 and 4, and they are contained in RCA Victor Album No. 1050 consisting of four 12-inch records.

No doubt Victor plans to have Koussevitzky and the Boston Orchestra issue a fourth album containing the concertos Nos. 1 and 6, so that these important Bach compositions played by the same conductor and orchestra, will all be available.

PRINCETON, N.J
HERALD
6/20/47

KOUSSEVITSKY CONCERT CLOSES MUSICAL SEASON

By Dr. Roy D. Welch

The final concert of Princeton's Bicentennial year was given on Sunday evening in the new Herbert Lowell Dillon gymnasium by the Boston Symphony Orchestra, Serge Koussevitzky conducting. At this concert the University's guests were the several hundred delegates assembled in Princeton for the closing ceremonies of the Bicentennial celebration, a distinguished company representing governments and institutions of learning throughout the world. Princeton hosts and hostesses to these visitors and a numerous public joined the guests in an audience of 28,000, which filled the hall almost to capacity. The orchestra, at this time of year not regularly playing, was assembled for the Princeton concert by Dr. Koussevitzky, who interrupted his own brief holiday to appear here. The University and the public recognizes gratefully the special effort on the part of players, conductor, and management, that made this out-of-season concert possible.

The program of this concert was as follows: Brahms, Academic Festival Overture; Bach, Suite for Orchestra, No. 3, in D major; Finale from "The Testament of Freedom" by Randall Thompson (text by Thomas Jefferson); Beethoven, Symphony No. 3 in E flat, "Eroica." In the performance of the "Testament," the male chorus consisted of the members of the Princeton University Glee Club, J. Merrill Knapp, conductor, and the Princeton University Chapel Choir, Carl Weinrich, director.

This concert was the climax of a series of musical events that, throughout the year, have been closely related to the Bicentennial. On October 19, 1946, there was sung at the opening Convocation in the University Chapel a Commemorative Anthem for male chorus and organ written by E. T. Cone, Class of 1939, Woodrow Wilson Fellow and Instructor in the Department of Music. On the same day the University Band played for the Processional to the Chapel a little known but brilliant Military March by Beethoven. On the following day, the Pro Arte Quartet played in McCarter Theatre, including on its program the Third String Quartet of Arnold Schoenberg. Later in the year, four concerts were given in Procter Hall by Princetno alumni who have made careers as concert artists. John Kirkpatrick. Class of 1926, pianist, George Newton, Class of 1929, baritone, James Sykes, Class of 1930, pianist, and Joseph Hawthorne, Class of 1930, violist, appeared on Sunday afternoons before highly appreciative audiences. Programs of special interest were given on the occasion of the annual Symposium on Music at Princeton, November 23rd, and at the Bicentennial Conference on Scholarship and Research in the Arts on April 24th of this year. On this latter occasion a program of French Chansons and Italian Madrigals, sung by local singers under the direction of Professor Randall Thompson, was given in Procter Hall before an audience which included scholars and other guests of the conference. Many of the conference guests heard a pro-

Cleveland orchestras, the Budapest String Quartet, Robert Casadesus, Enesco, and others to McCarter Theatre. The University Glee Club, under J. Merrill Knapp, gave two concerts with visiting organizations, including the appearance in McCarter Theatre on April 25th with the New Jersey Symphony Orchestra and Nan Merriman. The University Chapel Choir appeared at all but one of the major convocations, gave, with the chorus of the New Jersey College for Women, the annual Milbank Memorial Concert on May 4th, sang at the Memorial Service on Sunday and the Service of Dedication on Monday, and joined with the Glee Club in singing the "Testament of Freedom" with the Boston Symphony on Sunday evening. The Orchestra gave two concerts in Alexander Hall on Sunday evenings under the directiong of Russell Ames Cook. The Glee Club and some members of the Choir produced, with the help of Walter Johnson, the program of Episodes in Princeton's History last Saturday evening.

DETROIT, MICH.
TIMES
JUN 18 1947

PORTLAND, [illegible]
EXPRESS
JUN 20 1947

How Old Is Old?

By GEORGE E. SOKOLSKY

HERBERT HOOVER is 73 years old. Bernard Baruch will be 77 Tuesday. Serge Koussevitzky, who conducted nine Beethoven symphonies and two concertos in a week, besides many other programs at Tanglewood, at a summer music festival, looked like a graying youth at the final concert and he is 78.

When does a man really become old?

I do not recall the time when I did not think of my father as an old man; yet, he must have been young some time or other.

They tell me that most children think of their parents as old, while the parents imagine themselves veritable babes in the woods.

Yet, Nicholas Murray Butler only aged during the past five or six years, although he is now 85 and in spite of the infirmities of what we call old age, his mind has been crystal clear throughout those decades when, according ta tradition, one seems to live on borrowed time.

A few years ago, when I dined with him, I was astonished at the vivid youthfulness of his attitude toward life.

William Randolph Hearst was in financial difficulties some years ago.

He saved his enterprises and manages them today with unbelievable vigor at 84.

He not only edits his newspapers, but directs the business of his properties, setting a pace that is hard for a young man to follow.

And Toscanini, at 80, directs the N. B. C. symphony.

* * *

THE magazine, World Report, some time ago listed the average span of life in various countries. They gave the following data:

Countries	Av. Span	Countries	Av. Span
N. Zealand	67	Germany	61
Sweden	66	France	57
Netherlands	66	Italy	55
U. S.	65	Russia	45
Grt. Britain	62	India	27

When we were young—those of my generation — we were taught that the average span was 35 years [illegible] country. Maybe that was low.

But the U. [illegible] life insurance companies, having recognized that the life span has increased by more than 60 per cent, have [illegible] that next year they will discard as obsolete the tables of mortality used for 80 years. Their actuaries have finally caught up with their own statistics. Perhaps when the American life span reaches 100 we shall not need mortality tables.

* * *

PHYSICAL youth is, of course, not the sole question.

Medical science can find ways of saving life and improving those whom they save.

Mental youth, the flexibility of the mind, continued usefulness, the capacity to earn a living and to enjoy life—these are even more significant.

George Bernard Shaw at 91 has a whale of a good time.

In spite of his being a vegetarian—which must be horrible—he manages to keep chipper.

It is his mind. When that old boy talks about being in his second childhood, he has his tongue in his cheek, although some would say—not I, however—that he never escaped his first childhood.

During the depression years, they were laying off men at 50 as finished.

The dopes who thought up that gimmick lacked understanding of the world in which they live. They were old fashioned.

When the war came, they were begging the old boys to come back, because the old boys knew how—which is more than their great grandchildren can prove.

Experience and wisdom come with age and if the oldsters, in addition, are mentally vigorous, they are worth infinitely more than the bright boys fresh out of college who know how to read a statistical curve but lack the experience and wisdom to know what made it curve that way.

That is the difference, for instance, between Jesse Jones, at 73, and the little drips who complain about him

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DETROIT, MICH.
TIMES
JUN 18 1947

Old?

LSKY

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WERY
w World on Parade
ng Tonight
MINEVITCH'S
ONICA
SCALS
JONNY PUELO
nightly—8 and 11:30

PORTLAND,
EXPRESS
JUN 20 1947

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TIMES
[illegible] 1947

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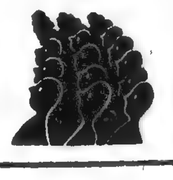
NEW REPUBLIC
NEW YORK, N. Y.
3 1947

Music



Lucretia in Chicago

THE name of Benjamin Britten, the 33-year-old, fair-haired boy of English music, gained wide currency in this country last summer when the American première of his opera "Peter Grimes" was given at the Berkshire Festival. Although "Peter Grimes" was reasonably well received, its success by no means lived up to the advance claims that had been made for it. The music plainly showed Britten's remarkable flair for dramatic expression, yet in many important technical regards it was too much the work of a gifted amateur.

On June 1 in Chicago an enterprising group known as the Opera Theatre presented the first American staging of a more recent Britten opera, "The Rape of Lucretia," which has already been given 130 times in England in nine months. "The Rape of Lucretia" is not only a more arresting and more vitally beautiful work than "Peter Grimes"; it is a composition of almost unbelievably greater professional skill and sureness.

Ronald Duncan's libretto is derived without essential plot change from the familiar story as it is found in Livy and Shakespeare. The four scenes show successively the wager made by Tarquinius, Etruscan prince of Rome, to two fellow soldiers that he can conquer Lucretia, the only virtuous wife left in Rome; the intrusion of Tarquinius into Lucretia's home while her husband is away; the rape itself, presented with no attempt at reticence of detail; and Lucretia's suicide after she has confessed her impurity to her husband.

Two solo singers, a soprano and a tenor, take over the function of the classic chorus, interpreting and commenting upon the story from the sidelines. A curious, pervasive Christian mysticism colors their part of the text. Although the action took place in about 500 B. C., the audience is asked to "view these human passions and these years/With eyes which once have wept with Christ's own tears." Although there is no reason to doubt Duncan's, or Britten's, sincerity in thinking this an important framework, many listeners seemed to be unconvinced that the classical story gained either power or meaning from the introduction of the element of Christian moralism.

In the main, however, the libretto is both natural and poetic, which is the rarest and most virtuous of combinations in an opera book. The music stems from great operatic traditions, with strong echoes of both Purcell and Verdi, yet its ideas are fresh, striking and very much Britten's own.

Under the direction of Paul Breisach, an excellent musician to whom the Metropolitan did not give adequate opportunities when he conducted there, the Chicago performance was impeccably prepared, with first-desk Chicago Symphony men to give tonal radiance to the instrumental parts, and with a competent cast whose best members were Regina Resnik as the Female Chorus, Frank Rogier (lately of Menotti's "The Telephone") as Tarquinius, and Marguerite Piazza as a soubrette named Lucia. There is some talk of performances by the same cast in other cities next fall.

ANOTHER of the year's distinctive new operas, Kurt Weill's "Street Scene," is now available on phonograph records (Columbia MM-683, six 12-inch records, $7). Since the excerpts were chosen by the composer himself, the album gives a sense of the dramatic integrity and continuity of the score which is missing from the usual potpourri collections of musical-comedy hit songs. Maurice Abravanel conducts the orchestra with as much ardor as though the recording session had been the opening night in New York. Except for Norman Cordon, who is under contract to Victor, the original cast sings the music. Polyna Stoska's voice is enchanting, though two or three spots sound tired; Anne Jeffreys sounds better than she does on the stage; and Brian Sullivan sounds just as well, though I cannot help wondering how he will negotiate the taxing tenor role of Beethoven's "Fidelio" in the Central City, Colorado, festival this summer. Instead of appearing in the "Street Scene" album, Norman Cordon sings a variety of standard oratorio bass solos in the stuffed-shirt manner which is held to be appropriate to them (Victor M-1094, three 12-inch records, $3.85).

CECIL SMITH

COLUMBUS, OHIO
CITIZEN

JUN 22 1947

Other Recordings

Of the other recordings recently released, the Bach Brandenburg Concertos No. 2 and 5 are the most spectacular. They are reviewed below:

Album: Bach's Brandenburg Concertos, No. 2 in F and No. 5 in D, played by musicians of the Boston Symphony Orchestra, Koussevitzky conducting (four 12-inch Victor records, $5.10).

This new recording of the second and fifth are by the same musicians who recorded the third and fourth for Victor last year. Koussevitzky and his Boston musicians probably will record the first and sixth in the near future, to complete the set. When they do that, the three albums—six concertos—together will be a treasure of recorded music.

Both recording quality and performance on these two—the second and fifth—are superb. The second features Rogers Voisin, trumpet; Georges Laurent, flute; Fernand Gillet, oboe, and Richard Burgin, violin. All these gentlemen give sterling performances, but Mr. Voisin's interpretation of the incredibly high—and difficult—trumpet part is an unforgettable experience. Judging by the sound, he used a small D-flat trumpet. Tone is beautiful and his technique is flawless.

Only possible flaw—and this is a matter of personal opinion—is the use of piano when the score calls for harpsichord. The piano is excellent, but the other instrument might give the performance more authenticity, as well as strike a better tone balance with the strings and woodwinds.

Album: Mozart's Quartet No. 2 in E-flat Major for Piano and Strings, played by George Szell, piano, with members of the Budapest String Quartet (three 12-inch Columbia records, $4.05).

George Szell, whose reputation rest chiefly on his excellence as a conductor, proves an artistic match for the four fine musicians of the Budapest quartet. There is good balance on this Mozart piano quartet (actually a quintet) and it is fairly well recorded.

NEW YORK, N. Y.
TIMES

JUN 22 1947

OTHER REVIEWS

Schubert: Symphony No. 9, in C. New York Philharmonic-Symphony conducted by Bruno Walter. (Columbia, six twelve-inch disks.) This masterpiece needs no comment. It is enough to say that here is the finest recording of the music available. Mr. Walter directs with richness of perception and vitality, truly con amore. The orchestra plays well. Highly recommended.

Bach: Brandenburg Concertos Nos. 2 and 5. Boston Symphony conducted by Serge Koussevitzky. (Victor, four twelve-inch records.) Playing of the highest caliber is devoted to these scores. The orchestra has a fine blend of mellowness and vibrancy, and the pacing of the music is sound. First-rate solo work is done by Roger Voisin, trumpet; Georges Laurent, flute; Fernand Gillet, oboe; Richard Burgin, violin, and Lukas Foss, piano. Recording, good.

Piano Music of Mendelssohn. Vladimir Horowitz, piano. (Victor, three twelve-inch records.) In observance of the centenary of Mendelssohn, this album brings Mr. Horowitz' unsurpassed virtuosity. He plays the *Variations Sérieuses*, the composer's finest piano music, somewhat clinically, but two of the *Songs Without Words* are restrained and poetic, and the *Wedding March and Variations After Liszt* make a virtuoso's holiday. Recording, all right.

Patter Songs from Gilbert and Sullivan, Vol. 2. **Nelson Eddy, baritone, with chorus and orchestra conducted by Robert Armbruster. (Columbia, three ten-inch disks.) Mr. Eddy sings excerpts from *The Pirates of Penzance, Patience, Trial by Jury, Ruddigore, The Gondoliers* and *Princess Ida*.** The words and music retain their wit and freshness, and the performance is pleasant. Savoyards, however, might prefer a drier, lighter [illegible]

HOLDENVILLE, OKLA.
NEWS

JUN 27 1947

BOSTON SYMPHO
TO STAGE HUGE

BOSTON, June 27 (U.P.)—If all goes well, Boston symphony orchestra conductor Arthur Fiedler hopes to make the loudest musical noise next Wednesday that the nation has heard in 55 years.

"I'm looking for 20,000 singers," he said. "I want to get them all together on the esplanade and duplicate the concert 'that rocked the world' staged by bandleader Patrick Saarfield Gilmore in 1872."

Fiedler, a little man with a huge imagination, said he had appealed to singing societies, glee clubs and church choirs to join him and his symphony musicians in a rip-snorting rendition of the "anvil chorus"—with English words.

"I want everyone who likes to sing to send me a postcard and say they'll sing with me," Fiedler said. "I hope they come from New York and Kansas and Canada as they did for Gilmore."

Fiedler admitted he wouldn't have 2,000 instrumentalists as did the mustached maestro of the eighteenth century. He added glumly that he woudn't have artillery and musketry to help him out as did Gilmore.

"But we'll have electric amplification and that should give us a lot of volume", he said triumphantly. "We aren't asking the fire department to join us like Gilmore did, because we have a giant electric organ that can make out-of-this-world noises."

For Gilmore's ear-buster, a special colleseum was constructed near Boston's park square. It held the huge band, 20,000 vocalists and an audience of 40,000. The ruckus was to celebrate the end of the Franco-Prussian war.

Fiedler's show will be outdoors. If it doesn't rock the world, as Gilmore claimed his extravaganza would, it certainly should rock Boston.

ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE

JUN 29 1947

EIGHTH NOTES: Serge Koussevitsky and the Boston Symphony Orchestra have abandoned plans for a short concert tour of England next September owing to difficulties of transAtlantic transportation.

AUSTIN, TEXAS
STATESMAN

JUN 27 1947

'Loudest' Music Sought

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BEAUMONT, TEXAS
JOURNAL

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INFORMATION OBSCURED

Musical Criticism in the Soviet Union

In Which Some American Writers Are Taken To Task for Seemingly Intentional Misstatements Anent the Current Status of Shostakovich.

by Igor Boelza

I noted with pleasure that when the article in which I attempted a concise informative summary of Soviet musical life, and in particular of the publication of music in this country, was published in The Musician, it was prefaced by some friendly remarks by the editor. Objective information always contributes to mutual understanding, and cultural relations between the nations; yet when Soviet musicians read foreign magazines they are struck by the fact that some aspects of our musical life are woefully misrepresented. The reasons appear to vary from mere misinformation to what at times seems malicious distortion.

An example of this can be seen in an article in "The Musical Times" of London written by Leonid Sabaneyev, in which he earned for himself a somewhat inglorious name by slanderous remarks concerning Soviet composers and the great classics of Russian music. Sabaneyev was probably the only musician in the world who on the occasion of the Tschaikowsky centenary, published an abominable slander on the composer's memory as well as upon the Russian people.

I am reminded of the friend of Edgar Allen Poe who referred to a calumny on his memory published after his death; to the effect that up to then, he had never thought, so he said, "that dogs were allowed in cemeteries in America." We fail to understand why David Ewen, giving the characteristics of Soviet composers in his book, "Composers of Today," refers solely to Sabaneyev, or why the other American commentators so often quote his obviously prejudiced writings.

To set to rest some of these false innuendos I should like to speak to American readers somewhat about music criticism in this country. We have a background of sound traditions in this field, carried over from the classic period of Russian musical development, like Schuman, Liszt, Wagner, Berlioz, Saint-Saens and other composers of the West who devoted much attention to criticism. Tchaikovsky, Serov, Caesar Cui and Rimsky-Korsakov left brilliant examples of it in Russia. To these must be added the classic work of Vladimir Stasov, the friend and ideologist of "The Big Five." Glinka's "Notes' and Rimsky-Korsakov's "Annals of My Musical Life" are not merely memoirs but they contain critical material of importance that bears on the history of music.

Many outstanding Soviet composers continue this tradition. Myaskovsky has written "Autobiographical Notes and a Critical Study: Beethoven and Tschaikowsky." Sergei Prokofieff is a brilliant writer on his subject, and one of his articles was recently published in the "Musical Quarterly." The same may be said of Vissari on Shebalin, whose critical articles are known to readers of "Modern Music;" and of Dmitri Shostakovich, Yuri Shaporin and many others.

In 1941, a musician was elected a member of the Academy of Sciences for the first time in the 220 years of its existence. This was Boris Asafiev, who signs his critical and journalistic work under the pseudonym, Igor Glebov. His books and articles represent the best in musical scholarship and thought. Space does not permit the enumeration of all the Soviet musicians who at the same time are critics; but some of their names are fairly well known in the United States.

"Soviet Music," a magazine which devotes a good deal of space to criticism, has appeared regularly for many years. It contains articles giving detailed analyses, with illustrations in musical notation, of new compositions, reviews of concert life in the republics and towns of the Soviet Union, notes, commentaries and polemics. Music criticism and information have an important place in the newspaper "Soviet Art," as in other newspapers of the same type in Kiev, in the Ukraine, and in Minsk in the Beilorussian language. The central press and provincial papers also publish interesting news-items and articles on the new operatic, ballet and dramatic productions, new compositions, and current concerts.

The magazine "Theatre" publishes criticisms of music, principally of opera and ballet. The more important literary magazines, such as "Novy Mir" (New World), often print interesting music material, such as Rachmaninoff's correspendence with Marietta Shaginian. Musical articles also appear in the picture weeklies like "Ogoniek," which has an enormous circulation.

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At the end of last season, the Second Symphony of Alexander Krein, one of the older generation of Soviet musicians, was performed in Moscow. My article in "Izvestia" gave it a favorable evaluation, in which soon after, the musical commentator of "Soviet Art" joined. Yet these favorable articles did not deter a commentator in "Soviet Music" from voicing an unfavorable opinion of the symphony.

These two instances of diametrically-opposite views on the same composition, emphasize the freedom with which our critics can and do express their views, and should show that we do not hold to the Roman rule "de gustibus non est disputandum." On the contrary, the verities emerge in debate. We consider that taste is a matter to be argued about. Certainly we do not defer to criticisms based on personal preferences and tastes, but we respect those which exhibit a more detached attitude. We argue about art with great warmth, not only through the medium of the press, but in organizations like the Composers' Union, where music, books on theory and history, and critical reviews, are taken under consideration.

One of the most-discussed compositions of late was Shostakovich's Ninth Symphony, which aroused keen controversy in the Composers' Union and the press, both pro and con. Yet to our great surprise we read in the October issue of "Musical America," an article by Grace May Stutsman entitled "A Shostakovich Work played in Boston," in which she said that "Despite the fact that Soviet officials have discounted this symphony as out of line, so to speak with their political policies, it is notable that the Soviet radio has broadcast a performance and that the work has been performed in Leningrad and other Russian cities." While the first part of the sentence is a pure fabrication, the second part corresponds to the truth; and I might add that shortly after its first performance

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Two of the younger top-flight American violinists display their wares in two disparate concertos. Isaac Stern, with the backing of Kurtz and the New Yorkers, has himself a field day in Wieniawski's romantic No. 2 in Columbia's Set 656. Yehudi Menuhin cracks a tougher nut in Bela Batrok's concerto. With the able assistance of the Dallas Orchestra, he gets most of the meat from this one in RCA-Victor Set 1120. But you've got to help, too, especially when they go into 9-8 time.

* * *

Getting a little tired of romantic saccharine? Don't feel quite up to wandering in atonal mazes? What you're looking for is some Bach and Handel. Koussevitsky and his Bostonians give performances which long should stand as definitive of Bach's Brandenberg Concertos Nos. 2 and 5 in RCA-Victor Set 1118. Eugene Normandy and the Philadelphia Orchestra do an Ormandy arrangement of Handel's Water Music in Columbia Set X-279. Both sets are as refreshing as long drinks of icy water on a hot day.

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The Farm Security Administration's documentary movie, "The Plow that Broke the Plains," broke a lot of records for honest and beautifully effective movie making back in the 30's. One of its greatest assets was its musical score by Virgil Thompson. Now Leopold Stokowski and the Hollywood Bowl Symphony give an effective reading of the earthy music in RCA-Victor Set 116.

Also new: Horowitz applies his metronomic fingers to three Mendelssohn pieces including the wedding march in RCA-Victor Set 1121 . . . The Boston Pops Orchestra in RCA-Victor Set 1119 lushes up that Chopin medley to which Les Sylphides is danced . . . Piatigorsky resins his most lyric bow for a go at a half dozen Russian melodies, among them "None But the Lonely Heart," in Columbia Set 684 . . . What sounds like an assortment of all the types of chairborne Air Force men get together for a performance of Marc Blitzstein's Airborne Symphony in RCA-Victor Set 1117. They run up the engines all right, but somebody seems to have forgot to take the chock from under the wheels.—D.L.

PRINCETON UNIVERSITY

BICENTENNIAL CONCERT

BY THE

Boston Symphony Orchestra

SERGE KOUSSEVITZKY

MUSIC DIRECTOR

HERBERT LOWELL DILLON GYMNASIUM

Sunday, June 15, 1947 · 8:30 P.M.

NEW YORK, N. Y.
SUN
JUL 3 - 1947

1872 ANVIL CHORUS JUST CLINKS NOW

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The audience, estimated by the police at 34,000, and Arthur Fielder's musicians made a brave try as voices were raised in rendition of the Anvil Chorus from Verdi's "Il Trovatore," but their efforts were nothing as compared to the jubilee, which had 20,000 choristers and red-shirted Boston firemen beating 200 anvils. Last night there were two anvils.

Meeting, Feb. 26, Of Symphony Friends

The [illegible] Friends of the Boston [illegible] Orchestra, will hold its annual meeting in Symphony Hall on Wednesday, Feb. 26, at 4 P. M. Oliver Wolcott, chairman of the Friends, will address the meeting. There will be a special program of music arranged by Serge Koussevitzky, and afterwards Mr. Koussevitzky will receive the members at tea in the upper foyer It is still possible to become a friend of the Boston Symphony by mailing a contribution to the treasurer at Symphony Hall.

NEWARK, N. J.
NEWS
JUN 5 - 1947

Princeton to Hear Boston Symphony

Concert June 15 Is Feature for Closing Program of Bicentennial

PRINCETON — Serge Koussevitszky will direct the Boston Symphony Orchestra in a concert June 15 in Princeton University's new $2,000,000 Herbert Lowell Dillon Gymnasium as part of Princeton's final four-day bicentennial celebration series which will begin with the dedication of the gymnasium June 14 and close with an address by President Truman June 17.

Featured on the program will be Beethoven's Third "Eroica" Symphony in E-flat and the finale of "The Testament of Freedom" composed for the Thomas Jefferson centennial in 1943 by [illegible] Thompson, American composer, member of Princeton's [illegible] of music.

Assisting the 105-piece [illegible] in "The Testament of Freedom" [illegible] choral setting for orchestra [illegible] choir of four texts of Thomas Jefferson, will be an [illegible] from the Princeton Glee Club [illegible] the University Chapel Choir [illegible] leadership of their [illegible] Merrill Knapp and [illegible]

Marking the first time the gymnasium has been used [illegible] public [illegible] the program [illegible] also will [illegible] J. S. Bach's [illegible] Number [illegible] in D Major for [illegible] estra [illegible] Brahms' "Academic Festival Overture." [illegible] is expected [illegible] attract an audience of more [illegible] 3,000, including [illegible] representatives from 450 educational institutions and societies [illegible] over the world.

CHICAGO [illegible]
NEWS
JUL 16 1947

Koussevitzky, 73, Weds Secretary

NEW YORK—(AP)—Serge Koussevitzky, 73-year-old conductor of the Boston Symphony Orchestra, disclosed today that he was married yesterd[illegible] secretary of the last [illegible] Olga Naumoop, [illegible]

CHICAGO, ILL.
HERALD-AMERICAN
[illegible] 1947

Boston Symphony Conductor Marries

NEW YORK, Aug. 16. (AP) Serge Koussevitzky, 73-year-old conductor of the Boston Symphony Orchestra, disclosed today he was married yesterday to his secretary of the last 18 years, Miss Olga Naumoff, 46. The bride is a niece of the conductor's late wife, who died in 1942.

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INFORMATION OBSCURED

Musical Criticism in the Soviet Union

In Which Some American Writers Are Taken To Task for Seemingly Intentional Misstatements Anent the Current Status of Shostakovich.

by IGOR BOELZA

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[illegible] SUN

JUL 3 - 1947

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[illegible]WARK, N. J. [illegible]

[illegible] 1947

Princeton to Hear Boston Symphony

Concert June 15 Is Feature for Closing Program of Bicentennial

PRINCETON — Serge Koussevitzky will direct the Boston Symphony Orchestra in a concert June 15 in Princeton University's new $2,000,000 Herbert Lowell Dillon Gymnasium as part of Princeton's final four-day bicentennial celebration series which will begin with the dedication of the gymnasium June 14 and close with an address by President Truman June 17.

Featured on the program will be Beethoven's Third "Eroica" Symphony in E-flat and the finale of "The Testament of Freedom" posed for the Thomas Jeffer centennial in 1943 by Thompson, American com member of Princeton's of music.

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[illegible] NEWS

JUL 16 1947

Koussevitzky, 73, Weds Secretary

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CHICAGO [illegible] HERALD-AME[illegible]

JUL 16 1947

Boston Symphony Conductor Marries

NEW YORK, Aug. 16.—(AP)—Serge Koussevitzky, 73-year-old conductor of the Boston Symphony Orchestra, disclosed today he was married yesterday to his secretary of the last 18 years, Miss Olga Naumoff, 46. The bride is a niece of the conductor's late wife, who died in 1942.

INFORMATION OBSCURED

the score of the Ninth Symphony, which I edited, was published in Moscow in a large edition, and has been performed frequently, both in concert and over the radio, and with much acclaim. Turning a few pages, we also read on page 14 an editorial article entitled "Curiouser and Curiouser," which expresses the editor's condolences "that for the second time in his comparatively short career, Dmitri Shostakovich finds himself under the scourge of the official arbiters of public taste."

This piece of information, offered by the editor of "Musical America," and reinforced by references to articles in "Pravda" in 1936 and to a recent article by I. Nestiev in "Culture and Life," was astounding news to us—not as to the facts contained, which were untrue, but that anyone could imagine a justification for such false statements.

Boris Asafiev, a member of the Academy, emphasized in one of his works, that the articles in "Pravda" were not in the nature of an attack on Shostakovich, but a defence of a talented composer from influences alien to him. As a matter of fact, it was soon after these articles had appeared that he wrote the Fifth Symphony, the String Quartet and the Piano Quintet which are among his best compositions. The editor of "Musical America," with a deplorable and incomprehensible bias, selected two or three sentences from Nestiev's lengthy article on which he proceeded to build up a false thesis, whereas Nestiev's article, taken as a whole, places an extremely high value on Shostakovich's Ninth Symphony.

Even this is more or less aside from the point. After the Seventh Symphony's triumphal tour of the world, and after the tragic imagery of the Eighth Symphony, the composer himself stated that he intended to bring his symphonic war trilogy to its culmination with a Ninth, as a symphony of victory. News of this reached the American press, in which the new symphony was spoken of as "Victory." As may rightly be supposed, the Russian public looked forward to this culmination with impatience. However, instead of a Victory symphony, Shostakovich wrote a composition in which satirical scherzo elements prevail.

"Musical America" observed in this connection that "The consensus of American opinion was that the symphon , while not the most ponderable work of Shostakovich's, is a light, gayly satirical work of considerable charm and, more important, that it represents the return of a talented composer to his natural idiom after having hauled political freight of an increasingly obvious and burdensome nature in all of his vehicles since the Fifth Symphony."

No Soviet musician is likely to agree with any such futile effort on the part of the editor of "Musical America" to limit the range of Shostakovich's splendid gifts to the sphere of "light gay satire." We appreciate Shostakovich's humor, even though we set a still higher value on the works in which he expresses the nobler passions and feelings, such as the Seventh Symphony.

It is understandable, that a Soviet public, while it showed full appreciation of the work, may have felt some disappointment in the fact that the imagery of larger passions and feelings of the Seventh and Eighth did not find its expected culmination in the Ninth. It must be presumed that this led Nestiev to question whether it was timely for "a famous artist to take a vacation and rest from modern problems." However, Nestiev's article in "Culture and Life" was not an "official" pronouncement, and when it was discussed in the Composers' Union, Tamara Tsytovich, a lecturer-docent at the Moscow Conservatory, expressed disagreement with its opinions, and called it a premature assertion. Her article was printed in full in No. 10 of "Soviet Music." Thus polemics continued, and Nestiev's article by no means represented "official censure" of Shostakovich or his Ninth Symphony, as the American reader might infer from the articles in "Musical America."

As for public opinion in Russia, and its attitude toward Shostakovich, despite the Musical America statement that he "finds himself under the scourge of the official arbiters of public taste," it might be well to note that on December 20th, 1946 Shostakovich received the highest order in the Soviet Union, the Order of Lenin; and that on February 9th, 1947, he was elected deputy by the Leningrad citizens to the Supreme Soviet of the RSFSR. These facts are evidence of the high esteem in which Shostakovich, his music, and all his activities, are held by the Soviet Government, and by public opinion in his country, sufficient to refute Musical America's gratuitous slur upon the integrity of our Russian composers.

I want to add a postscript concerning another disagreement between Nestiev and the editor of "Musical America," and I hope Mr. Ronald Eyer will understand my motives. When Nestiev spoke of Igor Stravinsky as "an artist without a fatherland, "Musical America replied: "Mr. Stravinsky is an American citizen." I hold an entirely different opinion, and I think I can, without seeming to take too much for granted, say that my opinion is shared by many Soviet composers. While I have not seen Stravinsky's passport and I have no idea how often he may have changed his citizenship, I know his compositions and value them highly. Therefore I ask: are not "The Fire Bird," "Petrouchka," Le Sacre du Printemps" (Scenes of Pagan Russia), "Renard" (after Russian folk tales), "Les Noces" (Russian Scenes), "Histoire du Soldat" (probably a Russian soldier), "Mavra" (after Pushkin), "LeBaisier de la Fee" (upon Tschaikowsky themes) among the best of Stravinsky's compositions, and do they not clearly show the Russian national sources of the work of a composer trained in the school of Rimsky-Korsakov, to whose memory he dedicated his "Funeral Chanté"

In this respect Stravinsky has a country, and to which he is indebted for his rare talent and its development. Whether Stravinsky is aware that he is a Russian composer, to our great regret, we are no longer sure. That is why Nestiev spoke so bitterly about him as a musician who ought to think more often of his great teacher, and of his father, Feodor Stravinsky—a Russian singer of genius, who named his son Igor after that fearless and renowned Russian prince who was the hero of Borodin's opera.

With Shostakovich and Stravinsky, around whom involuntarily my article centers, I should like to include another remarkable Russian composer, well known in the United States, Sergei Prokofieff, whose work at present focuses the attention of music critics: Two operas now in performance at the Leningrad theatres—"War and Peace" after the famous novel by Leo Tolstoy, and "The Duenna" after Sheridan's play; and two ballets, "Romeo and Juliet" and "Cinderella."

Prokofieff is one of the foremost Soviet composers and is very popular. However, this does not mean that his work is not the subject of controversy. Yet I am sure he would feel deeply annoyed if even one of the articles of critical comment on his works reflected the same bias as did Nestiev's article on Shostakovich's Ninth Symphony.

We are not accustomed to look upon criticism of art, no matter how severe it may be, as a means of censuring the author but as a creative stimulus; and the numerous facts that bespeak this can hardly be ignored in study of the musical life of the Soviet Union.

On The Record—

Shoshtakovich Ninth Gets Double Play

Shoshtakovitch's Victory Symphony (No. 9) gets two nods from the major manufacturers this week. The Russian modernist went all the way back to Haydn as a starting place for this one, and paused long among the 19th Century romantics before he completed the five movements.

Efrem Kurtz and the New York Philharmonic in Columbia Set 688 bear down harder on the victoriousness. Koussevitsky and the Boston Symphony in RCA-Victor Set 1134 linger more lovingly in the neo-classic and late romantic atmospheres.

* * *

Two of the younger top-flight American violinists display their wares in two disparate concertos. Isaac Stern, with the backing of Kurtz and the New Yorkers, has himself a field day in Wieniawski's romantic No. 2 in Columbia's Set 656. Yehudi Menuhin cracks a tougher nut in Bela Batrok's concerto. With the able assistance of the Dallas Orchestra, he gets most of the meat from this one in RCA-Victor Set 1120. But you've got to help, too, especially when they go into 9-8 time.

* * *

Getting a little tired of romantic saccharine? Don't feel quite up to wandering in atonal mazes? What you're looking for is some Bach and Handel. Koussevitsky and his Bostonians give performances which long should stand as definitive of Bach's Brandenberg Concertos Nos. 2 and 5 in RCA-Victor Set 1118. Eugene Normandy and the Philadelphia Orchestra do an Ormandy arrangement of Handel's Water Music in Columbia Set X-279. Both sets are as refreshing as long drinks of icy water on a hot day.

* * *

The Farm Security Administration's documentary movie, "The Plow that Broke the Plains," broke a lot of records for honest and beautifully effective movie making back in the 30's. One of its greatest assets was its musical score by Virgil Thompson. Now Leopold Stokowski and the Hollywood Bowl Symphony give an effective reading of the earthy music in RCA-Victor Set 116.

Also new: Horowitz applies his metronomic fingers to three Mendelssohn pieces including the wedding march in RCA-Victor Set 1121 . . . The Boston Pops Orchestra in RCA-Victor Set 1119 lushes up that Chopin medley to which Les Sylphides is danced . . . Piatigorsky resins his most lyric bow for a go at a half dozen Russian melodies, among them "None But the Lonely Heart," in Columbia Set 684 . . . What sounds like an assortment of all the types of chairborne Air Force men get together for a performance of Marc Blitzstein's Airborne Symphony in RCA-Victor Set 1117. They run up the engines all right, but somebody seems to have forgot to take the chock from under the wheels.—D.L.

PROGRAM

◆

Thompson "The Testament of Freedom," for Men's Voices with Orchestra

Finale: Lento tranquillo

The Princeton University Glee Club
J. Merrill Knapp, Conductor

The Princeton University Chapel Choir
Carl Weinrich, Conductor

Bach Suite No. 3 in D major, for Orchestra

I. Overture
II. Air
III. Gavotte I; Gavotte II
IV. Bourrée
V. Gigue

Brahms Academic Festival Overture, Op. 80

INTERMISSION

Beethoven Symphony No. 3 in E-flat major, "Eroica," Op. 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace: Trio
IV. Finale: Allegro

SUN
JUL 3 - 1947

1872 ANVIL CHORUS JUST CLINKS NOW

Boston, July 3 (A. P.).—The Boston Symphony Orchestra's hopes of approaching the noise made by the city's Anvil Chorus of 1872 fell short by 198 anvils last night. The idea was to obtain a chorus of 20,000 singers to compare with those of the World Peace Jubilee and International Music Festival of nearly three-quarters of a century ago. Only thirty-eight registered for the chorus.

The audience, estimated by the police at 34,000, and Arthur Fielder's musicians made a brave try as voices were raised in rendition of the Anvil Chorus from Verdi's "Il Trovatore," but their efforts were nothing as compared to the jubilee, which had 20,000 choristers and red-shirted Boston firemen beating 200 anvils. Last night there were two anvils.

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NEWS
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HERALD-AMERICAN
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[175]

NEW YORK, N. Y.
SUN
JUL 3 - 1947

The New Records

Handel's 'Concerti Grossi' Complete—Ravel by Muench—The Lighter Side.

By **IRVING KOLODIN.**

One of the immemorial promises of the phonograph to its votaries has finally been fulfilled, if not by the company which originally made it. It was Decca which asserted, pre-war, that it would do the twelve "Concerti Grossi" of Handel; but that it has finally been accomplished by Columbia can be nothing but an additional pleasure for the listener. Especially since Adolf Busch and his fine Chamber Music Players are the custodians of a trust faithfully protected.

It is hard to think of another segment of the greater musical literature—one has no claim at all to calling it part of the repertory—which has so long languished for want of proper treatment. The start made by Decca (in inferior recordings) covered but half of the twelve works; and independent efforts added little to this sum. It is much as though a dozen plays by Shakespeare long known to exist in manuscript were finally offered to the public in a form that any one with an interest could claim for his own.

Perhaps to give a proper gloss of scholarship to this notice I should cite a movement from this or that obscure concerto which would whet the appetite of the listener. All I can say, however, is that if the mere idea of this incomparable music being available in recorded form is not sufficient, no words of mine could add to its appeal.

There is more legitimate reason for considering the suitability of Busch and his players to this music, for the fact that they have done some superb Bach (the suites and Brandenburg concerti) is no guarantee of an equal feeling for Handel. However, the music flows irresistibly from the first disk to the last, with a fitness and flexibility altogether cherishable. What is most precious is the feeling that the players are actually taking part in the experience rather than obeying the directions of an "inspired" conductor. The strings are beautifully reproduced, and the value of the whole is much enhanced by an informative booklet by Emanuel Winternitz of the Metropolitan Museum of Art. (Columbia Album 685, parts 1, 2 and 3).

Ravel by Muench.

One of the notable events of the last music season—Charles Muench's conducting of Ravel's "Daphnis et Chloe"—is available now from English Decca, in a recording whose splendor compels, again, the admiration which has become something of a formula. As long as the issues are of this quality, however, it is a formula which can yield nothing but satisfaction to the listener. In distinction to previous American issues, Muench includes all the music of the ballet, as arranged in Suites I and II by Ravel (the first suite has not been available here before in recorded form).

Muench conducts the Paris Conservatoire Orchestra, which is not noted as a virtuoso ensemble in the American tradition, but it plays with enormous spirit and technical address in this album, and a kind of finesse in the solo woodwinds that beggars praise. Moreover, though the recording was apparently made in France (in any case, not in the London hall associated with English Decca), it has the magnificent range and faithfulness characteristic of FFRR. I do not relish placing an additional burden on already strained purses, but the fact is neither the ~~Koussevitzky~~ nor the Rodzinski versions is in the class of this, as performance or recording. (ED. Album No. 29).

The Lighter Side.

If you've wondered what has become of the celesta in jazz, since Tommy Dorsey made his notable record of "I'll Never Smile Again" and Meade Lux Lewis created his "Celesta Blues," you can find it employed by Page Cavenaugh on his trio's recording of "Heartbreakin'." Lloyd Pratt is content with the bass here and Al Viola clings to his guitar, as usual, but Cavenaugh's neat manipulation of the keys and chimes is what makes the disk listenable. Overside, they are heard in a more customary vein, doing a quietly confidential vocalization of "Walkin' My Baby Back Home." (Victor 20-2246).

DAYTON, O.
HERALD
JUL 5 - 1947

Boston Orchestra Plays Bach Suites

Two of Bach's Suites have been recorded for Victor by Serge Koussevitzky and the Boston Symphony orchestra. They are ~~Suite No.~~ 2 in B minor and Suite No. 3 in D.

Victor gives an album to modern violin transcriptions played by Jascha Heifetz with Emanuel Bay at the piano. Among composers represented are Bax, Poulenc, Ravel, Debussy, Nedtner, Rachmaninoff and Halfftner.

Gladys Swarthout sings pleasing songs for Victor. Among the selections are "Falling in Love With Love" by Rodgers and Hart; "You're Everywhere" by Edward Heyman and Vincent Youmans; "September Song" by Maxwell Anderson and Kurt Weill.

Marian Anderson sings the Columbia Thomas "Oh! Men From the Fields" and Hook's "Bright Phoebus" on a single disc. Jeanette MacDonald accompanied by the RCA orchestra sings a single record for Victor which carries "My Name Is Mimi" from Puccini's "La Boheme" and "One Fine Day" from Madame Butterfly.

TOLEDO, OHIO
TIMES
JUL 6 - 1947

SHOSTAKOVICH: SYMPHONY NO. 9, Boston Symphony Orchestra. Serge Koussevitzky, conductor. RCA ~~Victor Set DM~~-1134. Six 12-inch sides.

RCA Victor's version of Dimitri Shostokovich's gayest and most exuberant symphony, of which the composer said "musicians will delight in playing it and critics delight in lambasting it," is by the orchestra which introduced it to America. It was first played in this country at the Berkshire festival on July 25 last year by Mr. Koussevitzky and the Boston orchestra.

Most listeners, I think, will agree with me in preferring the Columbia version by Efrem Kurtz and the New York Philharmonic which came out last month, too, and was reviewed here last Sunday. Mr Koussevitzky tries too hard to make dramatic music out of what is intended to be joyous and witty. The result is that the sound of the orchestra is harsh and sharp while the playing of the New Yorkers is mellow and pleasant, and manages better to capture the buoyant spirit of the work. Mr. Koussevitzky, too, by taking it at a faster clip, especially the second slow movement, gets the symphony on one less disc than does Mr. Kurtz.

In each case, the recording itself is excellent.

HANDEL: WATER MUSIC—SUITE, The Philadelphia Orchestra, Eugene Ormandy, conductor. Columbia, Set MX-279. Four 12-inch sides.

This is Mr. Ormandy's arrangement of six sections he has selected from the 20 that Handel wrote in 1717 to entertain King George I of England one night as his royal barge floated down the Thames.

Try playing it on a balmy summer evening and you'll find it pleasant listening. Even a little light conversation won't spoil the effect. Good recording.

YOUNGSTOWN, OHIO
VINDICATOR
JUL 6 - 1947

Album of Bach Concertos Faithful to Composer's Aim

By Col. L. R. Boals

The concerto of Bach's time was not a display piece fo a solo instrument accompanied by orchestra, but was writter for two groups of instruments—usually a quartette of sol instruments against the main body of strings. Example are the six Brandenburg Concertos, written by Bach for th eccentric Margraf of Brandenburg, who collected concerto as one might collect stamps.

Each of the six concertos was written for a different group of instruments. There is no evidence that the Margraf ever heard them, and the value placed upon them at the auction of his effects was no more than a few cents.

A year ago, RCA Victor released the third and fourth of these concertos played by the Boston Symphony Orchestra, under Serge Koussevitsky. They were recorded by the orchestra at its theater at Tanglewood, Lenox, Mass., during the Berkshire Music Festival. At that time the orchestra also recorded the No. 2, in F, and the No. 5, in D, and RCA Victor now releases these two recordings in the four-12-inch disk set DM-1118.

This recording employs an orchestra with a complement of instruments approximating the size of the orchestra used in Bach's time; so, for those who like the music of Bach played as it should be, Dr. Koussevitsky and the Boston Symphony Orchestra provide superb musical fare.

BRIDGEPORT, CONN.
HERALD
JUL 6 - 1947

Permanent

BACH: BRANDENBURG CONCERTOS NOS. 2 AND 5—Soon the music capital of America will again be Tanglewood, Lenox, Mass., where Serge Koussevitzky and the Boston orchestra present the Berkshire festival. Whether you can or can't be at Tanglewood, you may hear the Bostonians playing there on records, as in the superb disk performance of the Brandenburg concertos No. 2 in F and 5 in D. The former is the news-maker, for it features Roger Voisin playing the concertino part on a nine-inch 20-ounce D flat brass trumpet, an instrument beyond all but the most gifted instrumentalists. Featured, too, in this excellent Bach set are flautist Georges Laurent, oboist Fernand Gillet, pianist Lukas Foss and violinist Richard Burgin. Brilliant recording. (Victor)

SIBELIUS: FOURTH SYMPHONY—We admire the candor of Bridgeport musicologist Paul Affelder, who in the notes that come with the records acknowledges that of the Sibelius symphonies "the last of the seven that will win acclaim will be the Fourth." And he is right as well as honest, for the starkness and gloom of the work can satisfy only the famed Finn's fans, who understand their man. The majority, which prefers the First, Second and Fifth, will nevertheless admit that the No. 4 is typical of the homeland of the composer and that its strength is effectively projected by the N. Y. Philharmonic musicians under Artur Rodzinski. Good recording. (Columbia)

LEO MILLER.

JUL 6 1947

New Records:

Koussevitzky and Associates Issue Some More Select Bach

By HUBERT ROUSSEL

Some unusually fine treatments of the music of J. S. Bach by the eminently qualified Boston Symphony are now coming from the presses of Victor.

Those who may have acquired the happy recordings of the Brandenburg concertos Nos. 2 and 5, recently noted with enthusiasm in this column, are now offered an equally tempting exploration of two Bach suites by the same company of players, again directed with felicitous style by Serge Koussevitsky.

From the four suites, Koussexitzky selects No. 2 in B Minor and No. 3 in D Major. There is a considerable contrast in weight, texture and aim in these numbers of Bach, the third suite being a brighter, more forward and showier work than the other, though the B Minor is just as wonderfully wrought in its more subdued, circumspect style.

This difference is exploited fully in these splendid interpretations, which reveal the virtuosic abilities of the Boston ensemble employed in a moment of inspiration. George Laurent, the solo flute, is a brilliant contributor, but the whole performance is marked by superior savor and spirit.

The recordings were made in Lennox, Mass., summer home of the Boston orchestra, where one might expect, perhaps, a little less than the famous acosutical niceties of its regular hall. However, no such difference is to be detected in these plates, which offer fine balance, volume and resonance.

The album, Victor's DM-1123, is a nourishing issue for select cabinets.

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SPRINGFIELD, ILL.
ILL. STATE REGISTER
JUL 1 4 1947

TeeNews

Handsome baritone Gordon MacRae is a rabid Dodger fan. . . . New Jersey's Marcella Roy of Tranquility and Robert Wheaton of Bridgeton have been chosen as delegates to the Northeastern Older Youth Conference to be held at Jackson's Mill, W. Va. . . . Students registering at Bergen Junior college and Berkshire Hills School for Girls revealed that they were very opposed to the new longer hemline. Out of 500 registrants polled the ratio was about 5 to 1 in favor of retaining shorter skirts. . . . Iowa State college predicts another housing problem for fall. There are more than 500 unfilled requests for apartments from married couples and single men.

EASTON, PA.
EXPRESS
JUN 5 - 1947

Boston Symphony Plans to Perform at Princeton

PRINCETON, N. J., June 5 (AP)—The Boston Symphony Orchestra, under the direction of Serge Koussevitsky, will perform Dr. Randall Thompson's "Testament of Freedom," in conjunction with an 80-voice chorus of the Princeton University Glee Club in the university's new two million dollar Herbert Lowell Dillon gymnasium on June 15.

The program will be the first public event to be held in the gymnasium, and is expected to draw an audience of about 3,000, including 450 educators from all over the world. The performance will be part of a four-day program concluding Princeton's bicentennial year.

Other works scheduled for the program include Bach's Suite No. 3 in D major, Brahms' "Academic Festival Overture" and Beethoven's "Eroica" Symphony.

WOOSTER, OHIO
RECORD
JUL 9 - [illegible]

One Man's Opinion

BY WALTER KIERNAN

It is surprising to find Petrillo still shaping the musical future of the nation . . . Many thought he was repealed by the last Congress.

Little Caesar now is fighting chain broadcasting of music . . . He wants to fix it so that Toscanini can visit every local station in a station wagon.

The present schedule reads: December . . . Musicians stop making records, January . . . Musicians stop making chain broadcasts, February . . . Musicians stop making money.

Fortunately Jimmy has no control over soap opera or John would have to have another wife in every broadcast city.

Twenty years ago the AFM leadership was fighting talking pictures . . . Petrillo demonstrates that he is the logical successor to that brilliant leadership.

Somehow he's got the idea that if the Boston symphony could be held to Boston there would be a brighter future ahead in Peoria for Willy Kiddle and his six fiddles.

This Clipping From
ALTON, ILL.
TELEGRAPH
JUL 1 6 1947

Conductor Koussevitzky Marries His Secretary

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Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a vacation trip through Europe. The bride is a niece of the conductor's [illegible] who died in 1942.

The [illegible] at the [illegible] "Saranac," at Len[illegible] Rev. J. Herbert Owen, pas[illegible] Congregational Church on the Hill in Lenox.

This Clipping From
BIRMINGHAM, ALA.
NEWS
JUL 1 6 19[illegible]

Conductor Weds

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The wedding was performed at the conductor's estate, "Saranac," at Lenox, Mass., by the Rev. J. Herbert Owen, pastor of the Congregational Church on the Hill in Lenox, at 2 p.m.

BALTIMORE, MD.
MORNING SUN
JUL 10 1947

RECORDED MUSIC

Shostakovich Lacks Depth In His Music

BY WALTER A. HANSEN,
(News-Sentinel Music Critic)

Serge Koussevitzky likens Dmitri Shostakovich to Beethoven. In 1942 he said: "Shostakovich is the bright torch of the Russian people and its creative forces—inexhaustible as the earth itself. That is why his music is so overwhelming and human and can be compared with the universality and humanism of Beethoven's genius, which, like that of Shostakovich, was born in an epoch of world-shattering events. His esthetics may be considered equal to the esthetics of Beethoven."

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NEW YORK, N. Y.
HERALD TRIBUNE
JUL 13 1947

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HARRISBURG, PA.
TELEGRAPH
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WASHINGTON, D. C.
STAR
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STAR-LEDGER
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BALTIMORE, MD.
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The wedding was performed at the conductor's estate, "Saranac," at Lenox, Mass., by the Rev. J. Herbert Owen, pastor of the Congregational church on the Hill in Lenox, at 2 p.m.

NEW YORK, N. Y.
TIMES
JUL 20 1947

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By ROSS PARMENTER

THE Berkshire Festival gets under way in real earnest this week. There has been activity at Tanglewood ever since the Berkshire Music Centre opened there three weeks ago and there have already been two Bach programs in the Theatre-Concert Hall. But this Thursday there will be the first of the eleven concerts by the full Boston Symphony Orchestra in the famous Shed, with general admission being sold to members of the public who want to hear the program from the shady lawns of the Lenox estate.

The festival will continue for three successive week-ends. It includes more concerts than in the past and there is little doubt that it will attract larger crowds than ever. An all-Mozart program will be presented this afternoon in the smaller auditorium. It will be repeated Tuesday night. This week, too, the students of the Berkshire Music Centre will start giving orchestral and choral concerts and on Aug. 4 and 6 the opera department will present Mozart's "Idomeneo."

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AURORA, ILL.
BEACON-NEWS
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This Clipping From
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BALTIMORE, MD.
MORNING SUN
JUL 10 1947

RECORDED MUSIC

Shostakovich Lacks Depth In His Music

BY WALTER A. HANSEN,
(News-Sentinel Music Critic)

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WASHINGTON, D. C.
STAR
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By ROSS PARMENTER

THE Berkshire Festival gets under way in real earnest this week. There has been activity at Tanglewood ever since the Berkshire Music Centre opened there three weeks ago and there have already been two Bach programs in the Theatre-Concert Hall. But this Thursday there will be the first of the eleven concerts by the full Boston Symphony Orchestra in the famous Shed, with general admission being sold to members of the public who want to hear the program from the shady lawns of the Lenox estate.

The festival will continue for three successive week-ends. It includes more concerts than in the past and there is little doubt that it will attract larger crowds than ever. An all-Mozart program will be presented this afternoon in the smaller auditorium. It will be repeated Tuesday night. This week, too, the students of the Berkshire Music Centre will start giving orchestral and choral concerts and on Aug. [illegible] the opera department [illegible] Mozart's "Idomeneo."

[illegible] BEACON-NEWS
JUL 17 1947

Conductor Weds His Secretary

NEW YORK, Aug. 16 (AP)—Serge Koussevitzky, 73-year-old conductor of the Boston Symphony orchestra disclosed today that he was married yesterday to his secretary of the past 18 years, Miss Olga Naumoff, 46.

Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a vacation trip thru Europe. The bride is a niece of the conductor's late wife, who died in 1942.

The wedding was performed at the conductor's estate, "Saranac," at Lenox, Mass., by The Rev. J. Herbert Owen, pastor of the Congregational Church on the Hill in Lenox.

This Clipping From
NEWARK, N. J.
NEWS
JUL 17 1947

Koussevitzky Wed To His Secretary

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Miss Naumoff is a niece of the conductor's late wife, who died in 1942.

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NEW YORK, N. Y.
TIMES
JUL 20 1947

REICHHOLD FORMS NEW MUSIC AGENCY

Assails Eastern Booking Units for 'Monopolistic Practices' and Boycott of Detroit

Special to THE NEW YORK TIMES.

DETROIT, July 19—Henry H. Reichhold, wealthy Detroit chemical manufacturer, who is a leading sponsor of the Detroit Symphony Orchestra and the Detroit Music Hall, today announced the formation of his own concert booking agency to combat what he termed the monopolistic practices of eastern bureaus.

Mr. Reichhold admitted that several of the eastern bureaus, which he charged engage in "restrictive and financially ruinous" tactics, are boycotting the Detroit Music Hall. He named specifically Arthur Judson's Columbia Concerts, Inc., and the National Concert and Artists Corporation.

"Because of my decision to fight rather than to yield to what amounts to an artistic dictatorship, these bureaus are withholding from the Music Hall artists whom I should have gladly signed to appear with the symphony," Mr. Reichhold declared.

He objected to the eastern bureaus' "package deals," whereby in order to get an artist desired, several have to be accepted. He also resented the practice of making the Middle West and other areas pay "through the nose" for artists who play for relatively small fees in New York.

Smaller Fees Charged

Mr. Reichhold explained that Columbia and NCAC, to build up the reputations of their artists, book them with the New York Philharmonic, the Boston Symphony and other major orchestras for a fraction of the fee demanded from Detroit, Indianapolis, Chicago and other western cities.

"I think I'm making those people a little nervous," Mr. Reichhold said. "I'm frankly presenting a rebellious attitude. We've got a record company (Vox) which soon will be producing recordings of our symphony and our recitalists on low-cost, unbreakable plastic records."

He declared that no name had been given to his booking agency, and he did not list any stars who might be under contract to it.

"But," Mr. Reichhold added, "we're bringing in excellent artists for whom I know we won't need to apologize. I do recognize that our transition from big-name stars has been a bit abrupt, but it's a step that we had to take in order to begin building up a more free and more brilliant musical center in Detroit."

Judson Calls Charges "Stupid"

Arthur Judson, president of Columbia Concerts, at his home in White Plains, N. Y., last night described Mr. Reichhold's charges as "stupid." Neither the charge of a boycott of Detroit nor that of "package deals" was true, he said. In reply to the statement that artists were booked for less money with the New York Philharmonic-Symphony and the Boston Symphony Orchestra, he asked Mr. Reichhold to name the artists.

"Columbia Concerts and the National Concert and Artists Corporation have been in the business a long time," he said. "They are doing a good job. If there was anything wrong, it would have shown a long time ago. As for Mr. Reichhold's going into the business, he's welcome. The more the merrier."

Marks Levine, director of the National Concert and Artists Corporation's concert division, was at his summer home in Connecticut for the week-end and could not be reached for comment.

The prospectus of the Detroit Symphony Orchestra's forthcoming season reached New York several days ago. It listed the soloists engaged and explained the choice of some comparative unknowns as a matter of policy.

The best known of the artists engaged are Witold Malcuzynski and Guiomar Novaes, pianists, and Ruggiero Ricci and Jacques Thibaud, violinists. None of the four is managed by either of the two big concert bureaus named. The lesser known artists, for the most part, are also managed by smaller bureaus. They are Andor Foldes, Leonard Shure, Leo Nadelman and Rudolph Reti, pianists; Georges Miquelle, 'cellist; Dirk Van Emmerik, oboist, and Eva Likova, coloratura soprano.

NEW YORK, N. Y.
PM
JUL 21 1947

Record Sales:

More Discounts Available . . . Sources for Special Buys

By MILTON ANSEL

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NEW YORK, N. Y.
NEWS
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CINCINNATI, OHIO
ENQUIRER
JUL 17 1947

Serge Koussevitzky Weds; Leads Boston Orchestra

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MILWAUKEE, WIS.
SENTINEL

Symphony Leader, Secretary Marry

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DETROIT, MICH.
TIMES
17 1947

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PM
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The opera is being prepared by the Berkshire Music Center's opera department, under the direction of Boris Goldowsky, who will conduct the two performances, on Monday and Wednesday, Aug 4 and 6, in the Theater-Concert Hall at Tanglewood. The settings will be designed by Richard Rychtarik. Admission will be by invitation only to the Friends of the Berkshire Music Center. A voluntary contribution to the support of the Center constitutes membership in the organization.

Mozart wrote his *Idomeneo, King of Crete* in 1780, for the Court Opera in Munich, in his 24th year. It is, in the opinion of Mozart authorities, his greatest *Opera Seria* or classical grand opera.

Difficulties which have stood in the way of performances of *Idomeneo* are the length and involved character of the libretto, and the absence of printed parts, which have never been published. The opera has been performed in Central Europe on several occasions, and twice freely edited for such performances—by Wolf-Ferrari and Richard Strauss. These difficulties will be met in Tanglewood by the copying of the complete parts, and by the editing of the score for

Goldowsky has brought the opera to performable length by omitting extraneous subplots in the original text of the Abbe Varesco, shortening the recitatives, and reordering scenes for the sake of dramatic continuity. In doing this he has scrupulously respected Mozart's score, and in cutting, has sacrificed none of its great moments. The part of Idamante, written for a *castrato*, has been transposed, and will be sung by a soprano. The opera will be given in the original Italian.

JACKSONVILLE, FLA.
TIMES-UNION
JUL 17 1947

Noted Conductor Weds

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[178]

PHILADELPHIA, PA.
INQUIRER
JUL 17 1947

The first domestic recording of music from Glazounoff's ballet, "Raymonda," features recent orchestral releases (RCA Victor four 12-inch disks); it is played by the Boston "Pops" Orchestra, Arthur Fiedler, conductor.

The story of an unwelcome knight seeking the hand of a castle's lady already betrothed, it is 19th-century romantic ballet music with warm melodies and charming, animated "set" numbers for ballet solos and ensembles, such as the Dance of the Pages and Young Girls, the Valse Fantastique and the Grand Adagio. Though first given in 1898, the ballet had its American premiere only in March, 1946. The present recording is excellent.

PROKOFIEFF BALLET

Music from the second Suite which Serge Prokofieff made from his full-length ballet, "Romeo and Juliet," is played by the Boston Symphony Orchestra, Serge Koussevitzky, conductor (RCA Victor, two 12-inch disks.) The episodes are "Montagues and Capulets," "Juliet, the Maiden," "Dance" and "Romeo by Juliet's Grave." The first section has bold writing in open harmonies, while the Dance has a touch of irony, and the final episode is deeply tragic.

The entire Suite No. 2 has been recorded on six disks, with the composer conducting the Moscow State Philharmonic (Disc).

SCHUMANN'S FOURTH

Schumann's Symphony No. 4 in D minor is given a well-proportioned, admirably clear reading by the Cincinnati Symphony Orchestra conducted by Eugene Goossens (RCA Victor, three 12-inch disks).

Schumann's Fourth, employing the cyclic form to some extent, is generally regarded as his best symphony. The present reading, while perhaps not having the subtleties of that by Bruno Walter and the London Symphony, compares favorably with those by Ormandy and the

NEW YORK, N. Y.
TIMES

JUL 20 1947

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Assails Eastern Booking Units for 'Monopolistic Practices' and Boycott of Detroit

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NEW YORK, N. Y.
PM

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Manhattan

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NEW YORK, N. Y.
NEWS

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Koussevitzky Isn't Raising Potatoes in the Berkshires

By ROBERT WAHLS

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By way of welcoming 425 embryonic composers, vocalists and instrumentalists from 40 states and 14 foreign countries, George Judd, orchestra manager, reminded the youngsters that their professional careers would be a titanic battle between art and commercialism. "You'll find yourselves a commodity on the market," he said, "like potatoes."

Dr. Koussevitzky listened quietly to this sound advice from a veteran of the music wars and then added his own epilogue. "A commodity you may become," he purred, "but potatoes—nevaire!" And so the battle cry of this year's Summer school has become "Potatoes—nevaire!"

Tanglewood is a lovely 210-acre estate given to the Boston Symphony in 1936 by two Boston Brahmins, Mrs. Mary Aspinwall Tappan and Mrs. Andrew Hepburn. Designed as a hot weather haven for the orchestra, the early concerts were held in a huge side show tent pitched on the lawn.

Rain on the Roof.

During the first season's concerts Poobah Koussevitzky found himself competing with the roar of rain on the tent roof. Most of the thunderstorms sweeping down Tyringham Valley broke into crescendo over the tent, drowning even the most spirited all-Wagner concerts. In 1938 the 6,000-seat music shed was built. In it the Berkshire Music Festival will open Thursday with an expected overflow audience of 6,000 to 7,000 listening on the lawn.

Today Tanglewood, in addition to the shed where acoustics are perfect for listeneres within a city block's radius, has a Theatre Concert Hall for opera and small orchestra seating 1,200. There is also a small Chamber Music Hall holding 300. Your reporter caught a preliminary all-Bach afternoon in the concert hall last week. A crowd of about 1,500 picnicked on the grass and license plates in the parking lot indicated they had come from all over the East and Middle West.

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OUIS, MO.
DISPATCH

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The opera is being prepared by the Berkshire Music Center's opera department, under the direction of Boris Goldowsky, who will conduct the two performances, on Monday and Wednesday, Aug 4 and 6, in the Theater-Concert Hall at Tanglewood. The settings will be designed by Richard Rychtarik. Admission will be by invitation only to the Friends of the Berkshire Music Center. A voluntary contribution to the support of the Center constitutes membership in the organization.

Mozart wrote his *Idomeneo, King of Crete* in 1780, for the Court Opera in Munich, in his 24th year. It is, in the opinion of Mozart authorities, his greatest *Opera Seria* or classical grand opera.

Difficulties which have stood in the way of performances of *Idomeneo* are the length and involved character of the libretto, and the absence of printed parts, which have never been published. The opera has been performed in Central Europe on several occasions, and twice freely edited for such performances—by Wolf-Ferrari and Richard Strauss. These difficulties will be met in Tanglewood by the copying of the complete parts, and by the editing of the score for

Goldowsky has brought the opera to performable length by omitting extraneous subplots in the original text of the Abbe Varesco, shortening the recitatives, and reordering scenes for the sake of dramatic continuity. In doing this he has scrupulously respected Mozart's score, and in cutting, has sacrificed none of its great moments. The part of Idamante, written for a *castrato,* has been transposed, and will be sung by a soprano. The opera will be given in the original Italian.

PHILADELPHIA, PA.
INQUIRER

JUL 17 1947

The first domestic recording of music from Glazounoff's ballet, "Raymonda," features recent orchestral releases (RCA Victor four 12-inch disks); it is played by the Boston "Pops" Orchestra, Arthur Fiedler, conductor.

The story of an unwelcome knight seeking the hand of a castle's lady already betrothed, it is 19th-century romantic ballet music with warm melodies and charming, animated "set" numbers for ballet solos and ensembles, such as the Dance of the Pages and Young Girls, the Valse Fantastique and the Grand Adagio. Though first given in 1898, the ballet had its American premiere only in March, 1946. The present recording is excellent.

PROKOFIEFF BALLET

Music from the second Suite which Serge Prokofieff made from his full-length ballet, "Romeo and Juliet," is played by the Boston Symphony Orchestra, Serge Koussevitzky, conductor (RCA Victor, two 12-inch disks.) The episodes are "Montagues and Capulets," "Juliet, the Maiden," "Dance" and "Romeo by Juliet's Grave." The first section has bold writing in open harmonies, while the Dance has a touch of irony, and the final episode is deeply tragic.

The entire Suite No. 2 has been recorded on six disks, with the composer conducting the Moscow State Philharmonic (Disc).

SCHUMANN'S FOURTH

Schumann's Symphony No. 4 in D minor is given a well-proportioned, admirably clear reading by the Cincinnati Symphony Orchestra conducted by Eugene Goossens (RCA Victor, three 12-inch disks).

Schumann's Fourth, employing the cyclic form to some extent, is generally regarded as his best symphony. The present reading, while perhaps not having the subtleties of that by Bruno Walter and the London Symphony, compares favorably with those by Ormandy and the

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CINCINNATI, OHIO
ENQUIRER

JUL 17 1947

Serge Koussevitzky Weds; Leads Boston Orchestra

New York, Aug. 16—(AP)—Serge Koussevitzky, 73, Conductor of the Boston Symphony Orchestra, and Miss Olga Naumoff, 46, his secretary for the last 18 years, were married yesterday at Koussevitzky's estate at Lenox, Mass.

Miss Naumoff is a niece of the conductor's former wife, who died in 1942.

Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a honeymoon in Europe. He said that not even his friends who went to the ship to see him off had been told of the wedding.

DETROIT, MICH.
TIMES

JUL 17 1947

Koussevitsky, 73, Weds

NEW YORK, Aug. 16 (INS)—Dr. Serge Koussevitsky, 73, world-famed conductor of the Boston Symphony orchestra, revealed today his marriage to his secretary of 18 years, Miss Olag Nauoof, 46, niece of his deceased first wife.

MILWAUKEE, WIS.
SENTINEL

Symphony Leader, Secretary Marry

NEW YORK, Aug. 16 — (AP) — Serge Koussevitzky, 73, conductor of the Boston Symphony Orchestra, and Miss Olga Naumoff, 46, his secretary for the past 18 years, were married yesterday at the conductor's estate at Lenox, Mass., he disclosed today. Miss Naumoff is a niece of the conductor's late wife, who died in 1942.

JACKSONVILLE, FLA.
TIMES-UNION

JUL 17 1947

Noted Conductor Weds

NEW YORK, Aug. 16, (AP) — Serge Koussevitzky, 73, conductor of the Boston Symphony Orchestra, and Miss Olga Naumoff, 46, his secretary for the past 18 years, were married yesterday at the conductor's estate at Lenox, Mass., he disclosed today. Miss Naumoff is a niece of the conductor's late wife, who died in 1942. Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a honeymoon in Europe.

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NEW YORK, N. Y.
HERALD TRIBUNE
JUL 20 1947

Music Festival Reaches Height In Berkshires

Koussevitzky to Conduct 4 Concerts This Week; Bernstein Next Sunday

The Boston Symphony Orchestra, conducted by Serge Koussevitzky, will give a Mozart program today at 3:30 and next Tuesday evening at 8:30 in the Berkshire Music Center's Theater-Concert Hall at Tanglewood, Lenox, Mass. The first regular subscription series of the Berkshire Festival, Series A, will be held next Thursday and Saturday night at 8:15 and Sunday afternoon at 3:30 in Tanglewood's Music Shed. Dr. Koussevitzky will conduct the first two of these concerts, and Leonard Bernstein the third. The programs are:

Today, 3:30, and Tuesday, 8:30, Theater-Concert Hall: Mozart's Serenade for Winds (K. 361); Symphony No. 41, in C (Jupiter); Symphony No. 26, in E flat, and Divertimento for Strings and Horns (K. 287).

Thursday, 8:15, Music Shed: Symphony for Strings, Honegger; La Mer, Debussy; Symphony No. 2, Brahms.

Saturday, 8:15, Music Shed: Overture to "The School for Scandal," Barber; Symphony No. 3, Copland; Symphony, Harold in Italy, Berlioz (viola solo, William Primrose).

Sunday, July 27, 3:30, Music Shed: Leonard Bernstein conducting; Overture to "The Magic Flute," Mozart; Le Sacre du Printemps, Stravinsky; Symphony No. 7, in C major, Schubert.

The orchestra will give public rehearsals next Saturday morning and the two following Saturdays at 10 o'clock for the benefit of its Pension Fund. All seats have been sold for this afternoon, but general admission is still available.

The Berkshire Music Center has scheduled the following events for this week:

Tuesday, 4:30, Orchestra, Department 3, Richard Burgin conducting.

Wednesday, 8:15, Juilliard String Quartet: American program, Quartet No. 3, Schuman; Two Pieces for String Quartet, Copland; Quartet, Harold Shapero (first performance).

Thursday, 4:30, Choral Concert, Department 5.

Friday, 8:30, Orchestra, Department 2, Leonard Bernstein conducting.

The Opera Department of the Berkshire Music Center will give the first performances in this country of Mozart's opera "Idomeneo, Re di Creta" at Tanglewood on Monday and Wednesday nights, Aug. 4 and 6, under the conductorship and stage direction of Boris Goldovsky. Richard Rychtarik is designing the sets. The cast and orchestra will consist of the center's students. Admission to these performances and the other programs of the center is open by invitation to subscribing members of the Society of Friends of the Berkshire Music Center.

On Tuesday evening, July 29, there will be a special program titled "Music for All" at 8:30 in the Music Shed, with Dr. Koussevitzky conducting the Boston Symphony and Ella Goldstein, Palestinian pianist, as soloist in Tchaikovsky's concerto in B flat minor. Part of the program will be played by this orchestra both on the stage and in recordings made at various periods of its career from 1915 on. This will be prefaced by a program of excerpts from film with scores by contemporary composers in the Theater-Concert Hall at 7 o'clock.

As already announced, the concerts of the Festival's Series B, Thursday and Saturday nights, July 31 and Aug. 2, and Sunday afternoon, Aug. 3, will be devoted to Beethoven's music. Dr. Koussevitzky will also conduct an extra Beethoven concert including the eighth and ninth symphonies on Tuesday night, Aug. 5, at 7:30.

In Series C, Mr. Bernstein will conduct on Thursday night, Aug. 7; Robert Shaw will conduct a choral program Saturday night, Aug. 9, including Stravinsky's Symphony of Psalms and Mozart's Requiem, and Dr. Koussevitzky will conduct the closing program on Sunday afternoon, Aug. 10.

NORFOLK, VA.
LEDGER DISPATCH
AUG 14 1947

New Records---

A first recording of Prokofieff's "Romeo and Juliet" Ballet Suite No. 2 has been issued in a performance by the Boston Symphony Orchestra conducted by Serge Koussevitzky (RCA Victor DM-1129, two 12-inch records). This work was composed about 12 years ago after the composer ended his post-Societ exile in Russia.

It offers quite a contrast with the more romantic "Romeo and Juliet" music by Tschaikowsky, Gounod, Berlioz and others, abounding in the newer dissonances and noisinesses. Well played by t Boston and Koussevitzky, it w be interesting to modern mu fans.

CHARLESTON, W. VA.
GAZETTE
AUG 14 1947

Ask The Gazette

A reader can get the answer to any question of fact by writing The Charleston Gazette Information Bureau, 316 Eye St., N. E., Washington 2, D. C. Please enclose three (3) cents for return postage.

Q. Does a racing swimmer get he most power from his hands or from his feet?—R. B.

A. A racing swimmer gets more power from his hands than he does from his feet.

Q. If a cut is made in the trunk of a tree at a certain height above ground, does this spot remain at he level as the tree grows or does t move higher up?—W. P.

A. The Forest Service says that given spot on the trunk of a tree does not rise higher from the round as the tree grows.

Q. Who were the parents of Brigam Young?—M. J. H.

A. Brigham Young was born at Whitingham, Vermont, of a well-nown colonial family. He was the on of John and Nabby (Howe) Young. His great-grandfather, Wilam Young, was a worshipper at he Old South Church, Boston; his randfather Joseph served as a hysician and surgeon in the rench and Indian Wars, and his ather fought with Washington in he Revolution.

Q. What proportion of a normal erson's weight is stored fat?—S. E.

A. In the normal individual aproximately one-sixth of the body weight represents stored fat.

Q. How many musicians compose he Boston Symphony Orchestra? —R. H.

A. In the season of 1946 there were 103 musicians in the Boston Symphony Orchestra.

Q. Does the FBI guard the President of the United States?—E. S. B.

A. The Federal Bureau of Investigation says that the protection of the President is the responsibility of the United States Secret Service and is not under the jurisdiction of the FBI.

Q. Who were the "Midnight Judges"?—K. A. R.

A. Just before President John Adams' term expired, Congress passed an act creating 23 new judicil judgeships and President Adams filled these offices having life tenure with members of his own party. The name alludes to their last-minute appointments.

Q. Are there serpents in the sea? —P. B. L.

A. Fishermen along the coasts of southern Asia, Australia, and the Pacific islands often pull up real "sea serpents" in their nets. These snakes are all poisonous.

Q. How many persons were killed in the fall of Jerusalem in A. D. 70?—H. H. P.

A. Josephus reports that 1,100,000 Jews were killed and 97,000 made captives by the Romans. Whether this is an exaggeration or not cannot be definitely proved, but history records that the city was left in utter desolation.

Q. What State produces the most timber?—E. V. H.

A. Oregon, with a cut of 4,540,000,000 board feet in 1946 held its place as the leading state in timber production.

Q. Which came first, the Mayan or Aztec civilization?—V. A. R.

A. The Mayan civilization came first beginning about A. D. 200-600 The Aztecs did not enter the Valley of Mexico until about A. D. 1325.

Q. Into how many shares is the purse of a horse race divided?—H. H.

A. Purses are usually divided into four shares. The largest is given to the winner and the others diminish in amount so that the first four horses share in the total stake.

Q. How much of the paper collected during the war was gathered by school children?—C. W.

A. Out of the 25 million tons of paper obtained, it was estimated in 1946 that at least 2½ million tons had been collected by the schools.

Q. What is the proposed standard height for automobile bumpers?—C. T. E.

A. The new standards approved by the Automobile Manufacturers Association provide that bumpers should not rise above or extend below 18.25 inches on a normal stop.

Q. What is the correct width for a mourning band on a man's sleeve?—W. H. S.

A. Mourning bands should be three and one-quarter inches in width and should be sewn on half way between the elbow and the shoulder.

CHARLOTTE, N. C.
NEWS
AUG 14 1947

Life In Soviet Union

Police In Orchestra

This is another of Paul W. Ward's articles in the series, "Life In The Soviet Union," reprinted from The Baltimore Sun.

By PAUL W. WARD

ALTHOUGH the nonverbal arts are not readily adaptable to Communist expression, musicians in the Soviet Union have not entirely escaped criticism for failure so to compose their scores as to inspire only Bolshevik emotions in the listening audience. Both Shostakovich and Prokofiev have recently felt the lash of official criticism to a degree which may have helped reverse their acceptance of invitations to visit the United States as guest conductors of the Boston Symphony.

Until last October, Soviet music had escaped the attention of the "thought police" who comprise the "propaganda and agitation" division of the Communist Party's central committee. Then, however, Culture and Life, the journal brought out last Summer to whip Soviet culture back into the paths of Communist ideological orthodoxy, cracked down on the sharps and flats boys.

SOUR NOTES

Shostakovich was one of the first hit. It was not the first time that he had been singled out for official attack. In 1936 his ballet, "Limpid Stream", and his "Lady Macbeth of Mtsensk" had incurred the displeasure of the party bosses who decide what is good for Russians to hear as well as what they shall eat, wear and make.

At that time, however, Shostakovich was criticized only on musical grounds; his music was assailed as cacophonous. Now the criticism is political. His latest, or Ninth, symphony was officially attacked in Culture and Life as showing ideological weakness and not reflecting the true spirit of the Russian people. It lacked "warm, ideological conviction" and revealed its author as under the influence of the self-exiled Igor Stravinsky, "an artist without a fatherland and without deep ethical principles."

Such attacks put Shostakovich and his music under a cloud; only an extraordinarily audacious concert or radio broadcast manager would, in their wake, include any of Shostakovich's recent works in a program for Soviet listeners. They do not, however, cost Shostakovich much more than mental anguish. He retains the apartment on Mozhaisk highway where he lives with two Steinway grands, his wife, Nina, a physicist specializing in cosmic-ray research, and their two children, Galina, 11, and Maxim, 9.

"TRIVIAL" JAZZ

The demands of the Communist hierarchy that music henceforth impart only the pure doctrine of Marx have not been addressed solely to composers of the stature of Shostakovich and Prokofiev. Even such musicians as Harlem-trained Eddie Rozner have had the Red light flashed in their faces. Rozner is director of the "Byelorussian State Jazz Band", which has been indicted for "triviality and banality" in its programs.

The Kremlin's cultural watchdogs have not yet reverted to their pre-war custom of embargoing jazz as "American slave music designed to lull the exploited masses into acquiescence." Their insistence, however, that in general Western music is an instrumentality of capitalism to be shunned lest it corrupt the dutiful souls of Soviet citizens is in sharp contrast with their propaganda outside the Soviet Union.

In truth, a rigorous campaign to keep American music and plays from the Russian masses has been under way since last Summer. Through such media as Culture and Life theater directors are warned that they will be guilty of "sabotage" if they include Western society plays in their repertoires. Russian theaters are organized on stock-company lines and the Communist Party's central committee ordered all of them last September to revise their programs.

They were directed to stop presenting merely "entertaining" plays or those which depicted the luxurious life of "czars, magnates and khans." Western society plays which take capitalism for granted and use "love themes aimed at sated and corrupt bourgeois tastes" were also put on the Kremlin's index expurgatorius.

SHAW STILL SHOWS

Plays by Britain's W. Somerset Maugham and by the Hungarian exile, Ferenc Molnar, who now lives in New York, were specifically banned. Those of the American playwright, Lillian Hellman, however, escaped the ban. It is still all right for a Soviet citizen to like Miss Hellman's "The Little Foxes" or almost any of George Bernard Shaw's plays, as well as those of Shakespeare, Lope de Vega, Sheridan and Calderon.

WATERLOO, IOWA
COURIER
AUG 14 1947

Charles City Boy Home From 1,000 Mile Bicycle Trip

(Courier Special Service)

Charles City, Ia.—Keith Young, son of Mr. and Mrs. Mark Young, and a student at the University of Iowa in Iowa City, has returned home after taking a 1,000 mile bicycle trip to Montreal, Quebec and the Gaspe penninsula, all in the Province of Quebec, Canada.

Accompanying him on the trip was a friend and classmate, Frank Gill, Sioux City. The two cyclists were the first to pedal all the way around Gaspe penninsula, Young stated. Others had made part of the trip by bicycle but took a truck through the most tortuous part of the penninsula.

The youths took a train from New Brunswick to Boston, Mass., and attended the Tanglewood music festival on the Berkshire mountains before returning to Iowa last Thursday with the Frank Huntsman family of Sioux City.

Koussevitzky Weds Secretary

YORK —UP— Serge Koussevitzky, 73, conductor of the Boston Symphony Orchestra, revealed yesterday as he sailed on he liner Queen Elizabeth for Europe, that he was married Friday at his Lenox, Mass., home to Miss Olga Naumoof, 46, who has been his secretary for the past 8 years. She sailed with him.

The conductor said the wedding was performed by the Rev. J. Herbert Owen, pastor of the Congregational Church on the Hill n Lenox, at his estate. The bride s the niece of Koussevitzky's late wife, who died in 1942. Koussevitzky said he planned a trip rough several European counies to seek compositions written uring the war years.

Koussevitzky's first marriage ok place in Russia in 1905 when was a struggling young conctor. His wife, Natalya Konntinova Ouchkoff, was the ughter of a wealthy manufacer and helped to finance her sband's early concert tours.

Great Barrington, Mas
Courier
8/14/47

New Records Set at Music Festiva

Total Attendance of 145,00 Heard All Events

Interpretation of Ravel's "Bolero" b Boston Symphony Orchestra Unde Dr. Koussevitzky At Closing Co cert Draws Tremendous Applaus —Robert Shaw Gets Ovation.

Serge Koussevitzky and his Boston Symphony Orchestra closed the tenth Berkshire Music Festival at Tanglewood Sunday afternoon with a crowd of 12,000 present, which brought the total attendance for the concerts for the year to more than 106,000, a new record for the events. Counting the student concerts and the rehearsals, the total attendance this season was estimated by the directors at 145,000, a gain of 20,000 over last year.

The twelfth and final concert o the festival took place Sunday afternoon under the baton of Dr. Koussevitzky. It began with Concerto Grosso for Chamber Orchestra by Bohuslax Martinu, with Lukas Foss an Bernard Zighera, piano soloists. Wit a vigorous and brilliant opening, th pianos furnished a flashing filigre to the sharp harmonies of the orchestra. The cellos introduced the second movement with an interestin melody, the strings taking it later. I all was in striking scoring. A fast moving third movement with the pianos executing brilliant musica maneuvers in the grand manner, th orchestra playing superbly. M Martinu came down to the front o the auditorium to acknowledge th applause of the audience.

Ravel's "Pavane pour une Infant defunte" followed. It began softl with a haunting melody, subdued bu smoldering like an opal, with exquisite contrasts in strings an horns. It was a delicate lace o musical beauty with harp arabeques, Dr. Koussevitzky giving transparently beautiful reading o the score.

Ravel's famous "Bolero" concluded the first part of the program Opening with its ingratiating melod with the snare drum emphasizing th rhythm and gradually increasing i force, the same melody runs throughout the score in different instrument and reaches a tremendous climax wit full orchestra. It made a terrif impression and elicited great applause.

Tchaikovsky's great Symphony N 4 in F minor finished the program The symphony began with the triumphant melody of the brass. The followed the graceful melodies o the andantino with its beautifu quiet ending, followed by the exciting scherzo with pizzicato string The finale, fiery and full-bloode music played at a breath-takin pace and with tremendous verve b the orchestra, finished in a blaze o musical fireworks.

The audience gave Dr. Koussevitzky and orchestra the usual farew ovation. The Berkshires can w thank Dr. Koussevitzky and the Boston Symphony Orchestra and management for their efforts to ma Tanglewood the musical goal of t world. Greater things are expect as the years go by, and now we lo forward to the 1948 Berkshire Fesval.

The eleventh program of the fetival, Robert Shaw conducting, opeed Saturday evening with Bach Cantata No. 50, "Nun ist das Heil un die Kraft" for double chorus and ochestra. With no introduction proceeded on its stately way with majestic harmonies, the chorus singing with beautiful tone and precisio

Symphony of Psalms for Orchetra and Chorus by Igor Stravinsk followed the Bach number. A highly dramatic work of great difficulty with striking effects with choru against the astringent harmonies o Stravinsky, there were lovely paages of flowing complex harmonie vigorous passages of flashing briliance by the orchestra, and wondeful singing by the chorus under M Shaw's brilliant direction.

After the intermission Mozart great Requiem Mass in twelve part was sung. Soloists were Fran Yeend, soprano; Eunice Alberts, cotralto; David Lloyd, tenor, and Jam Pease, bass. Opening with a majetic orchestral introduction, the Mas unfolded Mozart's glorious music stunning choruses, richly harmonized with inspiring orchestral accompaniment. The soloists and choru gave a great performance and a ovation followed for Mr. Shaw an the assisting artists

SALT LAKE CITY, UTAH
DESERET NEWS

AUG 14 1947

Tanglewood — BY GEORGE E. SOKOLSKY

It was not a fight between Joe Louis and some contender; it was not the Army-Notre Dame game; it was not the World Series. It was not a mob that had gathered to see some obscene novelty. It was Serge Koussevitzky directing the Boston Symphony in the Beethoven Symphonies in succession from the First to the Ninth.

Twenty-four thousand American, socialites in boxes, students on rugs and blankets bringing their lunch with them, came from every state to hear the Fifth on a Saturday night in the Berkshire hills, far from any big city. This was no accidental response to "What shall we do tonight?" It took a great effort for many of these visitors to come to our green hills where Longfellow, Bryant, Hawthorne and a century of brilliant Americans found their inspiration.

Eight Hours For One

The music festival has outrun the hotels and boarding houses, the telephone system, the roads. The Berkshires remain primitive —in spots primeval. But the Americans who love music come. I met a friend who drove up that Saturday night—listened—and drove back to New York—an eight-hour trip for an hour of Beethoven.

The Ninth was done on a Tuesday night in midsummer and the audience was enormous, perhaps as many as 12,000. A chorus of 250 young music students, between the ages of 18 and 22, sang as Beethoven's chorals had never been sung before. When Koussevitzky's baton fell on the last note, the audience was on its feet cheering, shouting, applauding, waving. The old man—73 this year— stood there facing mature America.

And that is what Tanglewood means. It is something much more than good music brilliantly executed. Most of that huge assembly were not professional musicians. Most of them can not recognize a fluff by the French horn or a missed note by a pianist. Most of them have never —or could ever—read Schiller's "Ode to Joy" in the original. Few of them can explain the growth of Beethoven's personality from the First to the Ninth.

Young, With Mature Tastes

But all of them, voluntarily, by a conscious effort, in accordance with their means, satisfied a yearning for perfection. As I milled in the crowd, during the intermissions, it came upon me more and more that this was a young audience, that many thousands were G. I.'s and their girls, such as decades ago might have gone to Coney Island or Brighton Beach or some such place. They are young in years but their tastes have matured. The taste of the nation has matured. The culture of the American people has been elevated from the trivialities of the moment to the eternal humanities.

For Tanglewood is but one expression of this cultural upsurge among our people. What other nation can speak of at least 35 symphonic groups spread from coast to coast, playing not only to the elite but to great masses as in the Hollywood Bowl, the Robin Hood Dell concerts in Philadelphia, the Stadium concerts in New York and in so many other cities that it is hard to keep them all in mind? And over the radio, the Philharmonic, the NBC and the Detroit Symphonies, week after week, enriched a nation with their contributions to American culture.

I speak here only of music, for at the moment it is music that has captured the imagination of American youth. This lust for a better life will pour itself into poetry, art, the dance and in time even the theater will respond to its stimulus. We are on the upgrade.

Joy of Free Participation

And what is so glorious about it is the utter freedom of participation. No government plays any part in any of this. No government subsidizes, controls, lays down rules and regulations. No government official decides what shall or shall not be played, who is to perform, who is to listen. A free people choose between Beethoven and Irving Berlin and choose by taste. Tanglewood, as every noteworthy cultural development in the United States, is a voluntary product of a free people who ask nothing but the unimpaired right to pursue their own courses without interference by the state. I listened to Beethoven's Ninth at Tanglewood with that as a constant overtone.

(Copyright 1947, King Features Synd.)

NEWBURGH, N. Y.
NEWS

AUG 1 - 1947

World of Music

NEW YORK — (UP) — Mozart's opera "Idomeneo" will be performed for the first time in America by the Berkshire Music Center, the Boston Symphony Orchestra's summer school at Tanglewood in Lenox, Massachusetts, of which Serge Koussevitzky is director.

The production will be directed and conducted by Boris Goldovsky. Richard Rychtarik will design the sets. The orchestra and singers, as in the production of "Peter Grimes" last season, will consist of pupils of the Berkshire Music Center.

Two perfmances will be given during the last week of the festival on Monday and Wednesday evenings, Aug. 4 and 6. Admission will be by invitation to friends of the Berkshire Music Center.

Mozart wrote his "Idomeneo, King of Crete" in 1780, in his twenty-fourth year. It is considered by some one of his greatest works, but because of its length and the absence of printed parts, it has been performed only occasionally in Europe. Since no parts exist in America, a full set is being copied for the Tanglewood production.

American music needs consistent promotion and more frequent performances to achieve its proper place, in the opinion of Charles Adler, conductor of the Saratoga Music Festival which opens at Saratoga Springs, N. Y., on Sept.6.

"We glorify all kinds of American things, from antiques and ancestors to hot dogs and chorus girls," Adler observed. "Why not take a little time out and glorify American culture? Let's give American music a chance to be heard."

Adler, who has a fondness for listing premieres on his programs, gave 43 first performances at the Saratoga Festival last year. He has about 30 this year.

"We will never develop a musical culture," Adler continued, "until we foster American music. We have a large body of men and women in this country today writing music in a rich and varied tradition and experimenting with the future. They cannot live, they cannot learn, they cannot grow unless their music is played.

"New music admittedly is controversial — especially that by Americans. Audiences are said to stay away from it, although it has been our experience that an audience not only accepts but enjoys the new when it is interestingly introduced.

"No audience should be asked to listen to 'all - American' programs. The listener should have variety, so that he may compare the present with the past. The composer should likewise be asked to measure his creative work against the accepted art of the past."

N. ADAMS, MASS.
TRANSCRIPT

AUG 1 - 1947

Tanglewood Plans Opera for Monday

First Performance in U. S. of Mozart's "Idomeneo" to be Given by Berkshire Music Center.

The first performance in this country of Mozart's three-act opera, "Idomeneo," will be the highlight of the Berkshire Music center's season at Tanglewood, which opens Monday evening, when members of the center's opera department, directed by Boris Goldovsky, will present the pera which hitherto has been heard nly in Austria and Germany and nce in London. A second performnce will be given Wednesday eveing.

Joseph Laderoute will sing the itle role, while Elizaethb Ann Bolnger and Dorothy Dawson will alernate at the two performances in he part of Idamante. Nancy Trickey ill sing the part of the Princess ia of Troy, with Paula Lenchner as lettra and Frank Guarrera as the igh Priest of Neptune.

The libretto concerns the dilemma the king of Crete, who, grateful r escaping shipwreck, vows to ptune to sacrifice the first person meets on his own shore. Idaante, his own son, is the first to eet him, posing the problem ound which the opera revolves.

Admission to the two performces will be by invitation to the iends of the Berkshire Music cenr.

SPRINGFIELD, MASS.
MORNING UNION

AUG 1 - 1947

Students Concert For Tanglewood

Students of the Berkshire Music Center at Tanglewood will offer a concert in the festival shed this evening at 8.15. The concert will be conducted by students of Boston Symphony conductor, Serge Koussevitsky, and his assistant, Dr. Stanley Chapple.

Officials of the Music Center announced yesterday the center will benefit by $8832 from the "Music for All" program presented Tuesday.

A second event scheduled for today is a concert this afternoon at 4.30 with a program of excerpts from six operas. The concert will be presented in the Theater Concert Hall.

The program for this evening's concert follows:—

"Overture to Fidelio" ... Beethoven
"Spirituals" .... Morton Gould
"2d Piano Concerto" .. Rachmaninoff
(Conducted by Dr. Chapple)

RADIO DAILY
NEW YORK, N. Y.

AUG 1 - 1947

☆ COMING AND GOING ☆

WILLIAM S. PALEY, chairman of the board of CBS, and MRS. PALEY, who were married Monday in Manhasset, L. I., leave today aboard the S.S. Queen Elizabeth for a wedding trip in England and Europe.

JACK RYAN, manager of the press department in the central division of NBC, has left for Tanglewood, Mass., where he'll attend the Berkshire Music Festival, and then continue on to New York for conferences at the headquarters of the web.

Concerts Scheduled

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NORTHAMPTON, MASS.
GAZETTE

AUG 1 - 1947

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N. ADAMS, MASS.
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This Clipping From
ST. LOUIS, MO.
GLOBE DEMOCRAT

JUL 17 1947

Serge Koussevitzky Weds His Secretary

NEW YORK, Aug. 16 (AP). — Serge Koussevitzky, 73, conductor of the Boston Symphony Orchestra, and Miss Olga Naumoff, 46, his secretary for the last 18 years, were married yesterday at the conductor's estate at Lenox, Mass., he disclosed today.

Miss Naumoff is a niece of the conductor's late wife, who died in 1942.

Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a honeymoon in Europe. He said not even friends who went to the ship to see him off had been told of the wedding.

SALT LAKE CITY, UTAH
DESERET NEWS

AUG 14 1947

Tanglewood

BY GEORGE E. SOKOLSKY

It was not a fight between Joe Louis and some contender; it was not the Army-Notre Dame game; it was not the World Series. It was not a mob that had gathered to see some obscene novelty. It was Serge Koussevitzky directing the Boston Symphony in the Beethoven Symphonies in succession from the First to the Ninth.

Twenty-four thousand American, socialites in boxes, students on rugs and blankets bringing their lunch with them, came from every state to hear the Fifth on a Saturday night in the Berkshire hills, far from any big city. This was no accidental response to "What shall we do tonight?" It took a great effort for many of these visitors to come to our green hills where Longfellow, Bryant, Hawthorne and a century of brilliant Americans found their inspiration.

Eight Hours For One

The music festival has outrun the hotels and boarding houses, the telephone system, the roads. The Berkshires remain primitive—in spots primeval. But the Americans who love music come. I met a friend who drove up that Saturday night—listened—and drove back to New York—an eight-hour trip for an hour of Beethoven.

The Ninth was done on a Tuesday night in midsummer and the audience was enormous, perhaps as many as 12,000. A chorus of 250 young music students, between the ages of 18 and 22, sang as Beethoven's chorals had never been sung before. When Koussevitzky's baton fell on the last note, the audience was on its feet cheering, shouting, applauding, waving. The old man—73 this year— stood there facing mature America.

And that is what Tanglewood means. It is something much more than good music brilliantly executed. Most of that huge assembly were not professional musicians. Most of them can not recognize a fluff by the French horn or a missed note by a pianist. Most of them have never—or could ever—read Schiller's "Ode to Joy" in the original. Few of them can explain the growth of Beethoven's personality from the First to the Ninth.

Young, With Mature Tastes

But all of them, voluntarily, by a conscious effort, in accordance with their means, satisfied a yearning for perfection. As I milled in the crowd, during the intermissions, it came upon me more and more that this was a young audience, that many thousands were G. I.'s and their girls, such as decades ago might have gone to Coney Island or Brighton Beach or some such place. They are young in years but their tastes have matured. The taste of the nation has matured. The culture of the American people has been elevated from the trivialities of the moment to the eternal humanities.

For Tanglewood is but one expression of this cultural upsurge among our people. What other nation can speak of at least 35 symphonic groups spread from coast to coast, playing not only to the elite but to great masses as in the Hollywood Bowl, the Robin Hood Dell concerts in Philadelphia, the Stadium concerts in New York and in so many other cities that it is hard to keep them all in mind? And over the radio, the Philharmonic, the NBC and the Detroit Symphonies, week after week, enriched a nation with their contributions to American culture.

I speak here only of music, for at the moment it is music that has captured the imagination of American youth. This lust for a better life will pour itself into poetry, art, the dance and in time even the theater will respond to its stimulus. We are on the upgrade.

Joy of Free Participation

And what is so glorious about it is the utter freedom of participation. No government plays any part in any of this. No government subsidizes, controls, lays down rules and regulations. No government official decides what shall or shall not be played, who is to perform, who is to listen. A free people choose between Beethoven and Irving Berlin and choose by taste. Tanglewood, as every noteworthy cultural development in the United States, is a voluntary product of a free people who ask nothing but the unimpaired right to pursue their own courses without interference by the state. I listened to Beethoven's Ninth at Tanglewood with that as a constant overtone.

(Copyright [illegible] King Features Synd.)

NEWBURGH, N. Y.
NEWS

AUG 1 - 1947

World of Music

NEW YORK — (UP) — Mozart's opera "Idomeneo" will be performed for the first time in America by the Berkshire Music Center, the Boston Symphony Orchestra's summer school at Tanglewood in Lenox, Massachusetts, of which Serge Koussevitzky is director.

The production will be directed and conducted by Boris Goldovsky. Richard Rychtarik will design the sets. The orchestra and singers, as in the production of "Peter Grimes" last season, will consist of pupils of the Berkshire Music Center.

Two perfmances will be given during the last week of the festival on Monday and Wednesday evenings, Aug. 4 and 6. Admission will be by invitation to friends of the Berkshire Music Center.

Mozart wrote his "Idomeneo, King of Crete" in 1780, in his twenty-fourth year. It is considered by some one of his greatest works, but because of its length and the absence of printed parts, it has been performed only occasionally in Europe. Since no parts exist in America, a full set is being copied for the Tanglewood production.

American music needs consistent promotion and more frequent performances to achieve its proper place, in the opinion of Charles Adler, conductor of the Saratoga Music Festival which opens at Saratoga Springs, N. Y., on Sept. 6.

"We glorify all kinds of American things, from antiques and ancestors to hot dogs and chorus girls," Adler observed, "Why not take a little time out and glorify American culture? Let's give American music a chance to be heard."

Adler, who has a fondness for listing premieres on his programs, gave 43 first performances at the Saratoga Festival last year. He has about 30 this year.

"We will never develop a musical culture," Adler continued, "until we foster American music. We have a large body of men and women in this country today writing music in a rich and varied tradition and experimenting with the future. They cannot live, they cannot learn, they cannot grow unless their music is played.

"New music admittedly is controversial — especially that by Americans. Audiences are said to stay away from it, although it has been our experience that an audience not only accepts but enjoys the new when it is interestingly introduced.

"No audience should be asked to listen to 'all - American' programs. The listener should have variety, so that he may compare the present with the past. The composer should likewise be asked to measure his creative work against the accepted art of the past."

TRANSCRIPT

AUG 1 - 1947

Tanglewood Plans Opera for Monday

First Performance in U. S. of Mozart's "Idomeneo" to be Given by Berkshire Music Center.

The first performance in this country of Mozart's three-act opera, "Idomeneo," will be the highlight of the Berkshire Music center's season at Tanglewood, which opens Monday evening, when members of the center's opera department, directed by Boris Goldovsky, will present the pera which hitherto has been heard nly in Austria and Germany and nce in London. A second performnce will be given Wednesday eveing.

Joseph Laderoute will sing the itle role, while Elizaethb Ann Bolnger and Dorothy Dawson will alernate at the two performances in he part of Idamante. Nancy Trickey ill sing the part of the Princess ia of Troy, with Paula Lenchner as ettra and Frank Guarrera as the igh Priest of Neptune.

The libretto concerns the dilemma the king of Crete, who, grateful escaping shipwreck, vows to ptune to sacrifice the first person meets on his own shore. Idaante, his own son, is the first to eet him, posing the problem ound which the opera revolves.

Admission to the two performces will be by invitation to the iends of the Berkshire Music cen-

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AUG 1 - 1947

Students Concert For Tanglewood

Students of the Berkshire Music Center at Tanglewood will offer a concert in the festival shed this evening at 8.15. The concert will be conducted by students of Boston Symphony conductor, Serge Koussevitzky and his assistant, Dr. Stanley Chapple.

Officials of the Music Center announced yesterday the center will benefit by $8832 from the "Music for All" program presented Tuesday.

A second event scheduled for today is a concert this afternoon at 4.30 with a program of excerpts from six operas. The concert will be presented in the Theater Concert Hall.

The program for this evening's concert follows:—

"Overture to Fidelio" .... Beethoven
"Spirituals" .... Morton Gould
"2d Piano Concerto" .. Rachmaninoff
(Conducted by Dr. Chapple)

RADIO DAILY
NEW YORK, N. Y.

AUG 1 - 1947

☆ COMING AND GOING ☆

WILLIAM S. PALEY, chairman of the board of CBS, and MRS. PALEY, who were married Monday in Manhasset, L. I., leave today aboard the S.S. Queen Elizabeth for a wedding trip in England and Europe.

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INFORMATION OBSCURED

WATERBURY, CONN. AMERICAN
AUG 1 1947

Beethoven Series Opens At Tanglewood

The Boston Symphony Orchestra, ~~continuing the~~ Berkshire Music Festival at Tanglewood, Mass., opened its cycle of four Beethoven programs last night with presentation of the First, Second and Third Symphonies.

Completed, the cycle will have offered all of Beethoven's nine symphonic works and the well-known "Emperor" concerto with Jacob Lateiner as piano soloist. The magnificent Ninth, or "Choral" Symphony, will conclude the series Tuesday night.

Dr. Serge Koussevitsky led the orchestra in the three works which clearly reflect the growth of Beethoven's creative genius. Warming up only slowly to the fresh, swift tempo of the First (C-major) Symphony, the orchestra better responded to Dr. Koussevitsky in the suave, contrapuntal rhythms of the Second (D-major) Symphony.

The orchestra last night took the dramatic contrast from the Second to Third in stride, giving a rich fullness to the ebb and flow of the lengthy opening movement which made the classic sorrow of the ensuing funeral march trite by comparison.

Beethoven's Fourth and Fifth Symphonies, and the Fifth Piano Concerto comprise the Saturday night program, while the Sixth and Seventh Symphonies and the Fourth Piano Concerto will be given Sunday afternoon. Closin the cycle Tuesday are the Eight and Ninth Symphonies.

F. Z.

GLOUCESTER, MASS. TIMES
AUG 1 - 1947

North Shore Arts Will Present Concert by String Quartette

The North Shore Arts Association announces a concert by the North Shore String Quartette of Marblehead, in the galleries of the association Sunday evening at 8.30 o'clock. The quartette consists of Harry Kobialka, first violinist; Florence C. Pearson, second violinist; Ann Very, viola and Esther Parshly, violoncello. All have achieved distinction and merited recognition in the musical world.

Mr. Kobialka is a member of the Springfield Orchestra; conductor of orchestra, instructor of violin and chamber music at Wellesley college. He is to be concert master of the Greater Boston Orchestral project for the coming season. He is serving on the faculties of Longy School of Music, South End Music school and Phillips Exeter Academy. Mrs. Pearson is a former member of the Concord and Lanier String quartettes and has served on the faculties of The Beaver Country Day School, Longy School of Music and the New England Conservatory of Music.

Miss Very, a graduate with highest honors of the New England Conservatory of Music, studied under Harrison Keller and is at present instructor of violin and theory at Connecticut College for women. Miss Very began her musical studies in Munich, Germany.

Miss Parshley, a former Teaching Fellow of Smith College, plays with the Springfield Symphony and is teaching at Milton Academy. She has studied cello with Yves Chardon, Horace Britt and Alfred Zignera. Both Miss Very and Miss Parshley have played with the Boston Pops Orchestras and they, as well as Mrs. Pearson have studied at The Institute For Advanced Study at the Berkshire Music Center.

~~The program will include~~ the following, and played by these accomplished musicians should be a great treat and a pleasant interlude to the North Shore colony.

Schubert—Quartette in F flat Major
Opus 125, No. 1
Allegro Moderato
Scherzo Prestissimo
Adagio
Allegro
Dvorak—Quartette in F Major,
Opus 96
Allegro Ma Non Troppo
Lento
Molto Vivace
Vivace Ma Non Troppo
Haydn—Quartette in G Major,
Opus 76, No. 1
Allegro Con Spirito
Adagio Sostenuto
Menuetto Presto
Allegro.

PORTLAND, ME. PRESS HERALD
AUG 1 1947

INSIDE RADIO

By

Paul Luther

Mel Blanc and Cliff Arquette, both of whom received the bad news from their respective sponsors during the past few months, are set to return to the air lanes sometime during October. They will co-star in a feature titled Point Sublime. A top rated program on the West Coast for several years, Point Sublime was shelved recently at the request of Blanc and Arquette because of the limited coverage. But now it's for a coast-to-coast hookup to be sponsored by the insurance company which last year backed the ~~Boston Symphony Orches~~tra. Time and network are yet to be selected with ABC most likely to get the nod.

This is really going back but I wonder how many of you remember the crystal days of 1924 and Jerry Sullivan, who became famous for his "WQJ the Calumet Baking Powder, Rainbow Garden station, Chi-cago?" Remember? Anyway, Jerry and the wife dropped in to see us the other evening on their first visit to the East. He tells me that while he's long since retired from the mike, he still misses it and keeps in touch with a number of the old timers who were the real pioneers of broadcasting. His unusual station identification was partly responsible for making him one of the best-known announcers of the mid '20's and he got his job when the station owner fired the regular announcer because he talked too much. Sometimes I think we could use more managers with ideas along those lines today.

This will probably be denied, but I hear that the sponsors are far from happy with the new ABC morning feature Welcome Traveller. A replacement is being sought to take over at an early date. Some bankroller is committed to another 13-week cycle of Mystery of the Week and will also part company with this one about Jan. 1.

Interesting note on "whodunits" is this. While they are considered one of the best commercial features, 30 minutes once a week, they have so far failed to pay off on a five-a-week basis. Proving that while fans enjoy their murders and chills, they prefer to have them dished up at one and the same sitting. Leave us not let death linger.

Every season brings a new crop of show ideas and this year is no exception. Two of the better ones now making the agency rounds are H. T. Webster's The Timid Soul and Jimmy Hatlo's They'll Do It Every Time. You should be hearing them if a couple of smart sponsors can be weaned away from present program patterns.

"Is Bret Morrison singing on the air now? If so, what time and station?" asks Mrs. C. L. Duprey, 26 Dianne Street, South Portland, Me.

Not at the moment. He has, however, been signed for a five-minute series to begin some time next month over the Mutual network at 3.30 p. m., Monday through Friday. I understand, too, that following the success of his two previous appearances on the CBS Aunt Jenny strip, for which he wrote the script, played the lead, and also sang, he has been scheduled for a return visit at a time still to be selected.

H. M. Maxon of Waterville, Me., writes, "I haven't heard Pat Barnes on the air for a good number of years and I just wondered if he's still broadcasting and if so, what program is he on?"

Pat is still very much on the air but I don't believe he has a network show right now. He has been associated with the New York outlet of ABC for several years, doing an early morning disc jockey show. He is very hale and hearty even though he can boast of one of the longest careers in wireless.

"Would you please tell me who plays the part of 'Agatha' on The Romance Of Helen Trent; also, something about her?" asks Mrs. J.F.L.

Originally the part was portrayed by a Chicago actress, Marie Nelson, but following her death, three years ago, Bess McCammon took over and has played it ever since. Bess is a native of Cincinnati, O., where she first entered radio in 1934. After seven years in the Ohio city, she moved to Chicago and played featured roles on such well-known strips as Women In White, Stepmother, Today's Children, and many others. A resident of New York now for nearly two years, she may be heard as "Mrs. Evans" on Road Of Life and "Mrs. King" on Lone Journey. A widow, Bess has two sons for whom she finds time to keep house in addition to maintaining a very active air schedule.

A Listener of Sebago, Me., writes, "Is comedian George Jessel on the air? If so, what time and station?"

No, Mr. Jessel is off the air. He is now a motion picture producer in Hollywood.

If you have a question about radio or some network personality, just address your card or letter to Portland Press Herald, Inside Radio, Larchmont, N. Y.

WORCESTER, MASS. TELEGRAM
AUG 1 - 1947

Beethoven Cycle Heard at Tanglewood

By RAYMOND MORIN

LENOX, Friday—The second series of Berkshire Festival concerts began last night in Tanglewood's music shed before 7600. The Boston Symphony Orchestra played the first three of Beethoven's nine symphonies.

This Beethoven cycle will be completed Saturday night, Sunday afternoon, and Tuesday night. It affords a rare opportunity to witness the gradual but persistent growth of the greatest of symphonists.

Development Cite

Throughout the series, however, there will be no more vivid example of development than that illustrated last night. The progress in structural and inspirational elements from the frolicksome "symphony in C Major, No. 1" to the rebellious "Symphony No. 3 (Eroica)" can be likened to the growth from carefree youth to full maturity. Yet, all three works were written during Beethoven's early thirties.

Koussevitzky took full cognizance of the vast gulf between the structural and emotional qualities involved to a degree that musical values transcended virtuosic considerations.

Light And Lyrical

The first symphony was marked by light, lyrical, "Mosartian" tendencies. It was in a more aggressive vein than Mozart but far from mature Beethoven. The "Scherzo", for example, had whimsial characteristics not to be found in the later symphonies.

The second symphony (No. 2 in D Major, Opus 36) brought to light a suave, fullsome nature not existent in the work that preceded. Koussevitzky gave a new luminous quality to individual instruments and indulged in a more adventurous use of melody giving slight but unmistakable indication of the intensity to follow.

Finale Step Forward

The "Larghetto" was abundant in singing melody, however naive it is at times in treatment.

The "finale", obvious with reiteration, nevertheless took bold steps forward.

With the powerful "two-fisted" chords that open the "Eroica", the concert entered a new sphere. This was heroic, rebellious Beethoven. The four movements were endowed with emotional qualities that make exciting the expected transition to the massive scores to follow.

On Saturday night the fourth and fifth symphonies will be played, also the "Concerto No: 5 in E-Flat Major, Opus 73" with Jacob Lateiner as piano soloist.

BERKSHIRE EAGLE
AUG 1 - 1947

Beethoven Programs Open Before 7600 at Tanglewood

Koussevitzky and Orchestra in Top Form As They Present First Three Symphonies Next Concert Tomorrow Night

By JAY C. ROSENFELD

The Boston Symphony Orchestra, ~~under the direction of their re~~nowned leader, Serge Koussevitzky, played the first three symphonies of Beethoven last night in the Shed at Tanglewood. This was the sixth program of the 10th Berkshire Festival and the first of four exclusively Beethoven programs, in which all the symphonies will be played, in addition to two of the piano concertos.

On another evening of our best, even if slightly chilled, Berkshire weather, another gala audience numbering about 7600, gathered for the inauguration of this second week of the Festival. The decision to play the symphonies in chronological order need not be debated. It provides an excellent opportunity to observe the step-by-step progress of the young Beethoven from his earliest essay, written while Haydn was still alive and Mozart's memory still vividly present, through the various phases of his development, and as an exhibit in that sense it is interesting. Under any other circumstances a greater contrasting selection between symphonies one or two would be desirable.

Orchestra at Best

The performance, however, was again in the orchestra's most remarkable manner. These early symphonies are among the basic repertory and therefore the most mature studies of both the conductor and the men of the orchestra. Last night they played with a freshness and an adaptibility which they have rarely equalled to depict the details and the greater perspective of the respective symphonies in their proper and most glorious aspects. To spotlight particular passages would be to seem to raise them above others. We can only point out such things as the preciously worked out short introduction to the finale of the first symphony or the reassuringly gratifying natural divisions of the Eroica Marcia funebre, achieved by Koussevitzky's superb sense of timing and dramatic effect.

AUG 1 - 19
Hartford Co

Students Will Present Concert at Tanglewood

A student concert will be presented tonight at 8:15 at the festival shed, Tanglewood, Lenox Mass., the Berkshire Music Center announced today.

Students of Serge Koussevitzky and Dr. Stanley Chapple, assistant to Dr. Koussevitzky and dean of the music school, will conduct the concert.

The program includes: Overture to "Fidelio," Beethoven; serenade and music for 16 solo voices and Spirituals, Morton Gould; Second Piano Concerto, Rachmaninoff.

Koussevitzky's Beethoven Masterful

Aug 2 Hartford Times

By CARL E. LINDSTROM

IT WAS a new experience at Tanglewood last night to sit through three Beethoven symphonies in a row—the first three at that.

From the suave, uncomplicated opening bars of the First to the closing pages of the Eroica is a mere two hours or so of elapsed time, but from the restive awe with which the young Beethoven looked out upon the prim formalism of Haydn's Vienna in its phosphorescent decay to the completed revolution of his disillusionment in "the memory of a great man" is a long, long way to come, for within this space musical history traverses its most epochal chapters from the begats to the apocalypse.

I was pleased and refreshed that Dr. Koussevitzky did not, however, give us an historical interpretation. There wasn't the slightest suggestion that he saw anything Haydnesque in the First Symphony. It is prissy and stupid to pretend that this delightful symphony is in any sense derivative. It shocked its first audiences and that was because it was the speech of Beethoven and not the product of the aging Haydn's pupil.

* * *

NEVER HAS anyone made this work more Beethovenish than Koussevitzky did last night. Not because it was big; it was manly. There was no idol-breaking particularly; merely intimations of humanity.

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GLOBE & MAIL

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POST-ENQUIRER

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PITTSFIELD, MASS.
BERKSHIRE EAGLE

UG [illegible] - 1947

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Joseph Battista

Jacob Lateiner

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Lateiner, who studied at the Curtis Institute of Music in Philadelphia, made a nationwide concert tour in 1945-46, playing with the Kansas City Symphony Orchestra and last June as guest soloist with the NBC Orchestra. During the war he gave many concerts at camps and at the Hollywood Canteen.

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MONTREAL, CANADA
STAR

AUG 2 - 1947

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TOPEKA, KANS.
STATE JOURNAL
AUG 2 1947

These Days—

Music of Melody Contrasted to the Arithmetic of Music

By GEORGE E. SOKOLSKY

I am not a musician nor even a music critic. But I like to go to concerts. Every other Sunday, during the winter, when I am in New York, I go to Carnegie hall to listen to the philharmonic.

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During the summer, when I am up in the Berkshires in Massachusetts, I go to Tanglewood three times each week to listen to the Boston symphony during the festival. I do not try to understand music as I do a table of statistics or the politics of Henry Wallace. There are scientists called musicologists who devote themselves to understanding music. With them, it is like mathematics; something with formulae. I just go to listen. I like Tanglewood most of all because I can see the pine-covered hills and the sky while I listen. I even like it when it rains. Sometimes it is good to listen to music and rain. It is soothing.

This year I shall hear all nine of Beethoven's symphonies, one right after the other in order. That will be a new experience for me, altho I have tried it with records. Still, records are not the same as sitting in the big shed in Tanglewood up in the green Berkshires. No records can be like that.

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I KNOW that I shall stretch my legs, relax, maybe chew a cigar, and listen. Do I know why Beethoven wrote No. 1 or No. 5 or No. 9? No! And I don't care. It would be the same to me if his name were Smith or Jones. All I want to do is to listen and to be transported to the infinite.

So the musicans spoil it all for me. They play something by Aaron Copland that hits me over the head. To me it is no longer music because I cannot listen. I am pushed. I am kicked around. It has something to do with the century of the common man or the Nazi or Communists or other busy-bodies. It is a factory, a mill, a mine. It is terrific—that is, the noise is terrific.

Then I come the next day and they give me a dose of Stravinsky which sounds in places like a million GIs rubbing dungarees on tin washboards. The rubbing is fearsome. I am told that it all had to do with some kind of ancient Russian springtime ritualistic dance. If that is a Russian springtime, then those people have never walked down a lane with a pretty girl in the newness of the year. If that is the music they used to dance to, it must have been done with caterpillar tractors.

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THE CRITICS say this is obsolute music, but I am a simple fellow who likes Beethoven, Brahams, Schubert and even Jerome Kern and Gershwin. But do I have to like noise, too? Do I have to go to Tanglewood to hear the Boston symphony produce the sounds of a newspaper press room? Maybe the criticsl ike the arithmetic of music; as for me, give me beauty of melody, rapture of expression, intensity of feeling. I leave the physics of the celestial orbs to the atomic scientists. Their music is, boom! That's really what Copland and Stravinsky sound like to me—just a lot of boom.

Maybe I ought not to step into the domain of the music critics. They apparently know what it is all about and like it. Or maybe, up at Tanglewood, they ought to have special sessions for critics and musicologists and such experts who can do their calculus while they watch Maestro Koussevitzky or his protege. Leonard Bernstein, belabor their minions thru the cacophony called modern music. But for simple folks who just want to listen to beauty, this fare is too heady, like vodka spiked with anisette.

And the question arises: Why must everything modern be so exhibitionistic, so bombastic, so tough on the ear and the soul? Why must it all sound like a lie—like a small boy's lie? Why must even music be so unmannerly, so gross, so grotesque? Youth tells me it is the spirit of the age—two wars with a depression in between. What a spiritless age!

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NEW HAVEN, CONN.
REGISTER

AUG 11 1947

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[182]

Koussevitzky's Beethoven Masterful

Hartford Times

By CARL E. LINDSTROM

IT WAS a new experience at Tanglewood last night to sit through three Beethoven symphonies in a row—the first three at that.

From the suave, uncomplicated opening bars of the First to the closing pages of the Eroica is a mere two hours or so of elapsed time, but from the restive awe with which the young Beethoven looked out upon the prim formalism of Haydn's Vienna in its phosphorescent decay to the completed revolution of his disillusionment in "the memory of a great man" is a long, long way to come, for within this space musical history traverses its most epochal chapters from the begats to the apocalypse.

I was pleased and refreshed that Dr. Koussevitzky did not, however, give us an historical interpretation. There wasn't the slightest suggestion that he saw anything Haydnesque in the First Symphony. It is prissy and stupid to pretend that this delightful symphony is in any sense derivative. It shocked its first audiences and that was because it was the speech of Beethoven and not the product of the aging Haydn's pupil.

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New York N.Y.
AUG 2 - 1947

375 Simultaneous Bows For 'Long Night' in East

HOLLYWOOD—RKO Radio will launch what it claims to be the biggest day-and-date opening of a picture in any one region in film history with simultaneous bookings of "The Long Night" at 375 theatres in New England and upstate New York August 7. At the same time, the company will stage a unique ballyhoo stunt—that of a public mock trial to be staged on the night of August 13 at Boston's Symphony hall, posing the "unwritten law" situation in the picture. The performance will be duplicated in Buffalo August 14.

William Courtney, who prosecuted the late Al Capone in Chicago, will handle the "prosecution," with Herbert F. Callahan, prominent criminal lawer, selected for the "defense." Governors of the six New England states will attend, and the public will be the jury. A delegation of Hollywood personalities will attend.

Boston got another tumble from the premiere planners when the world debut of "The Romance of Rosy Ridge" was held at the Loew's State Theatre there July 31.

Radio Retailing
Phila. Pa.
AUG - - 1947

CLASSICAL WORKS

BACH: *"Suites," No. 2, in B Minor, No. 3, in D, Boston Symphony Orchestra, Serge Koussevitzky, conductor, George Laurent, solo flute. RCA Victor DM 1123*

Bach Suites were recorded in the Tanglewood Concert Theater at last year's festival, and are particularly timely because Koussevitzky is appearing at the current Berkshire Festival. An interesting note is that relatively the same size orchestra as was common in Bach's time was used for this recording.

DAYTON, OHIO
HERALD
AUG 2 - 1947

American Conductors Appear In Lewisohn Stadium Series

Two American conductors, Bernard Herrmann and Richard Korn, made their first appearances this week at the Lewisohn Stadium, New York City. The former is well-known as conductor of the Columbia Broadcasting System.

Mr. Korn began his career as a lawyer before adopting music as his profession. He studied conducting at the Berkshire Music Center with Serge Koussevitsky and was assistant conductor of the National Orchestral association in 1941 and 1942. During the war he served as a lieutenant with the Coast Guard.

ST. MARY'S, PA.
PRESS
AUG 2 - 1947

Two Former Pilots Now at Tanglewood

Members of Quartet That Will Sing Schiller's "Ode to Joy" at Final Beethoven Concert Tuesday.

Two former pilots, James Pease, bass, who served three years in the army air corps, and David Lloyd, tenor, will be members of the quartet that will sing Schiller's "Ode to Joy" as a feature of the final concert of the Beethoven cycle at Tanglewood next Tuesday evening.

The concert will begin at 7.30 o'clock instead of the usual hour 8.15 o'clock, and the audience will hear the Boston Symphony orchestra, with Dr. Serge Koussevitzky conducting [illegible] symphonies and the Schiller ode. Other members of the quartet will be Miss Frances Yeend and Miss Eunice Alberts.

N. ADAMS, MASS.
TRANSCRIPT
AUG 2 - 1947

Festival Programs Will End Aug. 10

Four Concerts by Boston Symphony Orchestra and Seven Performances by Students Listed in Final Week.

Four concerts by the Boston Symphony orchestra and seven performances by students of the Berkshire Music center will be given at Tanglewood during the last week of the Berkshire Symphonic Festival, which ends Sunday, Aug. 10.

Concerts Sunday afternoon and next Tuesday evening, featuring the music of Beethoven, will be followed next Thursday evening by the first program in Series C, when Leonard Bernstein will conduct the orchestra in Haydn's Symphony in B flat, the violin concerto by Hindemith, with Ruth Posselt as soloist, and Schumann's Symphony No. 2. Robert Shaw will conduct Saturday evening's concert, which will include Mozart's "Requiem," the Bach cantata No. 50, and the "Symphony of Psalms" by Stravinsky.

The final concert of the season, Sunday afternoon, Aug. 10, will find Dr. Koussevitzky conducting in Martinu's Concerto Grosso for Chamber orchestra with two pianos, the "Pavane" and "Bolero" by Ravel, and Tchaikovsky's Symphony No. 4.

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WATERBURY, CONN.
REPUBLICAN
AUG 2 - 1947

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F. Z.

CLEVELAND, OHIO
PRESS
AUG 2 - 1947

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MIDDLETOWN, N. Y.
TIMES HERALD
AUG 2 - 1947

Sokolsky

MUSIC IN THE HILLS

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I know that I shall stretch my legs, relax, maybe chew a cigar, and listen. Do I know why Beethoven wrote No. 1 or No. 5 or No. 9? No! And I don't care. It would be the same to me if his name were Smith or Jones. All I want to do is to listen and to be transported to the infinite.

So the musicians spoil it all for me. They play something by Aaron Copland that hits me over the head. To me it is no longer music because I cannot listen. I am pushed. I am kicked around. It has something to do with the Century of the Common Man or the nazi or communists or other busybodies. It is a factory, a mill, a mine. It is terrific—that is, the noise is terrific.

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([illegible] Synd., Inc.)

HARTFORD, CONN.
TIMES
AUG 2 - 1947

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Following the program of Beethoven's first three symphonies Thursday and the fourth and fifth symphony with Piano Concerto No. 5 "Emperor" in which Jacob Lateiner will be the soloist this evening, the week will open with the playing of the sixth and seventh symphonies and Piano Concerto No. 4 Sunday afternoon, and the conclusion of the Beethoven cycle with the eighth and ninth symphonies Tuesday at the earlier hour of 7:30.

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JOSEPH BATTISTA will be the soloist Sunday and the Festival chorus, prepared by Robert Shaw, will sing Schiller's "Ode to Joy", with Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass.

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[183]

AUG 2 - 1947

375 Simultaneous Bows For 'Long Night' in East

HOLLYWOOD—RKO Radio will launch what it claims to be the biggest day-and-date opening of a picture in any one region in film history with simultaneous bookings of "The Long Night" at 375 theatres in New England and upstate New York August 7. At the same time, the company will stage a unique ballyhoo stunt—that of a public mock trial to be staged on the night of August 13 at Boston's Symphony hall, posing the "unwritten law" situation in the picture. The performance will be duplicated in Buffalo August 14.

William Courtney, who prosecuted the late Al Capone in Chicago, will handle the "prosecution," with Herbert F. Callahan, prominent criminal lawer, selected for the "defense." Governors of the six New England states will attend, and the public will be the jury. A delegation of Hollywood personalities will attend.

Boston got another tumble from the premiere planners when the world debut of "The Romance of Rosy Ridge" was held at the Loew's State Theatre there July 31.

RADIO RETAILING
PHILA. PA.
AUG - - 1947

CLASSICAL WORKS

BACH: *"Suites," No. 2, in B Minor, No. 3, in D, Boston Symphony Orchestra, Serge Koussevitzky, conductor, George Laurent, solo flute. RCA Victor DM 1123*

Bach Suites were recorded in the Tanglewood Concert Theater at last year's festival, and are particularly timely because Koussevitzky is appearing at the current Berkshire Festival. An interesting note is that relatively the same size orchestra as was common in Bach's time was used [illegible]

DAYTON, OHIO
HERALD
AUG 2 - 1947

American Conductors Appear In Lewisohn Stadium Series

Two American conductors, Bernard Herrmann and Richard Korn, made their first appearances this week at the Lewisohn Stadium, New York City. The former is well-known as conductor of the Columbia Broadcasting System.

Mr. Korn began his career as a lawyer before adopting music as his profession. He studied conducting at the Berkshire Music Center with Serge Koussevitsky and was assistant conductor of the National Orchestral association in 1941 and 1942. During the war he served as a lieutenant with the Coast Guard.

ST. MARY'S, PA.
PRESS
AUG 2 - 1947

Two Former Pilots Now at Tanglewood

Members of Quartet That Will Sing Schiller's "Ode to Joy" at Final Beethoven Concert Tuesday.

Two former pilots, James Pease, bass, who served three years in the army air corps, and David Lloyd, tenor, will be members of the quartet that will sing Schiller's "Ode to Joy" as a feature of the final concert of the Beethoven cycle at Tanglewood next Tuesday evening.

The concert will begin at 7.30 o'clock instead of the usual hour 8.15 o'clock, and the audience will hear the Boston Symphony orchestra, with Dr. Serge Koussevitzky conducting [illegible] symphonies and the Schiller ode. Other members of the quartet will be Miss Frances Yeend and Miss [illegible]

N. ADAMS, MASS.
TRANSCRIPT
AUG 2 - 1947

Festival Programs Will End Aug. 10

Four Concerts by Boston Symphony Orchestra and Seven Performances by Students Listed in Final Week.

Four concerts by the Boston Symphony orchestra and seven performances by students of the Berkshire Music center will be given at Tanglewood during the last week of the Berkshire Symphonic Festival, which ends Sunday, Aug. 10.

Concerts Sunday afternoon and next Tuesday evening, featuring the music of Beethoven, will be followed next Thursday evening by the first program in Series C, when Leonard Bernstein will conduct the orchestra in Haydn's Symphony in B flat, the violin concerto by Hindemith, with Ruth Posselt as soloist, and Schumann's Symphony No. 2. Robert Shaw will conduct Saturday evening's concert, which will include Mozart's "Requiem," the Bach cantata No. 50, and the "Symphony of Psalms" by Stravinsky.

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REPUBLICAN
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TIMES HERALD
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Sokolsky

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Lebanon, Mo.
Record
8/2/47

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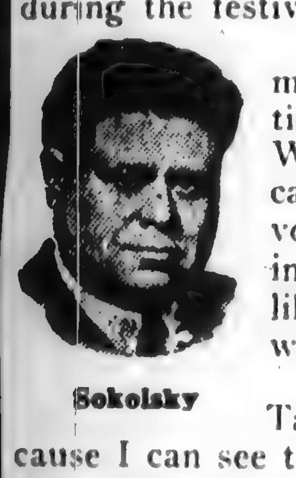
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KINGSTON, N. Y.
FREEMAN

AUG 2 - 1947

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PHILADELPHIA, PA.
INQUIRER

AUG 2 - 1947

GEORGE E. SOKOLSKY

Copland and Stravinsky Are a Lot of Boom to Him

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PORTLAND, ME.
EXPRESS

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(Copyright, 1947, King Features Syndicate, Inc.)

ROCHESTER, MINN.
POST BULLETIN
AUG 2 1947

George E. Sokolsky—

Concert-Goer Likes Melody, Not Thunder

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King Features Syndicate, Inc.)

HARRISBURG, PA.
NEWS

AUG 2 - 1947

"THESE DAYS"
MUSIC IN THE HILLS
By GEORGE E. SOKOLSKY

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MIDDLETOWN, CONN.
PRESS

1947

THESE DAYS

by
George E. Sokolsky

Music in the Hills

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(Copyright, 1947, King Features Syndicate, Inc.)

BUFFALO, N. Y.
NEWS
AUG 2 1947

GEORGE E. SOKOLSKY SAYS—

Music Cannot Be Enjoyed If It Becomes Just Noise

Special to The Buffalo Evening News.

NEW YORK, Aug. 2.—I am not a musician nor even a music critic. But I like to go to concerts. Every other Sunday, during the Winter, when I am in New York, I go to Carnegie Hall to listen to the Philharmonic. During the Summer, when I am up in the Berkshires in Massachusetts, I go to Tanglewood three times each week to listen to the Boston Symphony during the festival.

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This year I shall hear all nine of Beethoven's symphonies, one right after the other in order.

I KNOW THAT I shall stretch my legs, relax, maybe chew a cigar, and listen. Do I know why Beethoven wrote No. 1 or No. 5 or No. 9? No! And I don't care. It would be the same to me if his name were Smith or Jones. All I want to do is to listen and to be transported to the infinite.

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CINCINNATI, OHIO
TIMES-STAR

AUG 2 - 1947

THESE DAYS

by GEORGE E. SOKOLSKY
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WHEELING, W. VA.
INTELLIGENCER

AUG 2 - 1947

SOKOLSKY: Music in the Hills

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WATERBURY, CONN.
REPUBLICAN

AUG 2 - 1947

These Days:

Music In The Hills And This Spiritless Age

By GEORGE E. SOKOLSKY

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(Copyright 1947, King Features Syndicate)

HOUSTON, TEXAS
CHRONICLE

AUG 2 1947

Why Must Everything Modern Be So Hard?

BY GEORGE E. SOKOLSKY.

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Just to Listen.

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A Simple Fellow.

The critics say this is absolute music, but I am a simple fellow who likes Beethoven, Brahms, Schubert and even Jerome Kern and Gershwin. But do I have to like noise, too? Do I have to go to Tanglewood to hear the Boston Symphony produce the sounds of a newspaper pressroom?

Maybe the critics like the arithmetic of music; as for me, give me beauty of melody, rapture of expression, intensity of feeling. I leave the physics of the celestial orbs to the atomic scientists. Their music is, Boom! That is really what Copland and Stravinsky sound like to me—just a lot o' Boom!

Maybe I ought not to step into the domain of the music critics. They apparently know what it is all about and like it. Or maybe, up at Tanglewood, they ought to have special sessions for critics and musicologists and such experts who can do their calculus while they watch Maestro Koussevitsky or his protege, Leonard Bernstein, belabor their minions through the cacophony called modern music. But for simple folks who just want to listen to beauty, this fare is too heady, like vodka spiked with anisette.

And the question arises: Why must everything modern be so exhibitionistic, so bombastic, so tough on the ear and the soul? Why must it all sound like a lie—like a small boy's lie? Why must even music be so unmannerly, so gross, so grotesque? Youth tells me it is the spirit of the age—two wars with a depression in between. What a spiritless age!

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG-2-1947

FIRST WOMAN CONDUCTOR: Dr. Stanley Chapple, dean of the Berkshire Music Center and assistant conducting teacher, congratulates Miss Iva Dee Hiatt of Berkeley, Cal., following her appearance last night at Tanglewood as the first woman to conduct a student symphony orchestra in the Music Shed. Other students in Dr. Koussevitzky's conducting class who appeared last night were Harry ~~John Brown~~ and Claude Frank. Emmanuel Zambelli was the piano soloist with the orchestra in Rachmaninoff's concerto for piano and orchestra with Dr. Chapple conducting before 2000.

Two Ex-Pilots To Be Soloists In Ninth Symphony at Festival

Two ex-pilots will be soloists with the Boston Symphony Orchestra, Serge Koussevitzky conducting, in the Ninth Symphony that will bring to a close the Beethoven cycle of the Berkshire Festival at Tanglewood Tuesday evening. James Pease, bass, who was for three years in the Army Air Forces, and David Lloyd, tenor, a Naval Air Forces pilot, will sing with Miss Frances Yeend and Miss Eunice Alberts to form the quartet for "Schiller's Ode to Joy."

The concert, which will open with the Eighth Symphony, will start at 7.30 instead of 8.15. The entire Ninth Symphony will be broadcast over the nationwide network of the American Broadcasting Company, which will extend the time over the usual hour so that the radio audience may hear the complete work.

The Festival chorus, prepared by Robert Shaw, will sing the choral part. Miss Yeend, Miss Alberts and Mr. Pease sang in the quartet for the same work last summer at Tanglewood, and in the opera "Peter Grimes." Mr. Lloyd, a student at the Berkshire Music Center, is at the school this season for the first time.

Sang Twice With BSO

Miss Yeend, a native of the state of Washington, sang twice with the orchestra at Symphony Hall in the Ninth Symphony. Mr. Pease, who appeared at Tanglewood as Falstaff in "The Merry Wives of Windsor" and as the captain in "Peter Grimes," has sung this season in Central City, Col., in "Fidelio" and "Martha." A native of Indianapolis, he was admitted to the Indiana Bar before winning a competition at the Academy of Vocal Arts, Philadelphia.

Born in Minneapolis, Mr. Lloyd won the 1946 "Voice of America" competition sponsored by the Philadelphia Inquirer. While a student at Minneapolis College of Music, where he sang in six choirs learned to play the violin and was third trumpet in the college orchestra, he sang for Dimitri Mitropoulos, musical director of the Minneapolis Symphony Orchestra who encouraged him to study in the East. At the Curtis Institute of Music in Philadelphia, studying under Richard Bonelli, he met his wife, also a student at Tanglewood, who is concert-master of the advanced school orchestra.

Miss Alberts, a native Bostonian, studied at the New England Conservatory and the Longy School of Music, Cambridge. She studied with Fritz Lehmann and George Kitzinger, and with Rosalie Miller of New York. She sang with the Boston orchestra last winter.

Beethoven's Ninth Symphony, given its first performance in America by the New York Philharmonic Orchestra 101 years ago, was first played in Boston by the Germania Musical Society in 1853, assisted by a chorus from the Handel and Haydn Society. Written in 1824, it was dedicated to Wilhelm 3d of Prussia.

The Eighth Symphony, scored for a small orchestra, was first performed at the Redoutensaal in Vienna in 1814.

Tickets for Tuesday's concert and the third series of the Festival the following week end are on sale at the box office.

OAKLAND, CAL.
TRIBUNE
AUG 3 - 1947

KLX DINNER CONCERTS

MONDAY—Harold In Italy (Berlioz), William Primrose, violinist, with the Boston Symphony Orchestra, Serge K[illegible] conducting.

KNOXVILLE, TENN.
JOURNAL
AUG 3 1947

In the final broadcast of the season and the last this year from the Berkshire Music Festival at Tanglewood, Mass., the Boston Symphony Orchestra, Serge Koussevitzky conducting, will be heard Tuesday, over WBIR, in Beethoven's "Ninth Symphony." The broadcast will be on extended time, starting at 8:30 and concluding at 9:45 p. m., so that the entire symphony may be heard. This will be one of the rare occasions when the entire "Choral" Symphony has been broadcast.

WORC[illegible] MASS.
TELEGRAM
AUG [illegible] 1947

Tanglewood Series Ends Tuesday

In the final broadcast of the season and the last to come from the Berkshire Music Festival here this year, the Boston Symphony Orchestra, Serge Kous~~sevitzky~~ conducting, ~~will be~~ heard Tuesday night over WORC-ABC in Beethoven's Ninth Symphony. The broadcast will be on an extended time, starting at 8.30 and concluding at 9.45 p. m. EDT, so that the entire symphony may be heard.

This will be one of the rare occasions when the entire "Choral" symphony has been broadcast.

Koussevitzky has chosen as his solo quartet artists heard previously with the Boston Symphony Orchestra. They are Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, bass.

The Festival Chorus, organized from students attending the Berkshire Music Centre courses this Summer and trained by Robert Shaw, also will be heard in the final movement of the symphony.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 2 - 1947

Critics To See Rehearsal of 'Idomeneo'

Preview of Mozart's Opera Tomorrow Night

More than 40 newspaper and magazine crtics of music and drama from all sections of the country and 400 students at the Berkshire Music Center will attend a preview of Mozart's opera, "Idomeneo" tomorrow evening in the theatre-concert hall at Tanglewood. In order that as many persons as the limited space can hold will see the first performance of the opera in America, the dress rehearsal will be open to students and press. Performances for Friends of the Berkshire Music Center, as far as seats ~~will permit~~, will be held Monday and Wednesday evenings.

The opera, written in 1780 and 1781, has been seldom performed, due to difficulties of production. The first performance was given in Munich in January, 1781. It was written on commission by Karl Theodore, elector of Bavaria, based on a French libretto by Danchet for a five-act opera, "Idomeneo" by Campra, produced in Paris in 1712.

Performed occasionally in Germany and Austria, the opera was revived in 1931, the 150th anniversary of the first performance, at the Vienna State Opera, later at Munich, and again in 1938 in London.

Edited for production by Boris Goldovsky, head of the opera department, it has been shortened by him to performable length, but the musical score has been scrupulously respected. . .

WASHINGTON D.C.
STAR
AUG 3 - 1947

Pfohl to Be Director Of Brevard Festival

The second annual Music Festival in Brevard, North Carolina, will take place August 15, 16 and 17 and August 22, 23 and 24. The musical director is James Christian Pfohl who was guest conductor of the National Symphony at the Water Gate on July 8, 1945. The Festival is the outgrowth of the Transylvania Music-School Camp, organized by Mr. Pfohl several years ago. The success of this enterprise, made possible by the co-operation of local musicians and others from Eastman, Curtis Institute and the Juilliard Music School who were on the faculty or were students at the camp, caused a group of 35 Brevard citizens to organize the Festival season which was inaugurated last summer.

The concerts this summer are scheduled for the Friday, Saturday and Sunday evenings of each weekend. The first program on August 15 will have Eugene Istomin pianist as soloist in Beethoven's "Concerto No. 4." Adelaide Van Wey, contralto, will give two groups of songs on the Brevard Symphony program the following night and Frances Yeend, soprano, who created the leading role in Koussevitsky's presentation of ~~Britten's~~ "Peter Grimes" at Tanglewood, will be the soloist on Sunday.

The popular young violinist, Patricia Travers, will play the Brahms "Concerto in D major" on August 22 and Edna Phillips, soprano and Julius Huehn, baritone, will be the soloists on the final program, August 24. That of Saturday, August 23, will be all orchestral. A special concert for children will be given on the afternoon of August 23 with the [illegible] year old violinist, Raymond Page of Atlanta [illegible]

SPRINGFIELD, MASS.
MORNING UNION
AUG 2 - 1947

Joseph Battista Will Be Soloist

Young American in Beethoven Concerto at Tanglewood

Tanglewood, Lenox, Aug. 1—Joseph Battista, who will be the soloist in the 4th Piano Concerto of Beethoven Sunday afternoon with the Boston Symphony Orchestra, Serge Koussevitzky conducting, is a native of Philadelphia.

JOSEPH BATTISTA

Made His Own Way

Born 29 years ago, he won the All-Junior High contest for pianists while attending Philadelphia public school, and later won a scholarship for the Philadelphia Conservatory of Music. Of parents who came from Italy, he was one of nine children, supporting himself while studying music by playing in music halls and restaurants and by summer jobs at resort hotels playing jazz.

After a year at the conservatory, studying under Mme. Olga Samaroff, he won a fellowship in the Juilliard Graduate School and went to New York. When he was 21 he was awarded an appearance under Eugene Ormandy in the Rachmaninoff C minor Concerto in the Youth Contest of the Philadelphia Orchestra, and soon after the Pennsylvania State Contest of the National Federation of Music Clubs.

In July 1941 he sailed for Rio de Janeiro as winner of a contest sponsored by Columbia Concerts. In Brazil he played for two months before cultural societies, schools of music, colleges, over the radio, with a symphony orchestra and in recital. Assigned to Special Services during the war, he appeared for three years at bond rallies, Red Cross drives, and concerts at Army posts.

He has played with orchestras of Philadelphia, Rochester, Baltimore, Harrisburg, Reading, San Paulo, Brazil, and the National Symphony of Washington.

NEW BEDFORD, MASS.
STANDARD-TIMES
AUG 3 - 1947

WNBH-ABC marks a musical high spot this Tuesday night with the presentation of Beethoven's 9th Symphony in its entirety, played by the Boston Symphony Orchestra from the Berkshire Music Festival at Tanglewood. Dr. ~~Serge Koussevitzky~~ conducts the orchestra on one of the rare occasions when the entire "Choral" symphony is broadcast. The program will be extended 15 minutes so that the entire symphony may be heard. It will start at 8:30 p. m. and continue until 9:45.

The broadcast will be the final one of the season from the Music Festival and the Festival chorus, organized from students attending the Berkshire Music Center, will be heard in the final movement of the symphony.

* * *

Sports fans and fight followers in particular will get a good dose of that sport over WNBH-ABC. The station will carry fight broadcasts on Monday, Tuesday and Friday nights. The Tuesday and Friday night affairs will be the regular bouts from New Bedford's Sargent Field and New York's Madison Square Garden. The Monday bout is a bonus served to listeners. It's the battle for the lightweight championship of the world between Ike Montgomery and Bob Williams. Don Dunphy and Bill Corum will broadcast the 15-round fray from Philadelphia's Municipal Stadium starting at 10 tomorrow night.

PASADENA, CAL.
STAR-NEWS & POST
AUG 3 1947

Words About Music

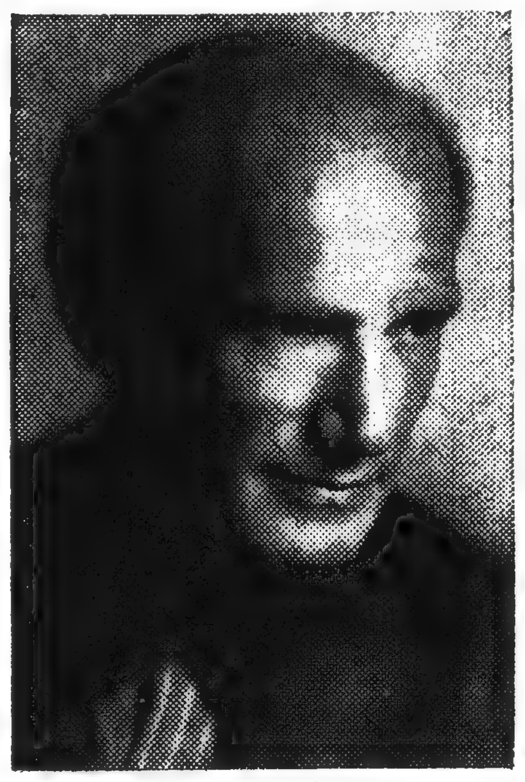
By CHARLES D. PERLEE

TODAY—Pianist Earle Voorhies, Los Angeles Conservatory, 4 p. m.
TODAY—Conductor James Sample, Pianist Sylvia Zaremba, Hollywood Bowl, 7:30 p. m.
TODAY—"Pirates of Penzance," El Patio Theater, 8:30 p. m.
MONDAY—"Bitter Sweet," Greek Theater, 8:30 p. m. (Nightly except Sunday, 8:30.)
TUESDAY—"The Gondoliers," El Patio Theater, 8:30 p. m. (Nightly through Aug. 10, 8:30; matinee Saturday, 2:30.)
TUESDAY—Ballet Russe, Redlands Bowl, 8 p. m.
TUESDAY—Conductor and Pianist Jose Iturbi, Hollywood Bowl, 8:30 p. m.
THURSDAY—Ballet Russe, Hollywood Bowl, 8:30 p. m. (Also Friday, Saturday, 8:30.)
FRIDAY—Soprano Elva Rita, Cellist Gilbert Reese, Redlands Bowl, 8 p. m.

Musical Growth of Pasadena Seen in Lert Appointment to City College

Appointment of Richard Lert as conductor of the new Pasadena City College Symphony and as director of the school's Music Laboratory promises much to the musical future of Pasadena. The orchestra will not only serve as a "feeder" to the Pasadena Civic Orchestra, of which Dr. Lert will remain as conductor, but will perform concerts on its own. Young people at the college may perform in both the C. C. Orchestra and the Civic Orchestra, thus being better prepared for the more advanced group.

Concerts given at City College's Sexson Auditorium will add immeasurably to young people's enjoyment and understanding of music, thus gradually improving the city's musical taste. "Growing up with music" is the best way to musical "appreciation" and with the addition of the C. C. Orchestra the City Schools' Music Department completes the cycle of a good musical education, from kindergarten to the first two years of college. As Music Department Director John Henry Lyons pointed out last week, Pasadenans should be proud of the fact that the city is first in the United States to obtain a distinguished conductor to head a public school orchestra.


RICHARD LERT
City College Conductor

Dr. Lert's work at the school will not in any way interfere with that of the Civic Orchestra. In fact, the arrangement will benefit the Civic Orchestra, because Dr. Lert will be in Pasadena more frequently than in the past.

Two important phases of Dr. Lert's duties at the school will be the training of young conductors and the performing of compositions by students.

Dr. Lert is one in a thousand among conductors and Pasadenans should be everlastingly grateful that they have his services. Here is a man who would rather work with young musicians than conduct a routine professional orchestra. He has turned down engagements time and time again with major orchestras because of the players' lack of enthusiasm for their work. I recall the time "Hans" was rehearsing one such orchestra in Brahms' Symphony No. 1. The players yawned, looked at their watches and most of them presented the attitude that they were superior to Brahms. After 20 minutes of a ragged performance, Hans dismissed the orchestra, saying: "You people are so bored that you might as well go home. Rehearsing won't make you play any better tonight."

I look for great things from City College, even though I'm not acquainted with the talent that will be there in the fall. But I do know what Hans did with the All-Southern California High School Orchestra last spring at Santa Barbara. It took him only two and a half days of rehearsal to make 100 fledgling musicians into a creditable orchestra.

CIVIC ORCHESTRA MOURNS SCHULL LIPSCHUTZ

Pasadena Civic Orchestra members were stunned this week by the news of the death of their assistant conductor, I. Schull Lipschutz, who also had been principal bass and coach of the bass section for eight seasons. Mr. Lipschutz, second only to Koussevitzky as a performer on the bass viol, apparently had recovered [illegible] an illness of several months. Three days before his sudden death from a heart attack he had been rejoicing that he was going to be able to return to his Pasadena duties in the fall.

Mr. Lipschutz was well-loved by all members of the orchestra. He was not only a fine artist, a good teacher and capable conductor, but he was fun. He will be missed greatly, but his high ideals of performance will be carried on by his many pupils, who are not only in the local orchestra but with major symphonies all over the country.

AMARILLO, TEXAS
AMARILLO GLOBE
AUG 3 - 1947

IN THE GROOVE

Kapell Plays Beethoven in New Album

Albums by Koussevitzky and Kapell and singles by Fiedler and Heifetz are presented by RCA Victor's featured Red Seal list for August. The program includes:

Prokofieff: Romeo and Juliet Ballet, Suite No. 2—M-DM-1129.

Boston Symphony Orchestra, Serge Koussevitzky, conductor. Two 12 inch Red Seal records.

Beethoven: Concerto No. 2 in B-Flat, Op. 19—M-DM-1132.

Brahms: Intermezzo in E, Op. 116, No. 6 (Included as final side in this album.)

William Kapell, pianist, NBC Symphony Orchestra, Valadimir Golschmann, conductor. William Kapell, pianist, on final side. Four 12-inch records.

Strauss (Johann, Jr.,): Die Fledermaus: Waltzes—No. 10-1310.

(Symphonic transcription by Leopold Stokowski)

Leopold Stokowski and the Hollywood Bowl Symphony Orchestra.

Ponce Estrellita (My Little Star)—No. 10-1314.

(Transcribed by Jasha Heifetz)

Korngold: March (From the Suite "Much Ado About Nothing."

Jascha Heitfetz, violinist, with Emanuel Bay at the piano.

* * *

Release of excerpts from Serge Prokofieff's ballet, "Romeo and Juliet" in a performance by Serge Koussevitzky and the Boston Symphony offers the most important portions of a composition destined to figure prominently in the annals of music history. The two 12-inch records feature four episodes and comprise the first, second, fourth and seventh movements from the second of two suites arranged by the composer when he found the original form of the ballet somewhat unwieldly because of its length.

Koussevitzky and the orchestra extract the full flavor of the brilliant music, which alternates between profound tragedy and exquisite tenderness. Throughout can be detected musical the bitter irony of a situation brought about by the hostility of the lovers' families. Never in modern times has the story been told more eloquently through music than in this superb recording.

As a piece of art work the ballet has twofold importance. It marked a turning point in Prokofieff's life when, after a 15-year absence from his native Russia he had to face the problem of reconciling his creative outlook with the artistic trends of the day. It is the fourth great representation in music of Shakespear's immortal tragedy, others having been done by Berlioz, Gounod and Tchaikowsky.

* * *

William Kapell has enjoyed as much success in his concert performances of Beethoven's Piano Concerto No. 2 in B-Flat, as in his performances of Soviet composer Anam Khatchaturian's Piano Concerto, which he recorded for RCA Victor with the Boston Symphony under Koussevitzky, and which became one of the five top selling albums less than two months after its release last February. The release marks Kapell's record debut in a concerto by one of the great classic masters.

While Beethoven's score has lost none of its rare beauty and vitality since it was written 152 years ago, it takes a discerning master of the keyboard like Kapell to bring out its true glories. In the hands of the artist, who's brilliant musicianship is apparent in every note, the concerto sparkles from beginning end.

* * *

While his name adds distinction to whatever he chooses to conduct, Stokowski will always be remembered for his interpretations of Johann Strauss' waltzes, "The Blue Danube" and "Tales From the Vienna Woods," both of which he recorded many years ago. With the present recording of waltzes from "Die Fledermaus," Stokowski adds to his memorable performances of music that never fails to delight young and old alike. Remarkable clarity and precision of playing are noteworthy in this topnotch interpretation by the Hollywood Bowl Symphony.

* * *

Even the most familiar music takes on new appeal when it is played by a top artist. This is the case with Ponce's "Estrellita," which is rarely missing as an encore in a recital by Heifetz, and the less familiar "March" from Erich Korngold's suite, "Much Ado About Nothing." Aside from the fact that Heifetz is at home in his own transcription of the piece, the limpid quality of "Estrellita" gives the violinist an unusual opportunity to display the fullblooded tone for which he is famous. The "March" affords pleasant contrast and helps provide perfect musical fare in this release.

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PHILADELPHIA, PA.
DISPATCH
AUG 3 - 1947

RECORD NOTES

RCA Victor's release of excerpts from Serge Prokofieff's ballet, "Romeo and Juliet," in a performance by Serge Koussevitzky and the Boston Symphony Orchestra brings to records the most important portions of a composition destined to figure prominently in the annals of music history. The episodes from "Romeo and Juliet" featured on these discs are four in number and comprise the first, second, fourth and seventh movements from the second of two suites arranged by the composer when he found the original form of the ballet unwieldy because of its length.

Prokofieff began work on the score for "Romeo and Juliet" following the completion of his lyrical and brilliant Violin Concerto No. 2 in G Minor, which is available on RCA Victor Records in a recording by Jascha Heifetz and the Boston Symphony Orchestra under the direction of Serge Koussevitzky. Completed in September, 1935, and first played in concert form a month later in Moscow with the composer conducting, the ballet was the subject of furious controversy when it became known that it was to have a happy ending, contrary to Shakespeare's drama. Later, it was decided to adhere to the original Shakespearean plot.

As a piece of artwork the Romeo and Juliet" ballet has twofold importance. It marked a turning point in Prokofieff's life when, after a 15-year absence from his native Russia he had to face the problem of reconciling his creative outlook with the artistic trends of the day. Also, it is the fourth great representation in music of Shakespeare's immortal love tragedy, others having been done by Berlioz, Gounod and Tchaikowsky.

Serge Koussevitzky and the Boston Symphony extract the full flavor of this brilliant music, which alternates between profound tragedy and exquisite tenderness. Throughout can be detected musically the bitter irony of a situation brought about by the hostility of the lovers' families. Never in modern times has the story of Romeo and Juliet been told more eloquently through music than in this superb recording.

MONTPELIER, VT.
ARGUS
AUG 11 1947

New Attendance Record set At Berkshire Music Fest

LENOX, Mass., Aug. 11, (AP)—A new attendance record was set this year at the 10th annual three-week Berkshire Music Festival at Tanglewood.

A crowd of 12,000 attended yesterday's closing concert to bring the total attendance for the series to 101,000—18,000 more than last year.

Attendance at all events, including the chamber music concerts and rehearsals was announced by the directors as 146,000 as compared with 125,000 in 1946.

After the final concert, Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra, and founder and director of the Berkshire music center, said he would leave Aug. 16, for a European vacation.

The 425 music students who participated in the festival also prepared to leave for their homes in all parts of the United States and Europe.

PORTSMOUTH, VA.
STAR
AUG 3 - 1947

The Music Box

By KIT HARDY

GIAN-CARLO MENOTTI'S opera, "The Medium," will be given its radio premiere Sunday, August 10, at 2 p. m. (EST) over CBS. Alfredo Antonini will conduct the CBS Symphony Orchestra, and the original Broadway cast will sing. The hour and one-half broadcast also will include Menotti's short opera, "The Telephone."

ON TUESDAY, August 21, Mutual brings to the airwaves for the first time a three-movement musical opus of Sgt. Paul Siegel, of Brooklyn, N. Y., currently attached to headquarters, Vienna Area Command. The work, entitled, "Symphonic Diary," will be played by the Chicago Symphonic Orchestra directed by Henry Weber. In Siegel's words, the opus is "the diary of a GI who wanted to put down his musical impressions." Contained in the three movements are the impressions of the rookie city-bred soldier as he trains in rural Alabama, California, and then at Lowry Field, Colorado.

WINNING name for the self-composed theme song of band-leader Ray Anthony is "Dreamy Serenade," and was supplied by Peggy J. Dunn, of Philadelphia. The melody which regularly introduces Anthony's Mutual show, "Bands for Bonds" (12:30 p. m., EST), will no longer be nameless.

THE BOSTON Symphony Orchestra will be heard in its final broadcast of the season Tuesday evening on a program of extended time beginning at 7:30 p. m. (EST) over ABC. Serge Koussevitzky will conduct the orchestra in the Beethoven's Ninth Symphony. The entire symphony will be heard and appearing with the orchestra will be Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass.

STILL going strong after lo, these many months, is the lovely waltz, "Anniversary Song," which overshadowed all other of the array of tunes heard in "The Jolson Story." No. 1 in sheet music sales in this country, it also heads the list of sales in England.

[185]

WORCESTER, MASS.
TELEGRAM

AUG 3 - 1947

Record Throng of 14,000 At Tanglewood Concert

By RAYMOND MORIN

LENOX, Sunday—An all-time record audience of 14,000 attended the second of four concerts devoted to the music of Beethoven last night in Tanglewood's Music Shed. This seventh concert of the Berkshire Music Festival was played by the Boston Symphony Orchestra under Serge Koussevitzky. Jacob Lateiner, 18-year-old Cuban pianist was soloist.

The works performed were "Symphony No. 4 in B-Flat Major, Opus 60," "Symphony No. 5 in C Minor, Opus 67," and "Concerto for Pianoforte, No. 5, in E-Flat Major, Opus 73."

Jacob Lateiner, who received a rousing ovation for his performance of the Piano Concerto, is an extraordinarily gifted pianist for his age or any other. His technic is more than adequate, but does not match that of an increasingly large number of young pianistic giants who are invading the concert stage. The "Emperor Concerto" does not require the Bravura style of technic, but it is far from lacking in extravagant demands.

Diction Clear

Lateiners approach to the "Emperor" was academic rather than spiritual. The diction was clear, phrasing immaculate, and out and transmitted with taste and well-founded musicianship.

The quality it lacked was a subtle but essential abandon. Beethoven felt a "Joie-de-Vivre" in this work that absorbs its moments of serious contemplation. The absence of this quality was particularly in evidence at the conclusion of the last movement. It was not a question of distortion but rather of a misconception of its spiritual essence.

Lateiner was at his best in the "Adagio." His melodies were beautifully balanced and the movements pensiveness was sensitively reflected.

Theory Upset

The analyst who has settled on the theory that the "even-numbered" symphonies by Beethoven are of dramatic inconsequence was upset in his conclusions by Koussevitzky's interpretation of the Fourth Symphony (and by the Second of Thursday night for that matter.) These performances (five symphonies thus far) rather have proved that the odd-numbered are epic rather than lyric.

This may also sound like fruitless theorizing but in pure matters of technical execution such a high point has been consistently reached that a comprehensive analysis must be concentrated on underlying impressions. The most prevalent fact is that Koussevitzky has a lucid picture of what he wants to hear in each work and he has been eminently successful in extracting the most detailed content from his orchestra.

Cycle Resumes Tomorrow

The Fourth Symphony was perhaps rescued from its fate of being a shadow of the rebellious Third ("Eroica") by being played on a different night. However, the breeziness of its themes and disarming lyricism were dominating influences.

Even after a war-torn career, the Fifth Symphony (now called "Victory") has lost none of its power of invigoration. It required only to hear the opening movement, which is all our deadline permitted, to realize that it towers over its predecessors in drama and strength.

The Beethoven cycle will be resumed tomorrow afternoon with the Sixth and Seventh Symphonies. Joseph Battista, 29-year-old pianist from Philadelphia will play the "Concerto in G Major, No. 4 Opus 58."

WASHINGTON, D. C.
TIMES HERALD

AUG 3 - 1947

These Days

By GEORGE E. SOKOLSKY

I AM not a musician nor even a music critic. But I like to go to concerts. Every other Sunday, during the winter, when I am in New York, I go to Carnegie Hall to listen to the Philharmonic. During the summer, when I am up in the Berkshires in Massachusetts, I go to Tanglewood three times each week to listen to the Boston symphony during the festival.

I do not try to understand music as I do a table of statistics or the politics of Henry Wallace. There are scientists called musicologists who devote themselves to undertanding music. With them, it is like mathematics; something with formulae.

I just go to listen. I like Tanglewood most of all because I can see the pine-covered hills and the sky while I listen. I even like it when it rains. Sometimes it is good to listen to music and rain. It is soothing.

THIS year I shall hear all nine of Beethoven's symphonies, one right after the other in order. That will be a new experience for me, althongh I have tried it with records. Still, records are not the same as sitting in the big shed in Tanglewood up in the green Berkshires. No records can be like that.

I know that I shall stretch my legs, relax, maybe chew a cigar, and listen. Do I know why Beethoven wrote No. 1 or No. 5 or No. 9? No! And I don't care. It would be the same to me if his name were Smith or Jones.

All I want to do is to listen and to be transported to the infinite.

SO the musicians spoil it all for me. They play something by Aaron Copland that hits me over the head. To me it is no longer music because I cannot listen. I am pushed. I am kicked around.

It has something to do with the Century of the Common Man or the Nazi or Communists or other busy-bodies. It is a factory, a mill, a mine. It is terrific—that is, the noise is terrific.

Then I come the next day and they give me a dose of Stravinsky which sounds in places like a million GIs rubbing dungarees on tin washboards. The rubbing is fearsome.

I am told that it all has to do with some kind of ancient Russian springtime ritualistic dance. If that is a Russian springtime, then those people have never walked down a lane with a pretty girl in the newness of the year. If that is the music they used to dance to, it must have been done with caterpillar tractors.

THE critics say this is absolute music, but I am a simple fellow who likes Beethoven, Brahms, Schubert and even Jerome Kern and Gershwin. But do I have to like noise, too? Do I have to go to Tanglewood to hear the Boston Symphony produce the sounds of a newspaper press room?

Maybe the critics like the arithmetic of music; as for me, give me beauty of melody, rapture of expression, intensity of feeling.

I leave the physics of the celestial orbs to the atomic scientists. Their music is, boom! That's really what Copland and Stravinsky sound like to me—just a lot of boom.

MAYBE I ought not to step into the domain of the music critics. They apparently know what it is all about and like it. Or maybe, up at Tanglewood, they ought to have special sessions for critics and musicologists and such experts who can do their calculus while they watch Maestro Koussevitsky or his protege, Leonard Bernstein, belabor their minions through the cacophony called modern music.

But for simple folks who just want to listen to beauty, this fare is too heady, like vodka spiked with anisette.

And the question arises: Why must everything modern be so exhibitionistic, so bombastic, so tough on the ear and the soul? Why must it all sound like a lie—like a small boy's lie? Why must even music be so unmannerly, so gross, so grotesque? Youth tells me it is the spirit of the age—two wars with a depression in between. What a spiritless age!

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BRIDGEPORT, CONN.
POST

AUG 3 - 1947

Eddy in Movie Score

Nelson Eddy is presented in songs from his movie, "Northwest Passage", in a Columbia album of three 12-inch discs. In a romantic vein, the handsome baritone sings "Love Is the Time", "Nearer and Dearer" and "Tell Me With Your Eyes." Two of Friml's lovely march songs, "One More Mile" and "Raindrops on a Drum" receive typical Eddy interpretations, but a high point of the album is maestro, Robert Armbruster's arrangement of the traditional Russian hymns sung during the Easter service.

Columbia and Victor have both issued "Student Prince" albums, but Columbia's is the more complete, containing some 20 selections from Romberg's beloved musical. Marek Weber conducts the orchestra, chorus and soloists in the Columbia album which contains four 10-inch discs. Victor's album, containing the same number of records but fewer selections, is performed by Al Goodman's orchestra with Earl Wrightson, Donald Dame, Mary Martha Briney and Frances Greer.

Two albums of Johann Sebastian Bach music, recorded by the Boston Symphony under Serge Koussevitzky at the Berkshire Festival last year, are now released by Victor. His Brandenburg Concertos, No. 2 in F and No. 5 in D, are both contained in an album of four 12-inch records, with Roger Voison playing solo trumpet; Georges Laurent, flute; Fernand Gillet, oboe; Richard Burgin, violin, and Lukas Foss, piano. The other album, containing five 12-inch discs, offers Suites Nos. 2 (B Minor) and 3 (in D) with Laurent as solo flutist.

MILWAUKEE, WIS.
SENTINEL

AUG 3 - 1947

Sonia Woicikowska and Grant Mouradoff, ballet dancers, will be featured stars for the Music Under the Stars concert at Washington Park Tuesday night, along with Robert Merrill, baritone. Tauno Hannikainen will be guest conductor.

Ballet Dancers, Baritone Featured On 'Music Under the Stars' Program

Robert Merrill, baritone and star of radio program, and Sonia Woicikowska and Grant Mouradoff, ballet dancers, along with Tauno Hannikainen as guest conductor, will be the featured artists for the Music Under the Stars concert Tuesday, at the Emil Blatz Temple of Music in Washington Park.

Merrill, although only 28 years old, made his debut at the Metropolitan Opera House in December, 1945, and was selected to open the Carnegie Pops series at Carnegie Hall in 1946. Since then he has been signed to open the series yearly for the next 10 years.

Miss Woicikowska and Mouradoff are members of the Foxhole Ballet which receives its name from the fact that it was the first ballet group organized to perform for American soldiers overseas. Both have also been members of the Ballet Russe de Monte Carlo. Miss Woicikowska revealed her versatility as a comedienne dancer when she toured with "Oklahoma" last year. Both of them were educated in European ballet schools.

Hannikainen is associate conductor of the Chicago Symphony and has been guest conductor of the Minneapolis, Boston and New York City Symphony Orchestras. He has also conducted the Duluth and Toronto Symphonies. Before his arrival in this country in 1940 from his native Finland, Hannikainen was guest conductor of symphony orchestras in Berlin, Warsaw, Stockholm, Helsinki, Riga and Leipzig.

The program for Tuesday follows:

Rienzi (Overture) .... Wagner
Orchestra
Di Provenza al mar (from "La Traviata") .... Verdi
Largo al factotum (from "The Barber of Seville") .... Rossini
Robert Merrill
Slavonic Dance, Opus 72, No. 2 . Dvorak
Orchestra
Falling in Love With Someone (from "Naughty Marietta"). .... Victor Herbert
Play Gypsy, Dance Gypsy .... Lehar
Robert Merrill
Intermission
Finlandia .... Sibelius
Orchestra
Valse .... Chopin
Sonia Woicikowska and Grant Mouradoff
Waltz "Dorfschwalben aus Oesterreich" (Village Swallows of Austria) .... Josef Strauss
Orchestra
Grand Pas de Deux (from "Swan Lake") .... Tschaikowsky
(a) Adagio
(b) Variation
(c) Variation
(d) Coda
Sonia Woicikowska and Grant Mouradoff
Dance of the Hours (from "Gioconda") .... Ponchielli
Orchestra
Chinese Ribbon Dance . . Victor Crandall
Grant Mouradoff
Kuyawiak (Polish Dance) . . Wieniawski
Sonia Woicikowska
Polonaise .... Tschaikowsky
Orchestra
Sardar (Caucasian dances) .... Ippolitov-Ivanoff
Sonia Woicikowska and Grant Mouradoff
Romeo and Juliet .... Tschaikowsky
Orchestra

DALLAS, TEX.
TIMES HERALD

AUG 1 7 1947

Koussevitsky Weds First Wife's Niece

Lenox, Mass., Aug. 16 (INS).—Dr. Serge Koussevitzky, 73-year-old conductor of the Boston Symphony orchestra, was revealed today to have married Miss Olga Naumoff, 46, niece of his first wife, yesterday in secret ceremony.

The marriage was disclosed by the Rev. J. Herbert Owen, pastor of the Congregational Church, who performed the ceremony.

NEW YORK, [illegible] RETAILING
(Ho[illegible])

AUG 7

● ● ● Berkshire Music Festival: Arthur Crawford of A. A. Crawford, Inc., Beverly Hills, Cal., was on hand when RCA Victor unveiled its custom-built line at Tanglewood, Mass., [illegible] a special interest in the new line having been in part responsible for the development of the remote-control unit used which enables stations to be dialed from any room in the house . . . Another on hand was Louis M. LeMair of Lyon & Healy, Chicago, who is also prexy of the NAMM. He brought his wife and daughter along . . . A lively time was had by three New York competitors: Jack Winer of Dynamic Electronics, Abe Kaye of Liberty Music Shops, and George Lohman of Haynes-Griffin, who were thrown together in the same drawing room . . . Miss Beryle Davis, the firm's new English recording star, was on hand and well chaperoned by John Murray, V.P. in charge of records; Joe Elliott, V.P. in charge of home receivers; and Mr Crawford . . .

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CHICAGO, ILL.
TRIBUNE
AUG 3 - 1947

Koussevitzky Thrills Crowds in Berkshires

By Thalia

PITTSFIELD, Mass.—[Special]—Music is in the air both actually and conversationally for miles around. The nationally and internationally famous Berkshire Music festival is held in Tanglewood between Lenox and Stockbridge for three weeks each season and every summer place is filled with music lovers. The Berkshire festival has become a pilgrimage in the less than a decade of its life. Other great music festivals, like Salzburg, for instance, took much longer to achieve the dual halos of musical and social sanctity.

But this part of Massachusetts has been a summer retreat of intellectual society since the days when Hawthorne wrote his Tanglewood Tales for the children who used to gather round a fireplace which still stands in the home of Mrs. William Bullard in whose husband's family it has been for generations. Her house, like all of the old houses hereabouts has been remodeled with its historic shrine reverently preserved

It adjoins the 210 acre musical Valhalla to which fortunate music lovers are translated before, not after, they die, and which is named for the classic Hawthorne stories. The estate belonged to a Boston family devoted to culture and in 1936 it was given to the Boston Symphony orchestra by Miss Mary Aspinwall Tappan and Mrs. Andrew Hepburn, and Tanglewood as a music center became a reality.

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Serge Koussevitzky, musical director of the Boston Symphony, is not only in the top stratum of musicianship but he is in the stratosphere of dreamers who manage to get their dreams realized. For if ever a man has watched a dream walking and playing a violin and holding a baton and singing and carpentering a stage set that man is Mr. Koussevitzky. He dreamed of founding a school of music and opera and here it is. They say that he is now dreaming a Greek theater and he may be again an Aladdin—with the tr[illegible]s of the Boston Symphony and the friends of the Berkshire Music center playing genii to him. Mrs. Donald Mc Pherson and Mrs. William G. Hibbard are Chicago members of the friends.

For six weeks the schools are in a flurry of ecstatic work. For three of those weeks the Berkshire festival is held, and if one could manage it physically one could listen to 14 regular concerts by the full Boston Symphony orchestra, concerts by the student orchestra, chamber music concerts, performances of opera and choral music and rehearsals of all of them.

• • •

Hostesses invite their music loving friends especially for the weekends of the festival, and at the spinning round of luncheons, cocktail and dinner parties the conversation is as often straight out of Grove's Musical dictionary as it is out of a smart novel.

For the dinner parties the women wear their choicest gowns and in the chill of the evening their bare shoulders are cosy under mink and sable. The gentlemen who belong to the dinner jacket every night school look upon those who appear in sports jackets as rebels. Every one doesn't dress, however. Those who bring blankets and sit or lie outside are in every stage of dress and undress, and on Sunday the wide grass lands within hearing distance disclosed more than one pair of stockings laid out to dry and bare toes twinkled contentedly.

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The fortunate boxholders for the concerts can drive up to the entrance of "The Shed" for the full orchestra concerts. Others park a block or more away and walk. "The Shed" is a pie shaped structure which shelters 6,000. Even those who have a passion for modern architecture must call it purely functional. The gossip is that its acoustics don't do right by soloists, but there is such a sacrosanct air about everything concerning the festival that those doubts are whispered. It is also whispered that there is still an unfulfilled desire on the part of many of those emotionally entangled in Tanglewood for a typically New England "Shed."

Chicago may be a thousand miles away but it has had an intimate part in the Berkshire music, greater than many of the visitors here realize. It was a former Chicagoan, Mrs. Elizabeth Sprague Coolidge who sponsored the internationally famous chamber music concerts which antedated the Tanglewood festival. They were held in her music temple on South Mountain, now not open, but the magnificent Mrs. Coolidge is still here, honored by every one, when she appears at the festival. The late Miss Kate Buckingham who gave Chicago its beautiful lake front fountain lived in the big white house on the mountainside looking down over the lake called the Stockbridge bowl and Tanglewood itself which Mr. Koussevitzky now owns. Miss Buckingham willed the estate to Walter Byron Smith from whom Koussevitzky bought it.

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WORCESTER, MASS.
TELEGRAM
AUG 3 - 1947

Music

CAREER, MARRIAGE BUGABOO DISPROVED

By RAYMOND MORIN

LENOX, Sunday—The answer to Hollywood's time-worn question whether marriage and a career can be successfully combined is to be found in a little white cottage at Tyringham. It is here that Genia Nemenoff and Pierre Luboshutz spend active Summers preparing for heavy Winter tours that are matched by no artists on the concert stage.

Genia and Pierre Luboshutz, a happy marital and professional pair, do their practicing in the morning. As Mr. Luboshutz will tell you—"Please call us in the morning—before ten." As you know, they will play the Mozart "Concerto for two Pianos," at the Worcester Festival in October.

Both Mr. and Mrs. Luboshutz admire each others' playing for different reasons. "Genia has an amazing faculty for reading music freely—she can play it fluently, almost as soon as she has read it through," says Pierre.

Has Good Memory

Genia, on the other hand, admires her husband's memory—"He can remember every detail of what he has studied," she confdes. "Sometimes he postpones hearing something he is to play until a short time before the concert . . ."But here Pierre interrupted—"It is while Genia is out shopping that I practice on the sly."

Mr. and Mrs. Luboshutz have been married sixteen years. It has been widely publicized that she was his pupil in Paris, but the fact is that she studied with him but for a few weeks. They fell in love and the piano lessons came to an end.

Their association as duo-pianists happened quite by chance. Mr. Luboshutz had made his debut in Russia under Serge Koussevitzky many years before and Mrs. Luboshutz was embarked on a brilliant career.

FESTIVAL ARTISTS

Genia Nemenoff and Pierre Luboshutz relax at their Summer home at Tyringham. The noted duo-pianists will appear at the Worcester Music Festival in October.

Her New York Debut

He likes to tell about her New York debut in 1933. "It was a wonderful performance. Not a wrong note, everything was perfect. But it was always the same. After each New York concert we went in different directions—Genia would leave for a concert in one place, and I in another. We were tired of saying goodbye in railroad stations. Then we were engaged for a series of two-piano recitals over the air. Our managers were impressed with the quantity of fan mail, and we decided to team up permanently—and be together."

Brilliant Arranger

Mr. Luboshutz is the builder of their programs. He selects the repertory, and as you probably know, is a brilliant arranger. Mrs. Luboshutz is "secretary" for the pair—that is when she gets an opportunity to answer letters they receive.

"Pierre keeps misplacing correspondence, she says. "He reads letters and then they disappear. I don't know what he does with them."

If there is a royal family among musicians, I presume it is the Luboshutz family. Pierre's sister is Lea Luboshutz, who gave a brilliant violin recital at the Art Museum a few seasons ago. Their nephew is Boris Goldowsky, who has also appeared at the Art Museum in piano recitals.

Story About Nephew

They gleefully tell a story about their nephew. Although Pierre has an excellent English vocabulary and manages to make himself understood very well, he does have a Russian accent and sometimes translates his English in Russian.

It happened not so long ago. Pierre and Genia, having no children of their own, their nephew holds an important place in their lives. They were jokingly discussing the eventual disposition of their worldly goods, enumerating their various possessions, when Pierre suddenly remarked—"and don't forget, we are accidentally insured, also."

Has Rare Books

One day Goldowsky was examing his aunt's impressive collection of rare books, when she exclaimed—"I'm so glad to see how interested you are in my books."

"Oh, I was just looking them over to see that I don't buy any duplicates." Don't misunderstand any of this—they are devoted to each other.

Neither Mr. nor Mrs. Luboshutz are given to say what they do not mean, merely because it [illegible] expected of them. [illegible] when they repeatedly expressed their pleasure at returning to Worcester, they meant just that.

There is not an ounce of conceit in [illegible] of them. Many artists re[illegible] criticism wi[illegible] varying degr[illegible] objecon that range from r[illegible]ach bitter resentment.

Test of True Artist

Mrs. Luboshutz speaks for her husband as well as for herself when she says—"We always read our reviews with great care. We have been fortunate in that we have played for critics who like us (that is her explanation, but I have another) and when we occasionally read critical suggestions, no matter who the critic is or where, we read them with care. We realize that he may very well be right."

That is the difference between true artist and a mediocre upstart who is convinced that he is his own best judge.

PITTSBURGH PA
PRESS
AUG 3 - 1947

Webster Aitken To Teach at Tech

Webster Aitken, internationally known pianist, will be a member of the Carnegie Tech music faculty for the fall semester. His rank will be visiting professor of piano.

Mr. Aitken

The American-born artist began studying piano at 7. When he was 17 he went to Europe to study and made his professional debut in Vienna in 1929, appearing with the Vienna Symphony Orchestra.

He made his American debut in 1935 in New York. During the war he played concerts in this country and Canada, appearing with the Boston Symphony, the Los Angeles Philharmonic, and the New York Philharmonic.

In Pittsburgh he played a recital at Carnegie Tech in 1946 for the Pittsburgh Chapter, International Society for Contemporary Music.

SYRACUSE, N. Y.
POST-STANDARD
AUG 3 - 1947

CLOSING concerts of the Berkshire Music Festival at Tanglewood, ~~Lenox, Mass.,~~ will be attended by Mr. and Mrs. Robert E. Follet of Candee ave., who will leave Thursday for performances that evening, Saturday and Sunday, when the festival will close. Beginning on Thursday, July 17, the festival is presenting concerts in three series which have included programs by the full Boston Symphony orchestra, ~~Juilliard string~~ quartet of New York and numbers by the student orchestra of the Music Center. Mozart's three-act opera "Idomeneo" will be heard tomorrow and Wednesday. The Berkshire Music center is the Boston Symphony Orchestra's summer school, of which Serge Koussevitsky is the director.

SYRACUSE, N. Y.
POST-STANDARD
AUG 3 - 1947

Tanglewood Season Will Close Aug. 10

In the last week of the Tanglewood season that will close Aug. 10, the ~~Boston Symphony~~ orchestra will play four concerts and the students of the Berkshire Music center will give seven performances.

This week's program will open with the playing of the sixth and seventh symphonies and Piano Concerto No. 4 this afternoon. The conclusion of the Beethoven cycle with the eighth and ninth symphonies is scheduled Tuesday at the earlier hour of 7.30 p. m.

For the last weekend, Leonard Bernstein will conduct on Thursday evening, Aug. 7, Haydn's Symphony in B flat; Hindemith's Violin Concerto. Ruth Posselt, soloist; and Schumann's Symphony No. 2. Robert Shaw will conduct Saturday evening's concert, which will include the Mozart "Requiem", with the same soloists as for Beethoven's Ninth Symphony; the Bach Cantata No. 50 "Nun Is Das Heil"; and Stravinsky's "Symphony of Psalms."

Serge Koussevitzky will conduct the closing concert of the season Sunday afternoon, Aug. 10, with Martinu's "Concerto Grosso for Chamber Orchestra, with 12 pianos; Ravel's "Pavane" and "Bolero", and Tchaikovsky's Symphony No. 4.

COLUMBUS, OHIO
CITIZEN
AUG 3 - 1947

Album: J. S. Bach Suites Nos. 2 in B minor and 3 in D major, played by the Boston Symphony Orchestra, Koussevitzky conducting (five 12-inch Victor records, $6.15).

Truly without match is this recorded performance of the second and third Bach suites. Mr. Koussevitzky, the musicians of the Boston orchestra and Georges Laurent, solo flutist, perform as if each one of them were an expert on Bach—which probably is the case.

Not only is this entire album superbly performed, but it is recorded with exceptional fidelity of tone, balance and a broad dynamic range. Victor's engineers must be musicians, too. Often an otherwise good recording is marred by poor monitoring (control of volume, bass and treble tone, etc., by sound engineers). This album is notably free of that.

The third suite, in D major, is sonorous, emphatic and joyous. Its second movement, the familiar "Air for G String," is played slowly, with sensitivity and meticulous care.

MIAMI FLA.
NEWS
AUG 3 - 1947

Shostakovitch: Symphony No. 9, Op. 70: Boston Symphony, Serge Koussevitsky, ~~conductor. Three 12"~~ RCA Victor records DM-1134: Philharmonic-Symphony orchestra, of New York, Efram Kurtz, conductor. Four 12" Columbia Masterworks MM-688.

Both recordings of Shostakovitch's Ninth symphony deserve careful consideration as they present the score in two distinct styles. Both are noteworthy musical organizations. Each conductor reads different meanings in the work and it is interesting to compare their performances. Koussevitsky, in his interpretation of Prokofieff's Fifth pays close attention to the sultry details, and to the richness of the composer's melodic material. Kurtz, on the contrary, is clearer, and reads more "ultra-modern burlesque" into his performance. Koussevitsky introduced the work to American audiences last July at Tanglewood, and for sheer musical value, we favor his presentation over the Columbia set. Technically, both are first-rate.

4-10

AUG 3 - 1947

FROM THE HEART

Music With Something to Say Can Take Or Leave Fashions of Day

By OLIN DOWNES

THE aphorism of Schumann is well known: that you can conceal revolution within the four walls of a symphony, and the police be none the wiser.

We thought of this when they played Arthur Honegger's Symphony for strings with solo trumpet at Tanglewood last week. This symphony was composed by Honegger in Paris in 1941, during the German occupation. The Germans had made overtures to Honegger: that he should conduct in Germany; later, that he should be displayed to the public as an artist ideologically, if not racially, on the German side. He declined both offers, and penned, during the period of occupation, this symphony.

We believe that if Hitler's henchmen had had the perception to grasp the significance of this "materiel," they certainly would have suppressed its appearance For this score impresses us as music not only of tragedy but revolt; or even worse from the viewpoint of the aggressor—of faith in deliverance.

True, it could be contended—Mr. Honegger might himself contend—that there was no such notion as this in his mind when he composed the symphony. Indeed it is not customary today for composers to proclaim their states of mind as they used to do in the vociferous nineteenth century. They now think it more desirable to describe their scores as a salesman would the machinery of an automobile. For this shows that they are writing not programmatic, or romantic, or merely emotional, but "pure" music.

Communication

But the final test of the pudding is its eating. The final test of music is what it communicates to listeners. For the present writer this score of Honegger communicates intense feeling that comes from deep within, and not merely characteristics of style or form. Indeed it is more related to the inner than to the phenomena of the outer world.

The capital joke and jeux d'esprit, "Pacific 231," the locomotive piece, by the musician who gaily observed that he loved locomotives as other men loved women and horses! That best seller of a dramatic cantata, with voices, orchestra, and speaker, "Roi David"—these were scores which made one believe that in essence Mr. Honegger was a musician for the theatre or screen, and a composer without mezzotints or heed for the inner recesses of the spirit. His laughter in such pieces as the "Pacific" was contagious, Chabriesque. His sense of theatre was evident on every page of "Roi David" and related scores. His workmanship, from the beginning—as for example in the early score of "Horace victorieux"—was brilliant and sure. He had a rich musical vein, and inexhaustible vitality.

But see what has happened in the pages of this symphony.

Interior Music

It is in the first place music without exterior connection. It bears no title, other than the generic and appropriate one of "Symphony for Strings." The addition of the solo trumpet at the last may or may not have been an afterthought. The craftsmanship is the essence of concentrated thought, consequent upon the inner dynamism of the musical ideas themselves. A main theme, immediately announced, is central to the structure and to the spiritual action of the entire three-movement work. In the finale the apparition of the trumpet is no mere gesture; its chorale-theme has already germinated in previous pages.

The devices used in the music, as such, can be found in a hundred contemporaneous scores. Thus they appear oftenest as instrumental gadgets and tricks of the trade, just as plausible in the musical literature of today as the bumbling counterpoint of contemporaries of J. S. Bach was in the early eighteenth century, and no more important to posterity. What matters in this new symphony, yet to be heard in New York, is the composer's emotion which has wrung from him richly expressive music. For Mr. Honegger, in these pages, is speaking, willy-nilly, from the depths of his heart. One would say that what he is saying has gripped him hard, and was not to be evaded by him, or referred to in terms of artistic casuistry.

Result of [illegible]

AT THE STADIUM

TANGLEWOOD, WHERE ANNUAL BERKSHIRE FESTIVAL WILL END NEXT SUNDAY

At top, the Music Shed where the symphonic concerts by the Boston Symphony, under Serge Koussevitzky, are held. Lower left, Boris Goldovsky directs a rehearsal of Mozart's "Idomeneo," which will be performed for the first time in this country tomorrow night. Lower right, students of stagecraft work on sets of "Idomeneo."

CHICAGO, ILL.
TRIBUNE

AUG 3 - 1947

One of those friends is the aforesaid Mr. Robinson, at the moment preoccupied with Koussevitzky's birthday party, which took place at Tanglewood July 26. The program was kept a secret from the guest of honor, who arrived with his party just as the lights were going down.

"After the intermission," says our observant reporter, "Leonard Bernstein came on the stage and announced the first performance of a new work by himself. To appreciate it, he said, you must know two facts: First, that Bima is the name of the Koussevitzky cocker spaniel; and second, that the principal theme of the new work is the tune to which, when whistled by his master, Bima responds. Would the trombone please sound it? The trombone obliged. The work was scored for solo violin and 11 brass instruments, took 59 seconds to play and you thought the roof would come down.

Serge Koussevitzky

Ruth Gordon

"Before all this the chorus had assembled at either side of the stage. Hugh Ross came on and announced that the composer of the next work would be easily recognizable and that after 300 years they at last had the right words for the music—and here they are: The Drinker translation of the Bach Wedding Cantata with of course Koussevitzky's name inserted in place of the happy couple. Mr. Biggs [J. Power] took his place at the organ and a lone trumpeter played those long figurations. What a tribute! The place went crazy and afterward there was an enormous cake in the green room. This morning at the public rehearsal the symphony men disregarded the music for the Samuel Barber overture on their stands and when Koussevitzky gave them the downbeat went fortissimo into 'Happy Birthday to You'."

MILWAUKEE WIS.
JOURNAL

AUG 3 - 1947

IT MIGHT be expected that the Boston symphony and Serge Koussevitzky would do a good job with the second and fifth "Brandenburg" concertos of Bach. In any event, they do and the RCA Victor album containing recordings of the two is heartily recommended. This is stuff for true music lovers who will never cease to find huge satisfaction in the strength and nobility of the incomparable Bach.

As for the recording, it is apparent that Koussevitzky and his men have given the work their best and surely they have the resources to make a great thing of it.

The Boston people, not so long ago, recorded the third and the fourth of the "Brandenburg" series. That was also a fine chore.

COLUMBIA contributes an album of special interest to the public that feels kindly toward the moderns. It is a recording of Igor Stravinsky's "Symphony in Three Movements," recently finished in a bit of a fever.

It is the comment of the composer that the "sharp and shifting events of our arduous time" with its "continual torments and, at last, cessation and relief" may have left traces upon his work. He doesn't say yes, and he doesn't say no, but the listener will doubtless conclude that "continual torments" have indeed played a part in the Stravinsky inspiration. In any case, the music sounds that way and it's all quite disturbing.

The composer himself conducts the Philharmonic symphony orchestra of New York and you may be sure there is no coasting. Stravinsky, as a matter of fact, is always exciting as a conductor and in this exercise he really goes to town.

INDIANAPOLIS, IND.
STAR

AUG 3 - 1947

Mozart 'First' To Be Presented At Tanglewood

New York, Aug. 2 (UP)

MOZART'S OPERA "Idomeneo" will be performed for the first time in America by the Berkshire Music Center, the ~~Boston Symphony~~ Orchestra's summer school at Tanglewood in Lenox, Mass., of which Serge Koussevitzky is director.

The production will be directed and conducted by Boris Goldovsky. Richard Rychtarik will design the sets. The orchestra and singers, as in the production of "Peter Grimes" last season, will consist of pupils of the Berkshire Music Center.

Two performances will be given during the last week of the festival on Monday and Wednesday evenings, Aug. 4 and 6. Admission will be by invitation to friends of the Berkshire Music Center.

Mozart wrote his "Idomeneo, King of Crete" in 1780, in his 24th year. It is considered by some one of his greatest works, but because of its length and the absence of printed parts, it has been performed only occasionally in Europe. Since no part exists in America, a full set is being copied for the Tanglewood production.

AMERICAN music needs consistent promotion and more frequent preformances to achieve its proper place, in the opinion of F. Charles Adler, conductor of the Saratoga Music Festival, which opens at Saratoga Springs, N.Y., on Sept. 6.

"We glorify all kinds of American things, from antiques and ancestors to hot dogs and chorus girls," Adler observed. "Why not take a little time out and glorify American culture? Let's give American music a chance to be heard."

Adler, who has a fondness for listing premieres on his programs, gave 43 first performances at the Saratoga Festival last year. He has about 30 this year.

"We will never develop a musical culture," Adler continued, "until we foster American music. We have a large body of men and women in this country today writing music in a rich and varied tradition and experimenting with the future. They cannot live, they cannot learn, they cannot grow unless their music is played.

"New music admittedly is controversial—especially that by Americans. Audiences are said to stay away from it, although it has been our experience that an audience not only accepts but enjoys the new when it it is interstingly introduced.

"No audience should be asked to listen to 'all-American' programs. The listener should have variety, so that he may compare the present with the past. The composer should likewise be asked to measure his creative work against the accepted art of the past."

THE NBC Symphony Orchestra will shift to Saturday evening broadcasts starting Saturday, Oct. 4. It will be heard from 6:30 to 7:30 p.m., New York time.

The change, NBC announced, was made with the approval of Arturo Toscanini, permanent conductor. It moves the program to an evening listening period after years on the Sunday afternoon time.

Toscanini will resume his direction of the orchestra on Oct. 25. The symphony was formed in 1937 and has been heard on the air continuously since then with Toscanini as permanent conductor.

Joseph Szigeti, violinist, has left for a six-month concert tour of England and the Continent. He will appear in August at the Engadine Festival in Switzerland and at the Edinburgh International Festival of music and dance. Thereafter his tour will take him to France, Holland, Belgium, Switzerland and England. Szigeti returns to this country in mid-December for his annual coast-to-coast tour.

FRITZ MAHLER has been appointed conductor of the Erie (Pa.) Philharmonic. With his appointment the orchestra is being completely professionalized. Its coming season will be expanded and negotiations are under way for important concert artists to appear as soloists.

A nephew of the famous composer, Gustav Mahler, the conductor came to this country in 1936 and has since become an American citizen.

MILWAUKEE WIS.
JOURNAL

AUG 3 - 1947

Songs, Dance 'Under Stars'

Four Artists Coming

Four guest artists, headed by Robert Merrill, young baritone of the Metropolitan opera, will be featured on the seventh Music Under the Stars program of the season in Washington park at 8:15 p.m. Tuesday.

Besides Merrill, the entertainers include Sonia Woicikowska and Grant Mouradoff, ballet dancers, and Tauno Hannikainen, Finnish conductor, who will direct the orchestra.

Merrill made his debut with the Metropolitan opera in December, 1945. In 1946 he opened the "Pops" series at Carnegie hall, and since then has been signed to perform that role for the next 10 years.

Miss Woicikowska and Mouradoff are members of the Foxhole Ballet, which claims to have been the first ballet group organized to entertain American soldiers overseas during the war. Both dancers formerly were with the Ballet Russe de Monte Carlo.

Hannikainen, who came to this country from his native Finland in 1940, is associate conductor of the Chicago symphony orchestra. He has served as guest conductor for the Minneapolis, Boston and New York symphony orchestras, as well as various orchestras ~~in European~~ centers.

The program will be as follows:

Rienzi (overture) .... Wagner
Orchestra
Di Provenza al Mar (from La Traviata) .... Verdi
Largo al Factotum (from The Barber of Seville) .... Rossini
Robert Merrill
Slavonic Dance, Opus 72, No. 2 ... Dvorak
Orchestra
Falling in Love With Someone (from Naughty Marietta) .... Victor Herbert
Play, Gypsy, Dance, Gypsy .... Lehar
Robert Merrill

INTERMISSION

Finlandia .... Sibelius
Orchestra
Valse .... Chopin
Sonia Woicikowska and Grant Mouradoff
Waltz Dorfschwalben aus Oesterreich (Village Swallows of Austria) .... Josef Strauss
Orchestra
Grand Pas de Deux (from Swan Lake) .... Tchaikovsky
Adagio
Variation
Variation
Coda
Sonia Woicikowska and Grant Mouradoff
Dance of the Hours (from Gioconda) .... Ponchielli
Orchestra
Chinese Ribbon Dance .. Victor Crandall
Grant Mouradoff
Kujawiak (Polish Dance) .. Wieniawski
Sonia Woicikowska
Polonaise .... Tchaikovsky
Orchestra
Sardar (Caucasian Dances) .... Ippolitov-Ivanoff
Sonia Woicikowska and Grant Mouradoff
Romeo and Juliet .... Tchaikovsky
Orchestra

A picture of Robert Merrill, baritone, appears in the Screen and Radio Section today.

INDIANAPOLIS, IND.
STAR

AUG 3 - 1947

Met Announces 18-Week Season Opening Nov. 10

New York, Aug. 2 (UP)

THE METROPOLITAN Opera Company has announced its performance schedule for 1947-48, calling for a season of 18 weeks starting next Nov. 10 and ending on March 13, 1948. That parallels the successful 1946-47 season, which opened on Nov. 11 and ran 18 weeks.

Plans for new productions and revivals, new singers, conductors, etc., will not be announced until the end of the summer, during which General Manager Edward Johnson will be engaged in his usual talent hunt and study of production possibilities.

ONE THING is fairly certain, however, that the American premiere of Serge Prokofieff's massive opera, "War and Peace," based on the Tolstoi novel, will be given, after having been held up a season by various difficulties.

Also, Wagner's complete "Ring" cycle will be resumed. It was dropped because the ancient sets were too shabby. It will be given a $100,000 new production, with the scenery designed by Lee Simonson. The entirely new settings were made possible by the work of the Metropolitan Opera Guild on behalf of the production fund.

BOSTON'S FAMED open-air concerts on the Charles River esplanade are being held again this summer under Arthur Fiedler's direction. It is the 19th consecutive season Fiedler has conducted the Boston Symphony Orchestra musicians.

Concerts are given every night except Monday through July 20. The informality of the concerts, which have become part of the Boston "tradition," never fails to astonish newcomers who find patrons sitting on the lawn or sprawled out on the grass near the river banks listening to classical and semi-classical music.

Expenses for the concerts are borne by the contributions of patrons, by responses to an annual letter of appeal and by shares of chair rentals, which incidentally cost only a dime. The Boston Symphony Orchestra comes to the rescue in case of a deficit.

First presented in 1929 by Mr. Fiedler, the concerts have attracted audiences totaling about 250,000 listeners each summer.

ST. LOUIS, MO.
POST DISPATCH

AUG 3 - 1947

Ninth Symphony By Beethoven in Concert Tuesday

BEETHOVEN'S great Ninth Symphony is to be performed in the Boston Symphony broadcast from the Berkshire Music Festival at 7:30 ~~Tuesday evening on KXOK.~~ Serge Koussevitzky ~~will conduct.~~

The soloists will be Frances Yend, soprano; Eunice Alberts contralto; David Lloyd, tenor, and James Pease, basso. Robert Shaw will lead the chorus, whose members are students attending the Berkshire Festival.

LOUISVILLE, KY.
COURIER-JOURNAL

AUG 3 - 1947

Beethoven's Symphony No. 9 will be performed by the ~~Boston Symphony~~ Orchestra and Festival Chorus, Serge Koussevitzky conducting, during the final broadcast from the Berkshire Music Festival on Tuesday, 7:30 to 8:45 p.m., over Station Winn.

SUNDAY

Bernard Herrmann conducts the **C.B.S. Symphony Orchestra.**
Overture to Abu Hassan ---------- Weber
Symphonic Suite, Antar, Opus 9 ---------- Rimsky-Korsakoff
Symphony No. 8 in B minor, Unfinished ---------- Schubert
Les Preludes ---------- Liszt
WHAS 1 P.M.

Milton Katims conducts the **N.B.C. Symphony Orchestra.**
Symphony No. 3 in A minor, Scotch ---------- Mendelssohn
Oracion del Torero ---------- Turina
Gayane Suite ---------- Khatchaturian
WAVE 3 P.M.

Walter Poole conducts the **Detroit Symphony Orchestra** in an all-**French** program.
Chabrier's Marche Joyeuse: Overture to Offenbach's La Belle Helene; Debussy's Clair de Lune; Waltz from Delibes' Naila; Bacchanale from Saint-Saens' Samson et Delilah; Excerpts from Bizet's L'Arlesienne Suite No. 1.
WINN 7 P.M.

Classical music on records.
Overture to Weber's Oberon (Fiedler); Mendelssohn's Violin Concerto in E minor (Menuhin - Enesco); Dvorak's Symphony No. 5 in E minor, From the New World (Szell); Group of Italian Operatic Arias (Tagliavini); Mendelssohn's Midsummer Night's Dream M

LOUISVILLE, KY.
COURIER-JOURNAL

AUG 3 - 1947

TUESDAY

Serge Koussevitzky conducts the **Boston Symphony Orchestra** and **Berkshire Music Festival Chorus,** with **Frances Yeend,** soprano; **Eunice Alberts,** contralto; **David Lloyd,** tenor, and **James Pease,** basso, as soloists in **Beethoven's Symphony No. 9** in D minor, Opus 125.
WINN 7:30 P.M.

Herbie Koch and **Gertrude Baer** play.
Adagio, from Beethoven's Moonlight Sonata; Finale from Haydn's Symphony No. 16 in G major; excerpt from Rhapsody by Rachmaninoff.
WHAS 9 P.M.

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AUG 3 - 1947

Society Notes

By KATHLEEN M. PERKINS

M[illegible] Gill [illegible] Patricia [illegible] debu- [illegible] Gold [illegible] near Kent [illegible]

[illegible] Robert Harman, of [illegible] Charles street, [illegible] invitations to a reception on September 13 from [illegible] at the Sheraton Belvedere Hotel in honor of their daughter, Miss Anne Marie Harman, a debutante.

At Berkshire Festival

Mrs. John W. Garrett, of [illegible] avenue, and Mrs. [illegible] Sage, of Glyndon, are among Baltimoreans who recently attended the Berkshire Festival presented by the Boston Symphony Orchestra at Tanglewood, Mass.

Mrs. J. Harold Wheeler, of [illegible] this week will go to [illegible] N.J., to visit her [illegible] Mrs. Percy R. Pyne.

Mrs. Arunah S. Abell 3d, of [illegible] Mrs. Louise Pierce [illegible] of Kenmore road, and Mrs. Taylor McCormick, who is living temporarily on Bellemore road, will leave tomorrow to visit Mrs. R. Walter Graham, Jr., of Greenway, at her farm in Southern Maryland.

Guests Of Jamisons

Mr. and Mrs. Richard A. Jamison, of Elmhurst road, had as guests last week end Lieutenant Colonel and Mrs. Marshall Wallach of Warrenton, Va. Mrs. Eli Houston Brown 3d, of Louisville, Ky., and her young son also were recent guests of the Jamisons. Mrs. Brown, a cousin of Mr. Jamison, also visited her mother, Mrs. William P. Hamilton, in Hagerstown, Md.

Mrs. Jamison, with her young daughter and her mother, Mrs. J. Morrison Harris, on Saturday will go to Cape May.

Mr. and Mrs. Arthur R. Wyatt, of Ruxton, have as guests this week end Mr. and Mrs. Theodore I. Berger, of Charlottesville, Va.

Visiting Johnsons

Mr. and Mrs. Levin Gale Shreve, of Glenelg, are spending the week end with State Senator and Mrs. Thomas F. Johnson on their farm in Berlin, Md. Mrs. Shreve will go to Ocean City this week to visit Mrs. Edward Daniels, of Dayton, Ohio.

Mrs. Johnson has just returned from a visit in Dayton with her sister, Mrs. Robert Patterson, Jr.

Colonel and Mrs. Edgar T. [illegible] and their daughter and son, Miss Christine Q. Fell and Mr. [illegible] T. Fell, have moved from [illegible] to Chevy Chase.

Mr. and Mrs. John A. B. Fisher, of [illegible] avenue, have returned from a cruise on their boat to [illegible] Island.

[illegible] John Kearns, of South [illegible] N.J., is spending the week end at the home of Mr. and Mrs. M. Laurence Millspaugh, of Edgevale road. Having [illegible] returned from Italy, where she served with the American Red Cross, Mrs. Kearns is [illegible] with the State Department [illegible] Washington and will return to [illegible] in a few months.

[illegible] and Mrs. Harold Braham, of [illegible] Warrington Apartments, [illegible] two young children, [illegible] went by plane to Ber[illegible] where they will be for a [illegible]

At Cape May

[illegible] and Mrs. W. T. Dixon [illegible] Oak place, are at Cape May, N.J., as are Mr. and Mrs. [illegible] A. Conklin 3d, also of [illegible] and Mr. and Mrs. [illegible] Matthai, of Greenway. [illegible] Mrs. Gustav A. Buch[illegible] of Upper Marlboro, will [illegible] there shortly to spend six [illegible]

[illegible] Dorothy Miller Abbott, who has been at Cape May with her parents, Mr. and Mrs. C. Webster Abbott, Jr., of West University parkway, will go to Fishers Island, N.Y., to visit friends.

Mr. and Mrs. W. Brice Owen, of Poplar Hill road, are at Cape May for two weeks. Mr. and Mrs. Frank J. Taylor, Jr., of the Ridgemede Apartments, and Mr. and Mrs. Carroll Van Ness, Jr., of St. Georges road, were at the resort [illegible] Jacob[illegible]

PHILADELPHIA, PA.
INQUIRER

AUG 3 - 1947

THEMES AND VARIATIONS

Canny Composers of Today Find Fertile Field in Films

By Linton Martin

While it was frankly a "stunt," far afield from familiar and conventional symphonic fare, the program of "Music in the Movies" given last Tuesday at Tanglewood, Mass., as a special event out of the Boston Symphony Orchestra's Berkshire Music Festival, served a significant purpose beyond the immediate performance itself. And that was to point up impressively how much the movies today have contributed creatively to serious music, with vitality and diversity.

This does not refer, of course, to those factitious and fanciful film fables which have been taking liberties with the lives and loves of some of the world's master melodists from classical to contemporary composers, in order to raid the treasury of their tonal gems. And it has no connection, either, with the all too often trite and tawdry output of Tin Pan Alley tunesmiths for popular June and moon musicals.

But the musical scores inspired by some notable American and foreign films, whether to set the mood and emotion by way of background, or to play an even more important and predominent part in the plot progression and tonal characterization have already earned independent place in the symphonic repertoire. That is the true test of the musical value and validity of such compositions, whether arranged as symphonic suites, tone poems, or other excerpts, as highlighted by the marshaling of "Music in the Movies" at Tanglewood.

International Aspects

Quite comprehensive and compact was the collection of screen scenes with sound served in that one-hour program which prefaced the regular concert performance by the Boston Symphony under the distinguished direction of Serge Koussevitzky. And it is just possible that some symphonic philistines in the audience may have found it more stimulating and exciting than the program provided by the veteran Dr. Koussevitzky.

Its international aspect was emphasized by the fact that four countries were represented: France, Russia, England, and America. That in itself, insured the cosmopolitan character and complexion of the occasion.

Notable names of contemporary composers represented gave artistic stature and considerable scope to this special presentation, perhaps even justifying the enthusiastic publicity men's announcement of it as "The most comprehensive program of motion pictures ever assembled to illustrate the use of the original musical scores by important contemporary composers." Certainly nobody need apologize for a lineup that includes Aaron Copland, Arthur Honegger, Prokofieff, Shostakovich, George Antheil, William Walton and Virgil Thomson.

These were represented by reels from "Our Town," "Meyerling," "Alexander Nevsky," "The Youth of Maxim," "The Plainsman," "The River," and "Henry V," though of course not necessarily in the order named. Walt Disney's cartoon, "Mickey's Grand Opera" was the curtain raiser.

Find Popular Place

Only time can tell how much of the music written originally for films will find permanent and popular place in the standard symphonic repertoire. In that respect, contemporary composers who have turned their talents to creating ambitious musical scores for the cinema sound track — including those just mentioned and others also — can find an excellent example to emulate in outstanding symphonic scores written for the ballet more than a quarter of a century ago, and which come around regularly on concert programs.

Considering the visual and dramatic kinship that can be found between both movies and the ballet it would not be so surprising if serious music makers for the films increasingly took over that function formerly filled with distinction by choreographically - minded composers in the past, particularly in the heyday of Diagkileff and his Ballet Russe, in Paris in the earlier years of the second decade of this century. For that was the production period which brought out, in rapid succession, such masterworks as Stravinsky's "The Fire-Bird" in 1910, and his "Petrouchka" the following year ("Le Sacre du Printemps" came later), and Ravel's enchanting "Daphnis and Chloe," in 1912. The symphonic suites drawn from these ballets — two have been arranged from the Ravel work — have achieved what appears to be perennial popularity on symphonic programs today.

NEW HAVEN, CONN.
JOURNAL-COURIER

AUG 4 - 1947

Critics Hear Rehearsal Of Mozart Opera

LENOX, Mass., Aug. 3— (AP) — About 400 students and faculty members of the Berkshire Music Center, music critics and some 300 invited guests attended a rehearsal tonight in the Theatre Opera Hall of Mozart's three-act opera "idomeneo," which will be given its first U. S. performance at Tanglewood tomorrow night and repeated Wednesday night.

The opera will be staged by the opera department of the Music Center, under the direction of Boris Goldovsky. The cast of singers, orchestra and chorous will consist of members of the Berkshire Music Center, as was the case when Benjamin Britten's "Peter Grimes" was performed at Tanglewood last Summer.

The title part of "Idomeneo" will be sung by Joseph Laderoute. Idamte, a part written by Mozart for a contralto, will be sung in the original range by a soprano, alternately in the two performances by Elizabeth Ann Bollinger and Dorothy Dawson.

Although there are only 1,10[illegible] seats in the Theatre Opera Hall hundreds are expected to witness the performance through wide doors on either side of the hall.

"Idomeneo" has had occasional performances in Europe, mostly in Germany and Austria. There were further revivals in 1931, the 150th anniversary of the first performance when there was a production at the Vienna State Opera in a version edited by Richard Strauss and L. Wellerstein. A version in English was performed in London in 1938.

PARKERSBURG, W. VA.
NEWS

AUG 3 - 1947

MUSIC

Young Tenor Advances

Always it is pleasant to watch a new career in its early stages when the first successes are being recorded. The case of a young Philadelphia tenor named David Lloyd is an example.

It is probable that few people, even those who follow such things closely, have even heard of David Lloyd yet, but a glance at a few of the engagements lined up for him during the coming season, his first professional year, are evidence that he is on his way.

This reporter heard him sing last December in New York at a private musicale, and was immediately struck by the beauty of his tenor notes. He has a nice American grin, too, which should do him no harm on the concert platform.

Richard Suter

Lloyd first came into the picture last year by winning a contest for the "Voice of Tomorrow" sponsored by the Philadelphia Inquirer. He hasn't done a great deal professionally since then, but this summer no less a personage than Serge Koussevitzky chose him to sing with the Boston Symphony at the famous Berkshire Music Festival at Tanglewood, near Lenox, Mass.

In fact, radio listeners may hear the singer as one of the solo quartet with the chorus and orchestra in a performance of Beethoven's Choral Symphony (No. 9), broadcast from the festival shed Tuesday evening of this week at 8:30 p.m. (EDT) over the ABC network. Koussevitzky will conduct.

Then on Saturday evening Mozart's Requiem will be performed (but not broadcast) with David Lloyd again as tenor soloist. This time Robert Shaw, bright star among young choral conductors, will be in charge.

With the national publicity gained from appearances at the Berkshire Festival, David Lloyd will immediately gain prestige in his profession.

But he has also been engaged as soloist with several symphony orchestras during the coming year, among them the orchestras of Dallas, Fort Wayne, Indianapolis and Minneapolis. And it is always proof of a young musician's ability to win such engagements, for symphony conductors are well known to be extremely zealous in their selection of soloists.

During the 1947-48 season, David Lloyd also will be getting a foothold in the competitive field of opera. There is a decided possibility of his engagement for the fall season of the City Center Opera company in New York, one of the best testing grounds for young artists. And there are engagements for the tenor for isolated performances—"Carmen" in St. Paul, "La Boheme" in Philadelphia, and "Tannhauser" in San Antonio.

Concerts too are coming along through his affiliation with Community Concert Service; his Welch name and background helped get him concert dates in two Ohio towns with strong Welch elements, Niles and Miamisburg, where he had been unknown otherwise. Another year should bring even greater rewards for the talented young artist.

Wagnerian Excerpts

For many seasons Laritz Melchior had everything his own way in the very special "heldentenor" field of Wagnerian Opera at the Metropolitan. Lately, however, there have been several introductions that demonstrate other singers can do these roles too.

Among the debutantes in the post-war race for Wagnerian supremacy is the eminent Swedish tenor, Torsten Ralf, who is currently making his Columbia record debut with an album (MM-634) of excerpts from four of his Wagnerian roles.

The project has not been stinted for top-notch orchestral support, either, for behind the tenor's ringing tones is heard the Metropolitan Opera orchestra conducted by Fritz Busch, who is of course one of the very best opera conductors in the business.

Torsten Ralf has a powerful voice of pleason quality. Perhaps one of his greatest assets is his ability to sing Wagnerian music with bel canto style, eliminating the explosive sounds that sometimes make Wagnerian singing a trial to hear.

The artist has sought the most melodic passages of Wagner's tenor roles for the excerpts chosen for this album. Two record-sides are taken up with the dramatic "Rome Narrative" from the last act of "Tannhauser," in which the hero relates the harrowing experiences of his pilgrimage to the Holy City.

"Parsifal" is represented by the dramatic solo passage which concludes that masterful music drama, while from the last act of "Lohengrin" are chosen the beautiful music of the hero's narrative of the Grail and his farewell to the swan.

Three record-sides are given to "Die Meistersinger," the composer's springlike comic opera—first his tale of his boyhood, known as "Im stillen Herd," then his trial song in the early contest for the hand of Eva, and finally the lovely "Prize Song," with which he wins the lady.

Sumptuous recording marks this first issue of a series Columbia plans with the cooperation of the Metropolitan.

Waltz by Liszt

Another current Columbia album (MX-281) involves the New York Philharmonic - Symphony orchestra in a recording that was obviously made before Artur Rodzinski severed relations with that organization. There may be a further backlog of records with Rodzinski conducting the group.

This two-pocket set contains the lively and sardonic "Mephisto Waltz" by Franz Liszt, filled out on the fourth side with Wolf-Ferrari's sparkling overture to "The Secret of Suzanne."

The waltz is part of Liszt's musical setting of the familiar "Faust" legend, a subject that has attracted more composers than any other, unless "Romeo and Juliet" could make a greater claim.

The uninvited appearance of Faust and Mefisto at a village wedding, with Satan cynically sawing a fiddle, is the occasion for this waltz. It is brilliant orchestrally, although it is also surprisingly effective in a version for piano solo.

The Wolf-Ferrari overture is a merry commentary on the delightful one-act opera (1909) dealing with the dreadful secret of a Countess: she was concealing her cigaret smoking from her husband.

Rodzinski and the New York orchestra have a wonderful time with both the waltz and the overture, and the sounds they make are well recorded.

Schubert by Jones

In the pianistic field, probably the most glittering new personality is the Polish refugee, Maryla Jonas. Her story is twice-told now—how as a former pupil of Paderew[illegible] she was thrown into a concentration camp for refusing to play for the Nazis, how she suffered the tortures of losing almost her entire family at the hands of the conquerors, how she escaped to a sister in South America and finally recovered from a severe nervous breakdown, resuming her career at the insistence of Artur Rubinstein. The tale of her sensational Carnegie Hall debut little more than a year ago is familiar now, too.

Madame Jonas' special talent lies in her masterly handling of small pieces, with incredible control of finely shaded tonal colors, tasteful phrasing and restrained feeling in every bar. Admirers of fine piano playing in the Parkersburg area will have opportunities to hear this artist in recital both in Charleston and Athens during the coming season.

Already Jonas recordings of several Chopin works have been published in an album. Now Columbia Records is putting out a single 12-inch disk (No. 72047-D) carrying some exquisite Schubert music, for which the artist seems to have a particular affection. Her performance of a Schubert sonata was a high spot of her most recent Carnegie Hall recital last December, which this reporter was fortunate enough to hear. The new record carries the tender "Impromptu in G Major," with its harp-like arpeggios, and a group of waltzes which make one forget Johann Strauss and other "kings" of the idiom. The resonant tone of the Steinway is perfectly registered.

DALLAS, TEXAS
NEWS
AUG 3 1947

Critic's Notebook:

Honegger's Strings Muted In Open Air

By Virgil Thomson.

LENOX, Mass., Aug. 2.—The Boston Symphony Orchestra, Serge Koussevitzky conducting, gave under the shed in Tanglewood its first subscription concert of the season's Berkshire festival. The program was a pleasant one and the execution, so far as could be judged in the semi-outdoor circumstances, impeccable.

The audience was large, the applause massive. The whole occasion, indeed, was impressive, if not entirely satisfactory acoustically.

This general acoustic imprecision was particularly disadvantageous to Arthur Honegger's Symphony for Strings. If your reviewer had not heard the work previously (he reviewed from Paris last summer), he would be at some difficulty to estimate its qualities fairly. It is a better piece, assuredly, than it sounded last night.

Its simple thematic structure was clear, but its fluid contrapuntal texture gave rather an effect of confusion than of richness. Everybody seemed relieved when, at the end of the work, a trumpet was heard playing above the general hubbub a tune in simple hymn style.

Whether it is fair play on Mr. Honegger's part to have recourse to the trumpet in a symphony entitled "for strings" I leave to the public to judge. Certainly the brass instrument livens up the sound of his piece at that point, relieves the mounting monotony of string sounds and gives the whole a simple and straightforward "punch."

Without it, it is doubtful whether the work would make anything like the effect it does, though the tune the trumpet plays is present in the first violins. It is to be hoped that Mr. Koussevitzky (or possibly Mr. Muench, who conducts this piece most effectively) will give New York a chance next season (Boston already has heard it) to make its acquaintance. I know from previous hearings that it is a serious and agreeable work.

The concert included also Debussy's "La Mer" and Brahms' Second Symphony. The first had moments of passionate conviction, but it was the second that, being by nature less refined orchestrally, suffered least among the three works played from that disorganization of balances that is inevitable to the outdoor performance of orchestral music.

LONG BEACH, CALIF.
PRESS-TELEGRAM
AUG 3 1947

"Idomeneo," often described as one of the greatest operas by Mozart, but hitherto unheard in this country, will be produced next month at Tanglewood, in the Berkshire Hills of western Massachusetts. The opera is being prepared by the Berkshire Music Center, the school of the Boston Symphony Orchestra in this, the Orchestra's summer home at Lenox where the Berkshire Festival, conducted by Serge Koussevitzky, will still be in progress. Boris Goldovsky, head of the opera department at the Music Center, will direct and conduct the performance.

Mozart wrote his "Idomeneo, King of Crete" in 1780, for the Court Opera in Munich, in his 24th year. It is, in the opinion of Mozart authorities, his greatest "Opera Seria" or classical grand opera, and this opinion is borne out by Mozart's devotion to his task and his pride in the result as explained in his letters to his father at that time.

Idomeneo, the King of Crete, returning from the Trojan Wars, according to Greek legend, narrowly escapes shipwreck, and in gratitude to the god Neptune promises to sacrifice the first person whom he shall meet on the shore of Crete. That person proves to be his son, Idamante. In dismay the king tries to send Idamante away from the island to safety, but the gods proclaim that Idomeneo shall abdicate, and Idamante and his bride Ilia shall reign in his stead. The opera will be given in the original Italian with the part of Idamante sung by a soprano.

DAYTON, O.
NEWS
AUG 3 - 1947

Rubinstein Gives Chopin Dazzling Performance

BY BETTY A. DIETZ

Daily News Music Editor

THE nation's top recording companies, going full tilt to meet the tremendous demands of a snowballing market, continue to rush new albums as fast as they can set up the microphones. Certainly they leave the reviewer little time to spare.

A new Chopin set appears to be RCA-Victor's latest triumph. It consists of Arthur Rubinstein's performance of the second concerto, in F minor. The work of the NBC symphony under the baton of William Steinberg is superbly fused with the solo instrument but it is Rubinstein's spine-tingling, blazing bravura which makes the recording. The concerto with it's magical larghetto is a true test of the virtuoso pianist and Rubinstein pulls no punches.

Though the Columbia package of Handel's 12 Concerti Grossi may not appeal particularly to the general buying public—it's expensive, too, since three volumes are involved—its recording was an ambitious undertaking. The concerti, magnificent creation of the early 18th century genius, are given treatment that is scholarly without reeking of library dust. Adolf Busch conducts his chamber music players in a performance that is truly beautiful. Edward Winternitz wrote the program notes.

Columbia seems to have cornered the market on Handel momentarily since a Water Music suite, Eugene Ormandy's arrangement this time, makes up another album. The recording by Ormandy and the Philadelphia orchestra is good but I can think of so many other works which might be added to the catalogue.

Bach's orchestral suites, No. 2 and 3, probably his happiest works and certainly the best known in this vein, are accounted for in a new Victor album. Serge Koussevitzky and the Boston symphony set forth the suites with expected clarity of detail and brilliance of tone. The flute of Georges Laurent sings the silvery solo line in the earlier work.

Polished is the word for Zino Francescatti's way with Wieniawski and Debussy. The Columbia album, aptly labelled a violin recital by the French artist, also holds the violinist's own transcription of Tartini's Variations of a Theme by Corelli, the tongue-in-cheek Age of Gold polka by Shostakovich and Heifetz' transcription of the Prophet Bird by Schumann. Two Debussy pieces, Minstrels and The Maid with the Flaxen Hair, are superbly played. Max Lanner is at the piano.

* * *

ALTHOUGH the first copy of H. W. Heinsheimer's book, Menagerie in F Sharp, must have dropped in to visit with friends and decided to stay awhile, the second addressed to me was worth waiting for. Not that there could possibly be any difference.

At any rate, the book jacket is not exaggerating a bit when it proclaims "the wise and witty memoirs of a music hunting man." In addition it says that Heinsheimer writes like an angel—that, however, is stretching it a trifle. Heinsheimer, whose book is published by Doubleday and Co., is editor of Boosey and Hawkes, top-drawer music publishing house in New York. Before that he put in 15 years—fascinating years, according to the book—as head of the opera department of Universal Edition, in Europe.

I like the way the gentleman takes the gilt wrappers off such things as, for instance, how to become an opera star or how to sell the musical story of an exceedingly dull life. He strips the Horatio Alger tales, by now whipped to a Hollywood froth, of all the stuff and nonsense. It's far more whom you know, he reveals, than what you've written if you want to write music for the movies. However, Heinsheimer in one simple, easy chapter, does give the outsider something of an idea of what goes on behind the sound track of a movie.

In comfortable, entertaining style he traces, too, the development of opera in Europe from the show-off court of Frederick the Great—he gave Berlin its first opera house—to the present day. The German curtain went down in 1928, you will find, for it was Hitler then who called the tune. Of immeasurable value is the record of 60 new operas presented since 1900.

If music is your business or you would like it to be, get a copy of the Heinsheimer book. It is excellent entertainment but it is also most informative.

ALBANY, N. Y.
TIMES UNION
AUG 3 - 1947

Music

By EDGAR S. VANOLINDA

A COMPLETELY sold-out music shed is indicated for this afternoon's concert by the Boston Symphony orchestra, conducted by Dr. Serge Koussevitzky at "Tanglewood" in the Berkshires. Tickets admitting holders to the spacious grounds may be purchased at the festival ticket offices two hours before the program, scheduled for 3:30 o'clock. Early arrivals may procure unreserved seats just outside the shed, but allowing a full view of all that is transpiring on the stage.

The program for this afternoon will include an all-Beethoven selection; the "Pastorale" and "Seventh" symphonies, and the piano concerto, No. 4 with Joseph Battista as soloist. A special performance of the Beethoven "Ninth" or "Choral" symphony is prepared for Tuesday night with the Berkshire mixed chorus being heard with the orchestra in the final movement of Schiller's "Ode to Joy."

PORTLAND, ORE.
OREGONIAN
AUG 3 1947

Stravinsky Work Liked

Even lacking the freshness and the enthusiasm of "Petrouchka" or "Rites," the Stravinsky symphony still has enough vitality and experienced craftsmanship to make it seem about the best work of the three, and still a notable work to have showed up within the last three years. The music is very well set upon records by the composer and the New York Philharmonic as a Columbia album.

The Boston Symphony under Koussevitzky and the New York Philharmonic under Efrem Kurtz present rival versions of the last of the Shoztakovitch trilogy which commenced with the Leningrad symphony. This last, which was completed within about six weeks of VE day, is presumably a paean to victory. Except for the slow fourth movement, this brief work in five movements abounds in lyricism and free-flowing humor. The entire symphony requires only 25 minutes' playing time.

BIG SPRING, TEXAS
HERALD
AUG 3 1947

* * *

BOSTON SYMPHONY

In the final broadcast of the season and the last this year from the Berkshire Music Festival at Tanglewood, Mass., the Boston Symphony Orchestra, Serge Koussevitzky conducting, will be heard Tuesday over KBST in Beethoven's "Ninth Symphony." The broadcast will be on an extended time, starting at 7:30 and concluding at 8:45 p. m.

DAVENPORT, IA.
DEMOCRAT
AUG 3 1947

Catching The Beat In Music World Today

BY

INA WICKHAM

> "I shall know but one country—America.
> "To it I owe my utter loyalty
> "The ends I aim at shall be for my Country,
> "My God and Truth."
> —National Federation of Music Clubs Creed.

THE Berkshire Music Festival at Tanglewood, Mass., given by the Boston symphony orchestra, is drawing to a close and the final broadcast from the festival will be on Tuesday evening at 6:30 over the American network. The work to be presented is the Beethoven Ninth symphony and the time of broadcast has been extended to 7:45 p. m. so that the entire symphony may be heard by the radio audiences. This will be one of the rare occasions when the entire "choral" symphony has been broadcast.

SERGEI KOUSSEVITSKY

. . . will direct the concert from Tanglewood and will have as his soloists, a quartet of artists who have been heard previously with the Boston Symphony orchestra. They are Frances Yeend, soprano, who will be heard as soloist with the Tri-City Symphony orchestra during the coming season, Eunice Alberts, contralto, David Lloyd, tenor, and James Pease, bass. The festival chorus, organized from students attending the Berkshire Music center courses this summer and trained by Robert Shaw, also will be heard in the final movement of the symphony.

THE BOSTON SYMPHONY

. . . orchestra will not give a concert in Milwaukee, Wis., next season as had been originally planned, because there is no available place of suitable size for the orchestra to play. The Auditorium, where the orchestra has played for the last two seasons to sold houses has been engaged for Dec. 6 and 7, the dates selected, by the International Institute. The Boston orchestra makes its tour in December and had planned to include Milwaukee in its itinerary as in the past. The orchestra has appeared under the auspices of the Arion club and its appearance has been one of the leading events in the music season in Milwaukee.

THERE WILL BE AN

. . . innovation at the Salzburg Music Festival now in progress in the Austrian city and tradition will be broken by the presentation of the world premiere of the new opera "Danton's Death" written by Gotfried Von Einem, Austrian composer. In the past the festival has been devoted to the classical works of the old masters and the new opera which is a story of the French Revolution is entirely modern. The composer conceived the idea for the opera, his first one, while serving a prison sentence imposed on him and his father by the Nazis in 1938. Otto Klemperer will direct the opera and the Vienna State opera orchestra will furnish the accompaniment.

THE SALZBURG

. . . festival will continue until Aug. 31. In addition to the new opera, there will be performances of Strauss' "Arabella;" Mozart's "Cosi Fan Tuti" and "The Marriage of Figaro." There will be eight concerts by the Vienna Philharmonic orchestra, including a French night, a Czech night and an all Mahler program. There will also be plays, chamber music concerts, church concerts and orchestral concerts. It is sai' that there are only a few Americans in attendance including a group of 120 from Harvard university.

EIGHTEEN WORKS

. . . by contemporary American composers, eight of them symphonic works, have been recommended by the National Federation of Music clubs for performance by orchestras in the United States next season. The list of recommendations, the third annual, has just been released. It is longer than in previous years and some of the works were written and premiered during the past season while others are of earlier vintage. Conductors are urged to include at least one of these works in their programs for the coming season.

AMONG THE WORKS

. . . are [illegible] Douglas Moore, Roy [illegible] Scott and Henry [illegible] Copland, Henry Br[illegible] Creston. Other work[illegible] nature are by Marion Bauer, William Bergama, Lukas Foss, Norman Dello Joio, Arthur Krentz, William Grant Still; Richard Donovan, Ross Lee Finney, Anis Fuleihan a[illegible] Phillips. The American [illegible] National [illegible] clubs which made [illegible]

NEW YORK, N. Y.
TIMES
AUG 3 - 1947

RECORDS: FOLK

Melodies From Overseas In New Arrangements

By CARTER HARMAN

MELODIES from overseas are the material for three of this week's releases. The most appealing of these is a pair of Vox albums, *Palestine Dances and Songs* and *Jewish Holiday Dances and Songs*, three ten-inch disks each. The tunes are arranged by serious composers living in this country, who have preserved the original melodies and added their own harmonies and orchestrations. The result is fresh and unpretentious. The arrangers are Darius Milhaud, David Diamond, Leonard Bernstein, Ernst Toch, Castelnuovo-Tedesco, Hans Eisler, Trude Rittman and Reuven Kosakoff. Max Goberman gets fine results from the singers and orchestra.

Aaron Copland's *Danzón Cubano* (Concert Hall, twelve-inch plastic single) is performed by Leo Smit and the composer on two pianos. The music consists of south-of-the-border tunes and patterns carefully integrated in light, pleasant Copland style. The piano recording is wavery.

Hugo Kauder, although he has pet theories, writes fairly conventionally. His *Sonata for English Horn and Piano* and *Improvisation* for English Horn alone (Night Music, two ten-inch disks) played by Louis Speyer of the Boston Symphony Orchestra and Erwin Bodky, pianist, have a florid, oriental sound. This is partly because of the nature of the English horn, partly because of the use of his own special modes. Mr. Speyer turns in a fine performance on his rarely heard instrument.

Personalities

Victor has issued an album of selections from *Henry V*, spoken by Laurence Olivier, with incidental music by William Walton (four twelve-inch disks). Sir Laurence reads some of the most moving passages from the play, including some not used in the film. He makes effective use of every orational device known to actors, according to a producer who listened to the recordings. The music needs the visual image to support it, but the performance by the Philharmonia Orchestra conducted by the composer is excellent, and the recording is good.

Vox Records has done the public a favor by re-pressing the Polydor masters of Marlene Dietrich singing *Johnny*, *Peter*, and *Mein Blondes Baby*. The famous performances, which are in German with the accompaniment of Peter Kreuder, have been out of print in this country for years. If you have ever liked Dietrich or had an interest in the demimonde life of Post War I Europe you should find these songs fascinating. Other sultry items in the album are *Allein . . . in einer grossen, Stadt*, *Wo ist der Mann?* and *Ja, so bin ich.*

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N. Y.
1947

ORDS:
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From Overseas
Arrangements

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MUSICIANS TAKE OVER ESTATE MADE FAMOUS BY HAWTHORNE

(Continued From Page 1C.)

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A second blessing resulting from the Dixeys' settling in Tanglewood has been the great gathering of musical forces now known as the Berkshire Music Festival and the Berkshire Music center. The home for both is the Tanglewood estate, recently given to the Boston Symphony orchestra by a granddaughter of the Dixeys, Mrs. Andrew H. Hepburn, and her aunt, Mrs. Mary Aspinwall Tappan.

It is an estate of some 200 acres on a height overlooking Lake Mahkeenac. There is an enormous "shed" for the big orchestral concerts, a smaller shed for operatic performances, a still smaller one for chamber music, an outdoor shell for orchestral rehearsals and performances, and a number of shacks where students can practice in forest isolation. In the center of the grounds is the old Dixey house, now given over to studios and the administrative offices.

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LANSING, MICH.
STATE JOURNAL
AUG 3 1947

Our Musical World

By ETHELYN SEXTON

State Journal Music Editor

Among the most delightful aspects of summer music in America are its adroit fashions in background adaption. Rich in regional color, each summer points up a new way in which a music festival subtly reminds listener of origins. Of course programs cannot well be rigidly adapted — there isn't enough written of regional content to fit into all the areas where tradition and legend make exceptional Americana. That will have to come gradually. And many believe that if the latest of the modernists take over for dressing up programs reminiscent of American history — the background had better be left to suggestions in theater structure like the Gold Rush atmosphere in the auditorium in Central City, la., and the restored 18th century theater in Williamsburg, Va.

Many of these up-and-coming composers apparently shrink with distaste from a musical feature known as "melody." Just a hint may creep in now and then, but after a minute allusion to what old-fashioned folk would term a tune, the composer veers away with "sounding brass" or tonal effects that point up his creative power, but for many people it means little entertainment value. So, perhaps after all it is better to let the Gold Rush at Central City be suggested by the picturesque theater structure.

However, a tried and true opera like "The Girl of the Golden West" done let us hope, in English, and Ferde Grofe's "Grand Canyon Suite" and a new Eric Delamarter folk-tune piece, should be pleasing fare at this western music center. Mention of "The Girl of the Golden West" in English—it was originally written in Italian, recalls the forthright comment of Donald Dixon, when he was interviewed in Lansing several years ago, as soloist for the Lansing symphony orchestra. Now a featured singer with the Metropolitan his views still hold. He said:

* * *

Here lies a field for composers—the production of opera, plays, orchestral selections strictly pertaining to a locality. It does not lure the writer who has for his goal his name on the scroll of Koussevitzy's Tanglewood programs, or on the glittering pages of Columbia concerts selection. The composer must be a neighborhood man or woman who is proud of the place and wants to entertain and instruct his neighbors and their visitors, and incidentally hundreds of tourists who might like something refreshing in a provincial way.

What rich material lies in the California history of Indians, the Padres, the various conquering hosts of the state for the music festival at Carmel. The life of Robert Louis Stevenson also marks this spot.

* * *

The midwest, with its history of settlers from the east comprising all nationalities, and its swift agricultural and industrial development, offers inspiring material for musical and dramatic production. Michigan, unique in lakes and lumber backgrounds, offers a special challenge—not only as a state but in distinctive communities.

Solo Winner

TOMMY PERFITT

Pupils of the Norman English guitar studios here took six awards at the International Guitar league festival recently held at St. Louis, Mo., with honors distributed among the 17 who were enrolled. The local studios were tops in the ratio of wins to entries among the 17 states represented, with Tommy Perfitt, Grand Ledge, aged 13 years, a solo winner. He took first prize in the Junior Spanish guitar contests and second prize in the Junior Hawaiian competition. Last year his place in the national contest was exactly the reverse.

The Melody Notes of Lansing, composed of Theresa Batterbee, Nedra, Hansen, Donna Wright, Betty Reed, Jean Hartman and Faye Vermilyia were first prize winners from 20 entries. The Harmony Three of Lansing, composed of Tommy, Lloyd Whittemore and Miss Vermilyia won second in more than 40 entries. Miss Batterbee took an honorable mention in the senior Hawaiian guitar soloist event.

The Lansing musicians found inspiration and entertainment in talks by Charles E. King of American-Hawaiian ancestry, one of the contest judges, a music publisher who through his music activities as a boy in the Hawaiian islands gave impetus to the vogue for Island music. Composer of "Song of the Islands," among other numbers, he is former conductor of the Royal Hawaiian band and founder of the University of Hawaii. T. A. Kaphahn, music director of Boys Town, Neb., another judge, hopes, says Mr. English, to set up a guitar league at the famous school.

TROY, N. Y.
OBSERVER & BUDGET
1947

Music in the Hills

George E Sokolsky

I am not a musician nor even a music critic. But I like to go to concerts. Every other Sunday during the Winter, when I am in New York, I go to Carnegie Hall to listen to the Philharmonic. During the Summer, when I am up in the Berkshires in Massachusetts, I go to Tanglewood three times each week to listen to the Boston Symphony during the Festival.

I do not try to understand music as I do a table of statistics or the politics of Henry Wallace. There are scientists called musicologists who devote themselves to understanding music. With them, it is like mathematics; something with formulae.

I just go to listen. I like Tanglewood most of all because I can see the pine-covered hills and the sky while I listen. I even like it when it rains. Sometimes it is good to listen to music and rain. It is soothing.

This year I shall hear all nine of Beethoven's symphonies, one right after the other in order. That will be a new experience for me, although I have tried it with records. Still, records are not the same as sitting in the big shed in Tanglewood up in the green Berkshires. No records can be like that.

—Sound Like Press

I know that I shall stretch my legs, relax, maybe chew a cigar, and listen. Do I know why Beethoven wrote No. 1 or No. 5 or No. 9? No! And I don't care. It would be the same to me if his name were Smith or Jones. All I want to do is to listen and to be transported to the infinite.

So the musicians spoil it all for me. They play something by Aaron Copland that hits me over the head. To me it is no longer music because I cannot listen. I am pushed. I am kicked around. It has something to do with the Century of the Common Man or the Nazis or Communists or other busy-bodies. It is a factory, a mill, a mine. It is terrific—that is, the noise is terrific.

Then I come the next day and they give me a dose of Stravinsky which sounds in places like a million GI's rubbing dungarees on tin washboards. The rubbing is fearsome. I am told that it all has to do with some kind of ancient Russian springtime ritualistic dance. If that is a Russian springtime, then those people have never walked down a lane with a pretty girl in the newness of the year. If that is the music they used to dance to, it must have been done with caterpillar tractors.

The critics say this is absolute music, but I am a simple fellow who likes Beethoven, Brahms, Schubert and even Jerome Kern and Gershwin. But do I have to like noise, too? Do I have to go to Tanglewood to hear the Boston Symphony produce the sounds of a newspaper press room? Maybe the critics like the arithmetic of music; as for me, give me beauty of melody, rapture of expression, intensity of feeling. I leave the physics of the celestial orbs to the atomic scientists. Their music is, boom! That's really what Copland and Stravinsky sound like to me—just a lot of boom.

—Unkind to Ears

Maybe I ought not to step into the domain of the music critics. They apparently know what it is all about, and like it. Or maybe, up at Tanglewood, they ought to have special sessions for critics and musicologists and such experts who can do their calculus while they watch Maestro Koussevitsky or his protege, Leonard Bernstein, belabor their minions through the cacophony called modern music. But for simple folks who just want to listen to beauty, this fare is too heady, like vodka spiked with anisette.

And the question arises: Why must everything modern be so exhibitionistic, so bombastic, so tough on the ear and the soul? Why must it all sound like a lie—like a small boy's lie? Why must even music be so unmannerly, so gross, so grotesque? Youth tells me it is the spirit of the age.

CHICAGO, ILL.
TRIBUNE
AUG 3 - 1947

Koussevitzky Given Party on Birthday

By Claudia Cassidy

New plays? Sorry, there aren't any. But Ruth Gordon and Garson Kanin came to town to check on "Born Y[illegible]"; John C. Wilson [illegible] "Private Lives"; [illegible] the Theater Guild's "[illegible]" flew in to keep [illegible] and to talk "[illegible]" and London's [illegible] solicitous Pump [illegible] cheon tables for [illegible] she likes to [illegible] she has just fin- [illegible] nother, completely [illegible] breeze, if she [illegible]: Francis Rob- [illegible] Tanglewood on [illegible] day party; Edith [illegible] her Italian villa [illegible] zo; and Peter [illegible] Mister" grew [illegible] his days as one [illegible] Days of "Life [illegible] of all that, we [illegible]

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Donald Ogden Stewart's "How Wonder" they are presenting it in association with William Fields press representative, and Victor Samrock, business manager of the Playwrights' company, to whom they have given half the show. But if they expect the Fields name to appear in the publicity they will have to get another press agent. That tall Texan, one of the experts in show business, has a personal reticence almost unique in his field. His friends have to brag about him.

CHILLICOTHE, MO.
CONSTITUTION-TRIBUNE
AUG 4 1947

Stoner Listed As Music Center Grad

He Attended Famous School at Tanglewood Estate in Massachusetts.

A feature story in Sunday's Kansas City Star concerning the famous Berkshire Music Festival and the Berkshire Music center at Tanglewood estate in Massachusetts, made famous by Nathaniel Hawthorne's "Tanglewood Tales," lists Paul Hugo Stoner of Ottawa, Kans., as one of the center's graduates.

Stoner graduated with the class of 1936 of the Chillicothe High School and was an outstanding violinist. He continued his study of music in college and is now an instructor in music at Ottawa University. His parents are Mr. and Mrs. Art Stoner.

According to the article, the Tanglewood estate was recently given to the Boston symphony orchestra and it is around this orchestra that all activities revolve. The Berkshire Music Festival is an annual summer series of concerts by the Boston symphony and the center is a school where talented students, from all over the world, obtain guidance and experience.

MUSICIANS TAKE OVER ESTATE MADE FAMOUS BY HAWTHORNE

(Continued From Page 1C.)

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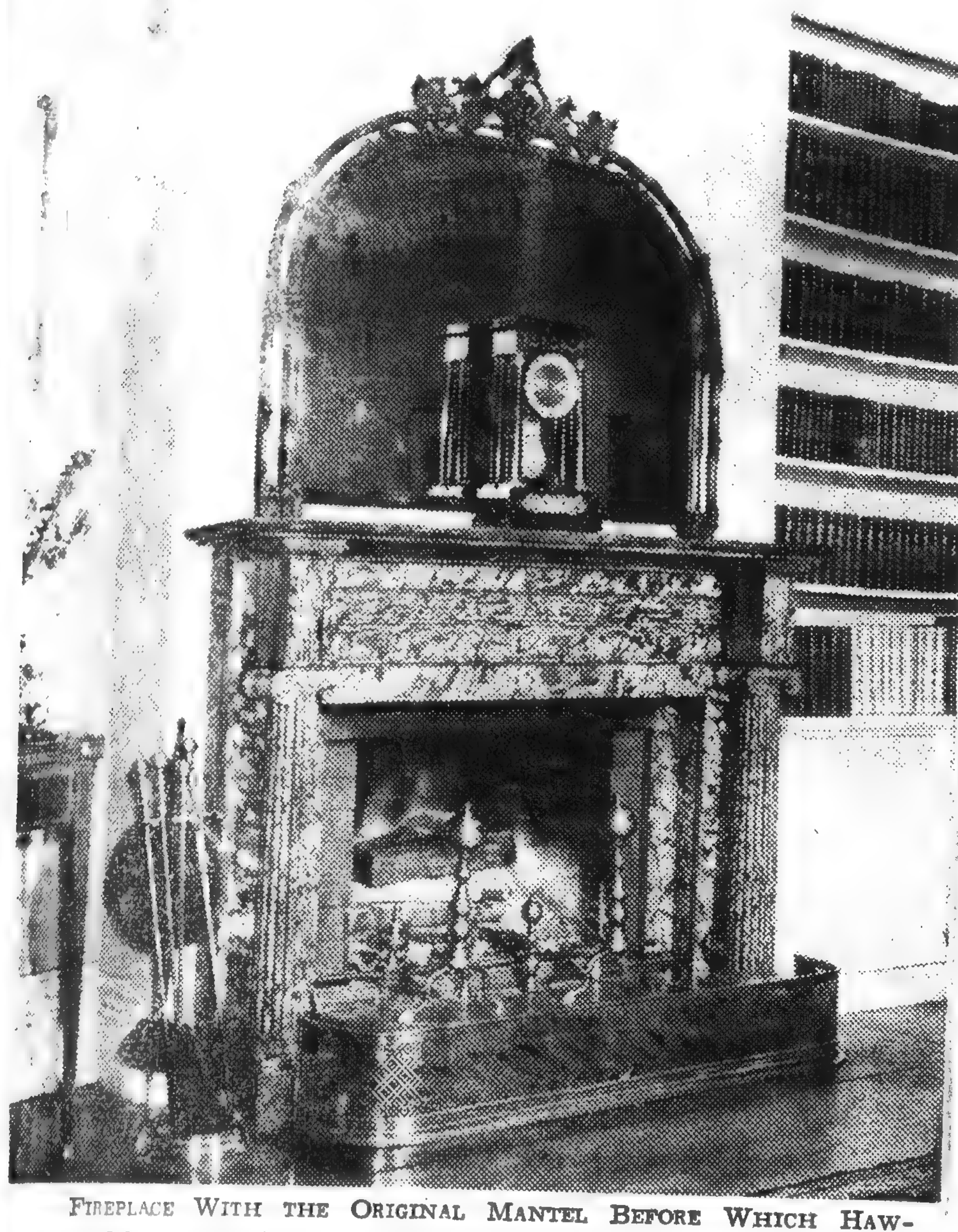

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LANSING, MICH.
STATE JOURNAL
AUG 3 1947

Our Musical World

By ETHELYN SEXTON
State Journal Music Editor

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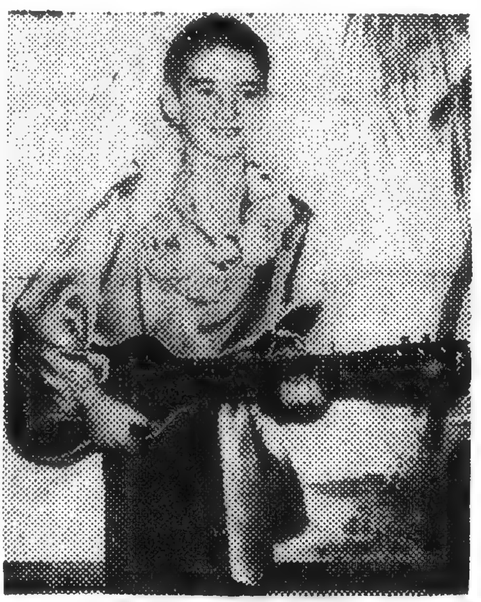

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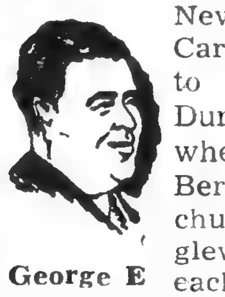
The Lansing musicians found inspiration and entertainment in talks by Charles E. King of American-Hawaiian ancestry, one of the contest judges, a music publisher who through his music activities as a boy in the Hawaiian islands gave impetus to the vogue for Island music. Composer of "Song of the Islands," among other numbers, he is former conductor of the Royal Hawaiian band and founder of the University of Hawaii. T. A. Kaaphahn, music director of Boys Town, Neb., another judge, hopes, says Mr. English, to set up a guitar league at the famous school.

TROY, N. Y.
OBSERVER & BUDGET
1947

Music in the Hills



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—Sound Like Press

I know that I shall stretch my legs, relax, maybe chew a cigar, and listen. Do I know why Beethoven wrote No. 1 or No. 5 or No. 9? No! And I don't care. It would be the same to me if his name were Smith or Jones. All I want to do is to listen and to be transported to the infinite.

So the musicians spoil it all for me. They play something by Aaron Copland that hits me over the head. To me it is no longer music because I cannot listen. I am pushed. I am kicked around. It has something to do with the Century of the Common Man or the Nazis or Communists or other busy-bodies. It is a factory, a mill, a mine. It is terrific—that is, the noise is terrific.

Then I come the next day and they give me a dose of Stravinsky which sounds in places like a million GI's rubbing dungarees on tin washboards. The rubbing is fearsome. I am told that it all has to do with some kind of ancient Russian springtime ritualistic dance. If that is a Russian springtime, then those people have never walked down a lane with a pretty girl in the newness of the year. If that is the music they used to dance to, it must have been done with caterpillar tractors.

The critics say this is absolute music, but I am a simple fellow who likes Beethoven, Brahms, Schubert and even Jerome Kern and Gershwin. But do I have to like noise, too? Do I have to go to Tanglewood to hear the Boston Symphony produce the sounds of a newspaper press room? Maybe the critics like the arithmetic of music; as for me, give me beauty of melody, rapture of expression, intensity of feeling. I leave the physics of the celestial orbs to the atomic scientists. Their music is, boom! That's really what Copland and Stravinsky sound like to me—just a lot of boom.

—Unkind to Ears

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CHICAGO, ILL.
TRIBUNE
AUG 3 - 1947

Koussevitzky Given Party on Birthday

By Claudia Cassidy

New plays? Sorry, there aren't any. But Ruth Gordon and Garson Kanin came to town to check on "Born Yesterday"; John C. Wilson looked in on "Private Lives"; Jerome Whyte, the Theater Guild's production manager, flew in to keep "Carousel" whirling and to talk about "Allegro" and London's "Oklahoma!"; the solicitous Pump room held two luncheon tables for Helen Traubel, saying she likes to sit in one place if she has just finished singing, another, completely out of any vagrant breeze, if she is just about to sing; Francis Robinson reported from Tanglewood on Koussevitzky's birthday party; Edith Mason wrote from her Italian villa at Cortina d'Ampezzo; and Peter Turgeon of "Call Me Mister" grew reminiscent about his days as one of the redheaded Days of "Life With Father." [illegible] of all that, we ought to get a column.

The most [illegible] predicament was Mr. Kanin's, the most engaging episode Mr. Koussevitzky's. The author of "Born Yesterday" is also the head of a relatively small motion picture company, and tho he would like nothing better than to film his own play, the bidding is nearing the million dollar mark and he can't afford the movie rights. But with Miss Gordon he can and does afford a generous gesture. When they present Raymond Massey in Donald Ogden Stewart's "How I Wonder" they are presenting it in association with William Fields, press representative, and Victor Samrock, business manager of the Playwrights' company, to whom they have given half the show. But if they expect the Fields name to appear in the publicity they will have to get another press agent. That tall Texan, one of the experts in show business, has a personal reticence almost unique in his field. His friends have to brag about him.

CHILLICOTHE, MO.
CONSTITUTION-TRIBUNE
AUG 4 1947

Stoner Listed As Music Center Grad

He Attended Famous School at Tanglewood Estate in Massachusetts.

A feature story in Sunday's Kansas City Star concerning the famous Berkshire Music Festival and the Berkshire Music center at Tanglewood estate in Massachusetts, made famous by Nathaniel Hawthorne's "Tanglewood Tales," lists Paul Hugo Stoner of Ottawa, Kans., as one of the center's graduates.

Stoner graduated with the class of 1936 of the Chillicothe High School and was an outstanding violinist. He continued his study of music in college and is now an instructor in music at Ottawa University. His parents are Mr. and Mrs. Art Stoner.

According to the article, the Tanglewood estate was recently given to the Boston symphony orchestra and it is around this orchestra that all activities revolve. The Berkshire Music Festival is an annual summer series of concerts by the Boston symphony and the center is a school where talented students, from all over the world, obtain guidance and experience.

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N. Y.
TIMES
1947

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STAR
AUG 3 - 1947

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GRAND FORKS, N. D.
EVENING HERALD
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PORTLAND, ME.
EXPRESS
AUG [illegible] - 1947

Honeymoon, [illegible]

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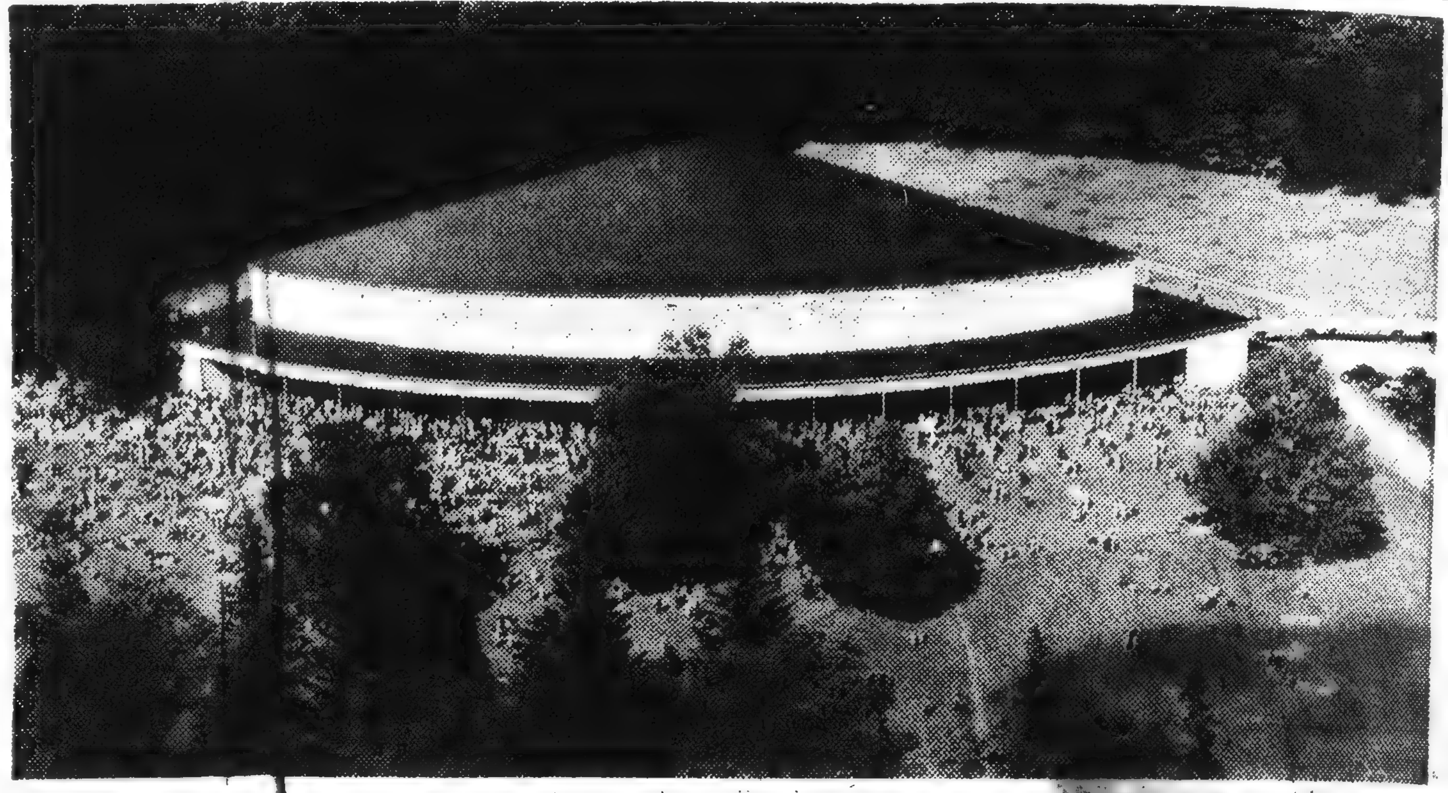

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COURANT

AUG 4 - 1947

DANCE FESTIVAL

The Shows Are on at Jacob's Pillow Dance Theater

To the Editor of The Courant:

We are fortunate to have available so many artistic and cultural diversions for our amusement during the summer. In the field of pictures there is the Avery Museum, and air-conditioned movies. Connecticut painters are exhibiting in Essex, Lyme, and Mystic. Connecticut actors furnish entertainment in Canton, Ivoryton, and Clinton. Connecticut musicians play in concert at Norfolk, Falls Village, Silvermine, and the Yale Bowl. In the Berkshires, a short drive from Hartford, are such popular festival centers as Tanglewood, at Stockbridge and Jacob's Pillow at Lee. The former is the shrine of the Boston Symphony Orchestra; the latter is American's University of the Dance.

At Jacob's Pillow during the summer months in a spacious barn-like theater, great dance artists present their latest offerings to an audience of critical students and the general public. The University of the Dance was established by Ted Shawn and Ruth St. Denis for the instruction of qualified students by the greatest dancers and dance educators. The sixth season of the Dance Festival opened auspiciously with the Ballet Repertory's presentation of Arthur Mahoney's modern work entitled: "Cross-Roads." This was followed by Charles Weidman's "Fables Of Our Time" for which he was awarded a Guggenheim Fellowship. Reginald and Glayds Laubin demonstrated tribal dances of the Western Indians. Devi Dja from Java danced the mystical rites of the South-Seas.

Performances at Jacob's Pillow start at 4 and 8:30 p. m. on Saturdays, and 4 p. m. on Fridays. Cars and buses park near the theater. A canteen serves refreshments during intermission. The audience is invited to remain after the Saturday night show for social dancing in the studio where there may be an impromtu floor show by tap and acrobatic dancers.

This year Arthur Mahoney and Thalia Mara, who have a Carnegie Hall stduio, are directing the festival in the absence of Ted Shawn on a trip abroad. A competent staff provides instruction for some 100 boys and girls who study related subjects ranging from dance to choregraphy. Margaret Crache of London, England, has a ballet class of sixty-five. Yolan R. Szabo of Torrington, Connecticut, directs the social dancing. Dr. Elizabeth Burchenal teaches folk dancing. Iris Mabry has classes in the modern dance; Joseph Pilates is physical trainer.

Some 300 people contributed to the building of the theater. Joseph Franz, architect of Tanglewood Music Shed planned the theater particularly for dance recitals and operatic productions. He delights in telling how the huge beams above the audience were hewn by hand from trees that grew a hundred feet tall on Lebanon Mountain. A venerable Negro craftsman performed this labor of love. The general public has an opportunity to share in the completion of the building. Those who forward five-dollars or more to the box office will be known as "Friends of Jacob's Pillow" and receive special courtesies.

A non-profit institution, chartered under the laws of Massachusetts, Jacob's Pillow aims to be the finest dance school in this country. Such instruction is expensive, but the Directors consider only the finest facilities are worthy of great artists. A budget of $55,770 has recently been set-up for improvements, etc. It seems reasonable for the public to help finance this work and care for such items as dormitories, a recreation and dining hall, cabins for faculty and guest artists, a new deep well, pumps and plumbing, and the reshingling of old buildings. Checks may be made payable to Jacob's Pillow Dance Festival, Inc. Box 147, Lee, Mass.

Guest artists for the month of August through Labor Day include Paul Draper, the Ballet Theater, Mata and Hari, Devi Dja, Angna Enters, Florence Greenland, poplar dance instructor of West Hartford has joined the staff for August.

Jacob's Pillow Dance Festival is readily accessible from Hartford via Route 20 from Westfield or Route 8 from Winsted. The theater is twelve miles from the village of Lee and five miles from Otis. Take the mile-long woodland drive which leads off to the right about two miles west of the tower at the summit of Jacob's Ladder trail, from Chester.

It is decidedly worth the effort and a privilege to witness in production so much creativity in dance routines and ballets that are destined to enrich Broadway musicales and thrill thousands throughout the country. It will be a rich experience to see Ballet Repertory on tour. Arthur Mahoney and Thalia Mara deserve much credit for their accomplishments [illegible] Jacob's Pillow.

HARTFORD, CONN.
TIMES

AUG 4 - 1947

Beethoven's Symphonies At Tanglewood

By CARL E. LINDSTROM

Koussevitzky's Beethoven cycle was continued in the Saturday and Sunday concerts at Tanglewood. He saw us through the Fourth, Fifth, Sixth and Seventh symphonies and the piano concertos in E flat (the "Emperor") and the G. major.

The leader of the Boston orchestra has never set himself up as a Beethovenist particularly. He has favored the Eroica, of which we heard such a model performance on Thusday and he has found the Fifth a very useful program item.

It has been his splendid objectivity, his definitive recreation of these classic scores that has made the Beethoven cycle the feature of the 1947 Berkshire Festival. His familiar dealing with the Fifth has always been the antithesis of what this reviewer praised him for on Thursday — objectivity and avoidance of the personal interpretation. Koussevitzky's Fifth is a very individual reading. It is volcanic and quite fierce. It usually brings down the house and it was used on Saturday night to cap the climax of what turned out to be the biggest audience so far to gather on the Tanglewood grounds —something over 14,000 souls.

This reviewer prefers to dilate upon the Fourth symphony which opened the Saturday concert, and the felicitous "Pastoral" and Seventh which brightened the Sunday proceedings.

* * *

BUT FIRST the concertos. Jacob Lateiner gave a suave account of the E flat. His pianism was virile and well-proportioned but the outstanding characteristic was technical polish. Scales and passage work were executed with a purling quality that grew as much as out of tonal warmth as from mere precision.

His performance was a calculated one but it had artistic distinction too and he made a very fine impression upon the audience.

Joseph Battista made himself a part of the orchestra rather than standing upon soloist's prerogatives in presenting the G major concerto. He sedulously watched Koussevitzky's beat, allowing the conductor to set tempos as well as mood and manner. Only in the concluding rondo did his youthful enthusiasm make him something of a pacer-setter. Over all, his performance was hardly scaled for outdoor performance and it was doubtful if the listeners on the lawns outside the pavilion got full benefit of the nicer details of both tone and phrasing.

Koussevitzky's concerto accompaniments leave something to be desired. So strong an individualist as he is does not find it easy to subordinate himself to a soloist's vagaries, even when they are justified. All his cues to the orchestra are concerned with How and not When. Consequently a collaboration such as this, especially with two such young soloists, revealed a need for better team work.

* * *

FOR SHEER magnificence the Seventh topped all else. The piled up sonorities of the opening pages, the scintillant scherzo and the flooding turbulence of the last movement were memorable in a cycle of memories.

The Pastoral Symphony has been heard often at Tanglewood. It avowed tone painting suits the scene to perfection. Its miniature storm was as near as the Festival has come to bad weather this season.

The Fourth symphony on Saturday night was something for the connoisseur. No effects here for their own sake; simply a continent shaping of phrase and harmony toward expressive ends. The design and idiom of Beethoven were implicit under the ministrations master musicians, expertly cted.

e Beethoven cycle will finish esday night with the Eighth th symphonies.

MUNCIE, IND.
MORNING STAR

1947

George E. Sokolsky Says:

Everything Modern Tough on the Ear and the Soul

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I do not try to understand music as I do a table of statistics or the politics of Henry Wallace. There are scientists called musicologists who devote themselves to understanding music. With them, it is like mathematics; something with formulae.

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So the musicians spoil it all for me. They play something by Aaron Copland that hits me over the head. To me it is no longer music because I cannot listen. I am pushed. I am kicked around. It has something to do with the Century of the Common Man or the Nazi or Communists or other busy-bodies. It is a factory, a mill, a mine. It is terrific—that is, the noise is terrific.

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And the question arises: why must everything modern be so exhibitionistic, so bombastic, so tough on the ear and the soul? Why must it all sound like a lie—like a small boy's lie? Why must even music be so unmannerly, so gross, so grotesque? Youth tells me it is the spirit of the age—two wars with a depression in between. What a spiritless age!

BANGOR, ME.
NEWS

AUG 4 - 1947

These Days

By George E. Sokolsky

MUSIC IN THE HILLS

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PORTLAND, ME.
EXPRESS
AUG 4 - 1947

Accent On Youth Features Lewisohn Stadium Concerts

By Helen Havener

New York City, Aug. 4.—It has been "accent on youth" at stadium concerts within the past fortnight, at least in so far as conductors are concerned. Paul Lavalle of radio fame; Richard Korn, married to ex-Governor Herbert Lehman's charming daughter, Peggy; Bernard Herrmann of the Columbia Broadcasting Symphony Orchestra and Hans Schweiger, young batonist of the Fort Wayne Symphony, have all occupied the podium during that period. All of them showed up pretty well.

Of them all, the most curiosity centered about Mr. Schweiger, for the others are well known to New York audiences, and he was a newcomer, but with fine things said about his career in the Middle West. Also the story of his wartime hardships and sufferings is a saga which might well furnish the theme for a novel. But more of that anon.

Mr. Schweiger was entrusted with some very important programs, including the all-Wagner one which featured Helen Traubel as soloist. Each of his appearances at the stadium indicated that his was a talent worth watching. He conducts with authority, the Philharmonic musicians were responsive to his baton, his readings were clear cut, his interpretations sound. After he had led his musicians through the Tannhauser Overture and Bacchanale, the Preludes to Acts I and III of Lohengrin, the Tristan Prelude, the Siegfried Idyll and Siegfried's Funeral March, conviction as to the magnitude of his gifts was strengthened.

Just what has prompted stadium concerts in its conductorial youth talent hunt has not been made clear, but in your columnist's opinion, at least, it is a far-seeing move. An amazing number of America's foremost conductors are today in their 60's or 70's. Stokowski passed the 60 mark some time ago. Dr. Serge Koussevitzky has just celebrated his 73rd birthday. Walter and Monteux have left their youth behind by several decades, although they are vigorous and able and among America's favorite conductors. But the question might very logically arise—who is to succeed these Titans in the future? Certainly there are not conductors enough of first rank to take over the posts of these men and fill the podiums of all the other major orchestras. In its 30 years the stadium has given much young performing talent, now Nationally and internationally famous, its first opportunity. Before another decade passes, perhaps this will be true of conductorial talent as well.

Apropos of youth and its gifts and opportunities, Leonard Bernstein, 29-year-old protege of Dr. Serge Koussevitzky, was given an unusual honor this past week. For the first time since the Berkshire Music Festivals were started, Dr. Koussevitzky yielded the baton for one of the major concerts, and it was the young Lawrence, Massachusetts-born conductor who picked it up. Eighty-five hundred people, of whom one was the beaming Dr. Koussevitzky, greeted the youthful batonist with cheers as he led the Boston Symphony Orchestra through the Overture to Mozart's Magic Flute, Schubert's Symphony in C Major No. 7, and Stravinsky's Sacre du Printemps.

New York was all agog this week to welcome one of the most distinguished musical groups in the world. It was the Roman Singers of Sacred Music, a vocal ensemble of 54, which embraces the membership of four Vatican and Roman choirs. Scheduled for an extensive tour of the United States, they were officially received on Wednesday at City Hall by Mayor William O'Dwyer and Francis Cardinal Spellman, Archbishop of the Diocese of New York. Their first selection on American soil was an aria composed by Rt. Rev. Licinio Refice, director of the Pontifical Institute of Sacred Music, which comprised a greeting to the American people. This and two other songs were sung for an invited audience of 500 in the City Council Chamber where notable visitors to New York are received. Later the repertoire was repeated on the steps of the municipal building before an audience of several thousand.

We said a few paragraphs back that the career of Hans Schweiger read like a story book. Here it is in a nutshell. A rising young conductor when Hitler came to power in Germany in 1933, he soon forfeited official favor because it was discovered that his blonde Dutch wife was of Jewish extraction. Engagements fell off. The family became impoverished. Mr. Schweiger waked one morning to find that his wife had packed and returned to her native Holland to secure a divorce so that she would not be a handicap to his career. A return to prosperity followed, but all Mr. Schweiger now wanted money for was to go to the United States so that he could be reunited with his wife. A proffered concert tour to Japan gave him his opportunity. Once safe on American shores, he cabled for Mrs. Schweiger to rejoin him. They were married again, and journeyed happily to South Carolina where he formed the State Symphony. But he was German and he had come to the United States via Japan, so suspicion fell upon him with the attack at Pearl Harbor. Four hundred days in an internment camp followed before the authorities had satisfied themselves that he was not an "enemy alien." Released, he achieved his citizenship papers only to have his wife, who had stood by him through all his hardships, collapse and die. "I thought it was the end of everything" Schweiger told a New York reporter a few days ago "But in the Fall I was offered the job of organizing the Fort Wayne Philharmonic." Since then there has been an upturn, and now Hans Schweiger is a young man to be reckoned with. Listeners throughout his engagement at Lewisohn Stadium thought there was unusual depth and maturity to his conducting. Perhaps the explanation lies in the lessons he has learned through turning the pages of experience.

SPRINGFIELD, MASS.
MORNING UNION
AUG 4 - 1947

Largest Weekend Audience In History of Tanglewood

Record Throng Hears Splendid Beethoven Cycle Interpreted by Koussevitzky and Boston Symphony

By Willard M. Clark

Tanglewood, Aug. 3—The largest weekend audience in the history of Tanglewood came out to hear the Beethoven cycle interpreted by Dr. Serge Koussevitzky and the Boston Symphony Orchestra. A total of 35,000 persons attended the three concerts. The largest audience was on hand Saturday night when 14,000 persons turned out to hear the fourth and fifth symphonies and the "Emperor" concerto. Thirteen thousand turned out today to hear the sixth and seventh symphonies and the "concerto No. 4 in G major."

It has been a memorable experience to hear the seven symphonies thus far played. One could only listen in awe to their unfolding and marvel at the mental and technical resources, the inventiveness, and inner power which makes each so significant. This afternoon one heard two sharply contrasted symphonies, the lovely "Pastorale" and the monumental seventh. Dr. Koussevitzky and his men provided a delectable reading of the pastorale, joying in its lightness, its placidity and the surpassing beauties of its melodic content.

One heard this afternoon a superb performance of the seventh symphony. It was a reading in the grand style, a reading of vast proportions. The drive of a single rhythmic figure through each movement was overpowering. Not one instant of the variety of movement which keeps the interest at high pitch was lost.

Joseph Battista, who has played in Springfield, was the soloist in the piano concerto. So beautiful is the music of this concerto that it must inspire those who play it. Mr. Battista is fleet of fingers, and while he was at times inclined to be percussive or cloyingly sweet as to tone, he gave a careful, well-integrated reading of the work with splendid collaboration of the orchestra.

CHARLESTON, S. C.
NEWS COURIER
AUG 4 - 1947

Music in the Hills

By George E. Sokolsky

I am not a musician nor even a music critic. But I like to go to concerts. Every other Sunday, during the winter, when I am in New York, I go to Carnegie Hall to listen to the Philharmonic. During the summer, when I am up in the Berkshires in Massachusetts, I go to Tanglewood three times each week to listen to the Boston Symphony during the festival.

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WORCESTER, MASS.
TELEGRAM
AUG 4 - 1947

13,000 Hear Eighth Tanglewood Corcert

By RAYMOND MORIN

LENOX, Monday—An audience of thirteen thousand, exceeded only three times at Tanglewod, attended the eighth concert yesterday afternoon. This wa the third of a cycle of four all-Beethoven programs, played by the Boston Symphony Orchestra under Serge Koussevitzky. Joseph Battista was soloist in the "Concerto in G Major for Piano and Orchestra."

The balance of the program was "Symphony No. 6, in F Major (pastoral), Opus 68," and "Symphony No. 7, in A Major, Opus 92."

Interpretation

The young pianist from Philadelphia gave an imaginative and musicianly interpretation of the exacting concerto. It is exacting for a number of reasons, not the least of which are exposed content for piano, and the unusual precision that must be maintained between solo instrument and orchestra.

Comparisons between pianists do not arrive at important conclusions, however. The elements of maturity and the intellectual approach of Battista and Jacob Lateiner (who played the Emperor Concerto Saturday night) were striking.

Whereas Lateiner viewed his score from an intellectual, almost academically concentrated point of view, there was an enthusiasm and freedom in Battista's approach that vitalized the work and imbued it with greater spontaneity.

Real Test

Battista's playing is marked by a good measure of technical solvency, energy resulting in balanced sonority, and in the andante movement a deep feeling for poetry.

The eight reflective solo measures, filigreed passages of the first movement and its finely chiseled cadenza were executed with refinement and technical security.

For this reviewer, at least, the real test lies in the slow movement. The dialogue between piano and orchestra was sensitively narrated. Koussevitzky imparted a sternness to the orchestral statements that were answered with a gentle and expressive tone.

Although the opening piano sequences of the rondo movement were somewhat vigorous and there was not always rhythmically precise entene with the soloist, the movement was played sprightly and arrived at a sparkling conclusion.

Two Extremes

The two orchestral works represented two extreme aspects of the composer's style. The orchestra and conductor were not always entirely in accord during the pastoral. Although the delicately graceful lines of the opening movement were neatly molded, there was slight rhythmic insecurity between transitional sections.

During the storm sequences of the third movement there was a tendency toward shrillness in the brasses, and the horns were not always tonally reliable.

By comparison, the Seventh Symphony rose to unprecedented stature in this cycle. The massiveness of its structure and bold releases of emotion created an atmosphere of grandeur. But as was the case in the Fifth Symphony Saturday night, there was a tendency toward overemphasis of the brasses, particularly in the final movement.

The Eighth and Ninth Symphonies will be played Tuesday night.

Soloists for the latter will be Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor; James Pease, bass.

At 'Idomeneo' Rehearsal

LENOX, Monday (AP) — About 400 students and faculty members of the Berkshire Music Center, music critics and some 300 invited guests attended a rehearsal last night in the theater opera hall of Mozart's three-act opera "Idomeneo," which will be given its first U. S. performance at Tanglewood tonight and repeated Wednesday night.

The opera will be staged by the opera department of the music center, under the direction of Boris Goldovsky. The cast of singers, orchestra and chorus will consist of members of the Berkshire Music Center, as was the case when Benjamin Britten's "Peter Grimes" was performed at Tanglewood last Summer.

The title part will be sung by Joseph Laderoute. Idamte, a part written by Mozart for a contralto, will be sung in the original range by a soprano, alternately in the two performances by Elizabeth Ann Bollinger and Dorothy Dawson.

Although there are only 1100 seats in the opera hall, hundreds are expected to witness the performance through wide doors on either side of the hall.

RICHMOND, VA.
TIMES DISPATCH
AUG 4 - 1947

In the final broadcast of the season and the last to come from the Berkshire Music Festival this year, the ~~Boston Symphony~~ Orchestra, Serge Koussevitzky conducting, will be heard at 8:30 P. M. over ABC in Beethoven's Ninth Symphony. This will be one of the rare occasions when the entire "Choral" symphony has been broadcast. Koussevitzky has chosen as his solo quartet artists heard previously with the Boston Symphony Orchestra. They are Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, bass. The Festival Chorus, organized from students attending the Berkshire Music Center courses this Summer and trained by Robert Shaw, also will be heard in the final movement of the symphony.

Mr. and Mrs. Frank G of Rahway road have as a guest their niece, Miss Lois Gaines of Ventnor City, N. J. They plan to leave on a short trip to Tanglewood, Mass., where they will attend the Berkshire Music Festival.

Judy Baetzner, daughter of Mr

PORTLAND, ME.
EXPRESS

AUG 4 - 1947

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Mr. Schweiger was entrusted with some very important programs, including the all-Wagner one which featured Helen Traubel as soloist. Each of his appearances at the stadium indicated that his was a talent worth watching. He conducts with authority, the Philharmonic musicians were responsive to his baton, his readings were clear cut, his interpretations sound. After he had led his musicians through the Tannhauser Overture and Bacchanale, the Preludes to Acts I and III of Lohengrin, the Tristan Prelude, the Siegfried Idyll and Siegfried's Funeral March, conviction as to the magnitude of his gifts was strengthened.

Just what has prompted stadium concerts in its conductorial youth talent hunt has not been made clear, but in your columnist's opinion, at least, it is a far-seeing move. An amazing number of America's foremost conductors are today in their 60's or 70's. Stokowski passed the 60 mark some time ago. Dr. Serge Koussevitzky has just celebrated his 73rd birthday. Walter and Monteux have left their youth behind by several decades, although they are vigorous and able and among America's favorite conductors. But the question might very logically arise—who is to succeed these Titans in the future? Certainly there are not conductors enough of first rank to take over the posts of these men and fill the podiums of all the other major orchestras. In its 30 years the stadium has given much young performing talent, now Nationally and internationally famous, its first opportunity. Before another decade passes, perhaps this will be true of conductorial talent as well.

Apropos of youth and its gifts and opportunities, Leonard Bernstein, 29-year-old protege of Dr. Serge Koussevitzky, was given an unusual honor this past week. For the first time since the Berkshire Music Festivals were started, Dr. Koussevitzky yielded the baton for one of the major concerts, and it was the young Lawrence, Massachusetts-born conductor who picked it up. Eighty-five hundred people, of whom one was the beaming Dr. Koussevitzky, greeted the youthful batonist with cheers as he led the Boston Symphony Orchestra through the Overture to Mozart's Magic Flute, Schubert's Symphony in C Major No. 7, and Stravinsky's Sacre du Printemps.

New York was all agog this week to welcome one of the most distinguished musical groups in the world. It was the Roman Singers of Sacred Music, a vocal ensemble of 54, which embraces the membership of four Vatican and Roman choirs. Scheduled for an extensive tour of the United States, they were officially received on Wednesday at City Hall by Mayor William O'Dwyer and Francis Cardinal Spellman, Archbishop of the Diocese of New York. Their first selection on American soil was an aria composed by Rt. Rev. Licinio Refice, director of the Pontifical Institute of Sacred Music, which comprised a greeting to the American people. This and two other songs were sung for an invited audience of 500 in the City Council Chamber where notable visitors to New York are received. Later the repertoire was repeated on the steps of the municipal building before an audience of several thousand.

We said a few paragraphs back that the career of Hans Schweiger read like a story book. Here it is in a nutshell. A rising young conductor when Hitler came to power in Germany in 1933, he soon forfeited official favor because it was discovered that his blonde Dutch wife was of Jewish extraction. Engagements fell off. The family became impoverished. Mr. Schweiger waked one morning to find that his wife had packed and returned to her native Holland to secure a divorce so that she would not be a handicap to his career. A return to prosperity followed, but all Mr. Schweiger now wanted money for was to go to the United States so that he could be reunited with his wife. A proffered concert tour to Japan gave him his opportunity. Once safe on American shores, he cabled for Mrs. Schweiger to rejoin him. They were married again, and journeyed happily to South Carolina where he formed the State Symphony. But he was German and he had come to the United States via Japan, so suspicion fell upon him with the attack at Pearl Harbor. Four hundred days in an internment camp followed before the authorities had satisfied themselves that he was not an "enemy alien." Released, he achieved his citizenship papers only to have his wife, who had stood by him through all his hardships, collapse and die. "I thought it was the end of everything" Schweiger told a New York reporter a few days ago "But in the Fall I was offered the job of organizing the Fort Wayne Philharmonic." Since then there has been an upturn, and now Hans Schweiger is a young man to be reckoned with Listeners throughout his engagement at Lewisohn Stadium thought there was unusual depth and maturity to his conducting. Perhaps the explanation lies in the lessons he has learned through turning the pages of experience.

SPRINGFIELD, MASS.
MORNING UNION

AUG 4 - 1947

Largest Weekend Audience In History of Tanglewood

Record Throng Hears Splendid Beethoven Cycle Interpreted by Koussevitzky and Boston Symphony

By Willard M. Clark

Tanglewood, Aug. 3—The largest weekend audience in the history of Tanglewood came out to hear the Beethoven cycle interpreted by Dr. Serge Koussevitzky and the Boston Symphony Orchestra. A total of 35,000 persons attended the three concerts. The largest audience was on hand Saturday night when 14,000 persons turned out to hear the fourth and fifth symphonies and the "Emperor" concerto. Thirteen thousand turned out today to hear the sixth and seventh symphonies and the "concerto No. 4 in G major."

It has been a memorable experience to hear the seven symphonies thus far played. One could only listen in awe to their unfolding and marvel at the mental and technical resources, the inventiveness, and inner power which makes each so significant. This afternoon one heard two sharply contrasted symphonies, the lovely "Pastorale" and the monumental seventh. Dr. Koussevitzky and his men provided a delectable reading of the pastorale, joying in its lightness, its placidity and the surpassing beauties of its melodic content.

One heard this afternoon a superb performance of the seventh symphony. It was a reading in the grand style, a reading of vast proportions. The drive of a single rhythmic figure through each movement was overpowering. Not one instant of the variety of movement which keeps the interest at high pitch was lost.

Joseph Battista, who has played in Springfield, was the soloist in the piano concerto. So beautiful is the music of this concerto that it must inspire those who play it. Mr. Battista is fleet of fingers, and while he was at times inclined to be percussive or cloyingly sweet as to tone, he gave a careful, well-integrated reading of the work with splendid collaboration of the orchestra.

CHARLESTON, S. C.
NEWS COURIER

AUG 4 - 1947

Music in the Hills

By George E. Sokolsky

I am not a musician nor even a music critic. But I like to go to concerts. Every other Sunday, during the winter, when I am in New York, I go to Carnegie Hall to listen to the Philharmonic. During the summer, when I am up in the Berkshires in Massachusetts, I go to Tanglewood three times each week to listen to the Boston Symphony during the festival.

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WORCESTER, MASS.
TELEGRAM

AUG 4 - 1947

13,000 Hear Eighth Tanglewood Concert

By RAYMOND MORIN

LENOX, Monday—An audience of thirteen thousand, exceeded only three times at Tanglewod, attended the eighth concert yesterday afternoon. This wa the third of a cycle of four all-Beethoven programs, played by the Boston Symphony Orchestra under Serge Koussevitzky. Joseph Battista was soloist in the "Concerto in G Major for Piano and Orchestra."

The balance of the program was "Symphony No. 6, in F Major (pastoral), Opus 68," and "Symphony No. 7, in A Major, Opus 92."

Interpretation

The young pianist from Philadelphia gave an imaginative and musicianly interpretation of the exacting concerto. It is exacting for a number of reasons, not the least of which are exposed content for piano, and the unusual precision that must be maintained between solo instrument and orchestra.

Comparisons between pianists do not arrive at important conclusions, however. The elements of maturity and the intellectual approach of Battista and Jacob Lateiner (who played the Emperor Concerto Saturday night) were striking.

Whereas Lateiner viewed his score from an intellectual, almost academically concentrated point of view, there was an enthusiasm and freedom in Battista's approach that vitalized the work and imbued it with greater spontaneity.

Real Test

Battista's playing is marked by a good measure of technical solvency, energy resulting in balanced sonority, and in the andante movement a deep feeling for poetry.

The eight reflective solo measures, filigreed passages of the first movement and its finely chiseled cadenza were executed with refinement and technical security.

For this reviewer, at least, the real test lies in the slow movement. The dialogue between piano and orchestra was sensitively narrated. Koussevitzky imparted a sternness to the orchestral statements that were answered with a gentle and expressive tone.

Although the opening piano sequences of the rondo movement were somewhat vigorous and there was not always rhythmically precise entene with the soloist, the movement was played sprightly and arrived at a sparkling conclusion.

Two Extremes

The two orchestral works represented two extreme aspects of the composer's style. The orchestra and conductor were not always entirely in accord during the pastoral. Although the delicately graceful lines of the opening movement were neatly molded, there was slight rhythmic insecurity between transitional sections.

During the storm sequences of the third movement there was a tendency toward shrillness in the brasses, and the horns were not always tonally reliable.

By comparison, the Seventh Symphony rose to unprecedented stature in this cycle. The massiveness of its structure and bold releases of emotion created an atmosphere of grandeur. But as was the case in the Fifth Symphony Saturday night, there was a tendency toward overemphasis of the brasses, particularly in the final movement.

The Eighth and Ninth Symphonies will be played Tuesday night.

Soloists for the latter will be Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor; James Pease, bass.

At 'Idomeneo' Rehearsal

LENOX, Monday (AP) — About 400 students and faculty members of the Berkshire Music Center, music critics and some 300 invited guests attended a rehearsal last night in the theater opera hall of Mozart's three-act opera "Idomeneo," which will be given its first U. S. performance at Tanglewood tonight and repeated Wednesday night.

The opera will be staged by the opera department of the music center, under the direction of Boris Goldovsky. The cast of singers, orchestra and chorus will consist of members of the Berkshire Music Center, as was the case when Benjamin Britten's 'Peter Grimes' was performed at Tanglewood last Summer.

The title part will be sung by Joseph Laderoute. Idamte, a part written by Mozart for a contralto, will be sung in the original range by a soprano, alternately in the two performances by Elizabeth Ann Bollinger and Dorothy Dawson.

Although there are only 1100 seats in the opera hall, hundreds are expected to witness the performance through wide doors on either side of the hall.

RICHMOND, VA.
TIMES DISPATCH

AUG 4 - 1947

In the final broadcast of the season and the last to come from the Berkshire Music Festival this year, the Boston Symphony Orchestra, Serge Koussevitzky conducting, will be heard at 8:30 P. M. over ABC in Beethoven's Ninth Symphony. This will be one of the rare occasions when the entire "Choral" symphony has been broadcast. Koussevitzky has chosen as his solo quartet artists heard previously with the Boston Symphony Orchestra. They are Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, bass. The Festival Chorus, organized from students attending the Berkshire Music Center courses this Summer and trained by Robert Shaw, also will be heard in the final movement of the symphony.

Mr. and Mrs. Frank Gilbert of Rahway road have as a guest their niece, Miss Lois Gaines of Ventnor City, N. J. They plan to leave on a short trip to Tanglewood, Mass., where they will attend the Berkshire Music Festival.

Judy Baetzner, daughter of Mr

WORCESTER, MASS.
GAZETTE

AUG 4 - 1947

Huge Crowds At Festival Concerts

(Special to The Gazette)

LENOX, Aug. 4—The Berkshire Music Festival has meant much to the advancement of musical culture in this country. The two concerts of Saturday evening and yesterday afternoon in the Beethoven cycle saw two record-breaking crowds fill the music shed and blanket the surrounding lawns.

The concerts at Tanglewood have become as much a center of musical interests as the European mecca of Salzburg. The prestige of Dr. Serge Koussevitzky and the Boston Symphony Orchestra has, of course, enhanced the attraction of Tanglewood.

People from varied states and backgrounds somehow unite as *one under the influence* of music, the common demoninator. Lorgnettes, ham on rye, broad "A's," and Brooklynese all find their way to the festival.

The eighth program yesterday, consisting of three works in the Beethoven series, saw the appearance of a young artist who will play in Worcester next Spring.

Joseph Battista, 28, of Philadelphia, who performed the Concerto for Piano No. 4 in G Major yesterday, will appear in the Becker concert series on April 11. The pianist thrilled the audience with his inspired interpretation of the most difficult of the Beethoven concertos.

Students of the Berkshire Music Center will present the first American production of Mozart's opera, "Idomeneo" tonight and Wednesday night in the Tanglewood concert hall. Attending the Music Center School are Wayne R. Barrington of 31 Perkins street, Worcester, and Roland A. Hoeston, Jr., of Framingham.

Many Worcester residents have subscribed to the series of nine festival concerts. Among those attending are Mrs. Joseph Leavitt of 126 Newton avenue, Mrs. Mac Levine of 38 Amherst street, J. B. Ribakoff of 1395 Pleasant street, Dr. F. J. Rooney of 117 Vernon street, Harry S. Saidel of 55 South Lenox street, Hyman J. Small of 8 Morningside road, R. W. Swenson of 74 Florence street, Miss Edith M. Ward of 52 Cedar street, Dona W. Woodbridge of Worcester Polytechnic Institute and Mrs. Jacob Young of 66 South Lenox street.

Others attending concerts of the festival are Ernest A. Abeles of 21 Havelock road, Lewis Blumenthal of 39 Creswell road, Rufus Dunbar of 52 Elm street, Milton L. Fitch of 50 Portland street, Saul Freedman of 60 Sagamore road, Mrs. John Getter of 3 Montvale road, Mrs. Samuel Glick of 6 Chamberlain parkway, Mrs. Solomon Hurowitz af 124 Newton avenue, Magnus Jankelson of 52 Belmont street and Mrs. A. Albert Klein of 422 Lovell street.

PEORIA, ILL.
STAR
AUG 4 - 1947

Commentator George Sokolsky Tries Hand At Criticism Of Modern Music

By GEORGE E. SOKOLSKY

I am not a musician nor even a music critic. But I like to go to concerts. Every other Sunday, during the winter, when I am in New York, I go to Carnegie Hall to listen to the philharmonic. During the summer, when I am up in the Berkshires in Massachusetts, I go to Tanglewood three times eacho— week to listen to the Boston symphony during the festival.

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I just go to listen. I like Tanglewood most of all because I can see the pine-covered hills and the sky while I listen. I even like it when it rains. Sometimes it is good to listen to music in the rain. It is soothing.

This year I shall hear all nine of the Beethoven's symphonies, one right after the other in order. That will be a new experience for me, although I have tried it with records. Still, records are not the same as sitting in the big shed in Tanglewood up in the green Berkshires. No records can be like that.

Relaxation

I know that I shall stretch my legs, relax, maybe chew a cigar, and listen. Do I know why Beethover wrote No. 1 or No. 5 or No. 9? No! And I don't care. It would be the same to be if his name were Smith or Jones. All I want to do is to listen and to be transported to the infinite.

So the musicians spoil it all for me. They play something by Aaron Copland that hits me over the head. To me it is no longer music because I cannot listen. I am pushed. I am kicked around. It has something to do with the century of the common man or the Nazi or Communists are other busy-bodies. It is a factory, a mill, a mine. It is terrific—that is, the noise is terrific.

Then I come the next day and they give me a dose of Stravinsky which sounds in places like a million GI's rubbing dungarees on tin washboards. The rubbing is fearsome. I am told that it all has to do with some kind of ancient Russian springtime ritualistic dance. If that is a Russian springtime, then those people have never walked down a lane with a pretty girl in the newness of the year. If that is the music they used to dance to, it must have been done with Caterpillar tractors.

The critics say this is absolute music, but I am a simple fellow who likes Beethoven, Brahams, Schubert and even Jerome Kern and Gershwin. But do I have to like noise, to. Do I have to go to Tanglewood to hear the Boston Symphony produce the sounds of a newspaper press room? Maybe the critics like the arithmetic of music; as for me, give me beauty of melody, rapture of expression, intensity of feeling. I leave the physics of the celestial orbs to the atomic scientists. Their music is boom! That's really what Copland and Stravinsky sound like to me—just a lot of boom.

Critics' Domain

Maybe I ought not to step into the domain of the music critics. They apparently know what it is all about and like it. Or maybe, up at Tanglewood, they ought to have special sessions for critics and musicologists and such experts who can do their calculus while they watch Maestro Koussevitzky or his protege, Leonard Bernstein, belabor their minions through the cacophony called modern music. But for simple folks who just want to listen to beauty, this fare is too heady, like vodka spiked with anisette.

And the question arises: why must everything modern be so exhibitionistic, so bombastic, so tough on the ear and the soul? Why must it all sound like a lie—like a small boy's lie? Why must even music be so unmannerly, so gross, so grotesque? Youth tells me it is the spirit of the age—two wars with a depression in between. What a spiritless age!

(Copyright, 1947)

SPRINGFIELD, MASS.
NEWS

AUG 4 - 1947

Reading of Beethoven 7th Highlight at Tanglewood

Boston Symphony Accorded Ovation; Program Included 'Pastorale,' and Fourth Piano Concerto, With Joseph Battista Pleasing Large Audience

By W. HARLEY RUDKIN

Yesterday's audience at Tanglewood was treated to three brilliant aspects of a tremendous musical spirit, with the presentation of Beethoven's sixth symphonies, and his Piano Concerto No. 4, by the Boston Symphony Orchestra, with the youthful Joseph Battista as soloist.

The program opened with the sixth, or "Pastorale," which moviegoers have come inevitably to associate with Walt Disney's flying horses and Jovian thunderbolts.

But even without the visual medium, the association of the sixth with the countryside cold hardly have been escaped, and Dr. Serge Koussevitzky gave it a clear and sweetly nostalgic reading.

At an earlier concert this season, a New York music authority noted that there was a diffuseness about music played out of doors that detracted from its intrinsic quality. But if there was ever music designed to blend with a sylvan setting, then the "Pastorale" symphony is that music.

Just in case there might be anyone in the audience who might miss the significance of the dramatic sequences of the sixth, the four movements have been annotated on the program. As, per se: Allegro ma non troppo ("Awakening of serene impressions on arriving in the country"). I know its only a quibble, but it does strike me as bending over backward for emphasis.

Nice Balance

The playing of the sixth and seventh together provides a nice balance, for where the sixth is almost purely pictorial, the seventh is nothing of the sort.

It is the outpouring of pure music, into which the listener may interpret anything that strikes his fancy. The brightly-colored prism of the imagination turns this way and that, infused with brilliance and light.

If you like, there is a touch of the country dance, vaguely reminiscent of the Schottische in the opening movement. In fact this has been set to choreography, with what success someone other than this reviewer may decide.

It is a symphony of delicate nuances and tremendous climaxes; of music that has burst the bounds of conventionality; of genius completely unfettered, and its crashing close brought a capacity audience up standing in a long ovation for Dr. Koussevitzky and the orchestra.

Separating the two great symphonies was the fourth piano concerto, in which the 29-year-old Joseph Battista demonstrated a technical facility and musical understanding that belies his years. His performance yesterday provided one of those rare occasions where a soloist seemed to consider himself part of the music as a whole, rather than a separate entity.

The concerto, provides the pianist with only one long solo passage, and Mr. Battista made the most of it.

Tomorrow evening, starting at 7.30, the Boston Symphony Orchestra will present Beethoven's eighth and ninth symphonies, with the final chorus on Schiller's "Ode To Joy." The soloists will be Frances Yeend, Eunice Albertsm David Lloyd and James Pease, with the festival chorus under the direction of Robert Shaw.

FORT WAYNE, IND.
NEWS SENTINEL

George E. Sokolsky

Music in The Hills

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Records Not Same

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I know that I shall stretch my legs, relax, maybe chew a cigar, and listen. Do I know why Beethoven wrote No. 1 or No. 5 or No. 9? No! And I don't care. It would be the same to me if his name were Smith or Jones. All I want to do is to listen and to be transported to the infinite.

So the musicians spoil it all for me. They play something by Aaron Copland that hits me over the head. To me it is no longer music because I cannot listen.

I am pushed. I am kicked around. It has something to do with the Century of the Common Man or the Nazis or Communists or other busy-bodies. It is a factory, a mill, a mine. It is terrific—that is, the noise is terrific.

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Rubbing Fearsome

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Fare Too Heady

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ST. JOSEPH, MO.
NEWS-PRESS
AUG 4 1947

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WORCESTER, MASS.
GAZETTE

AUG 4 - 1947

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LENOX, Aug. 4—The Berkshire Music Festival has meant much to the advancement of musical culture in this country. The two concerts of Saturday evening and yesterday afternoon in the Beethoven cycle saw two record-breaking crowds fill the music shed and blanket the surrounding lawns.

The concerts at Tanglewood have become as much a center of musical interests as the European mecca of Salzburg. The prestige of Dr. Serge Koussevitzky and the Boston Symphony Orchestra has, of course, enhanced the attraction of Tanglewood.

People from varied states and backgrounds somehow unite as one *under the influence* of music, the common demoninator. Lorgnettes, ham on rye, broad "A's," and Brooklynese all find their way to the festival.

The eighth program yesterday, consisting of three works in the Beethoven series, saw the appearance of a young artist who will play in Worcester next Spring.

Joseph Battista, 28, of Philadelphia, who performed the Concerto for Piano No. 4 in G Major yesterday, will appear in the Becker concert series on April 11. The pianist thrilled the audience with his inspired interpretation of the most difficult of the Beethoven concertos.

Students of tne Berkshire Music Center will present the first American production of Mozart's opera, "Idomeneo" tonight and Wednesday night in the Tanglewood concert hall. Attending the Music Center School are Wayne R. Barrington of 31 Perkins street, Worcester, and Roland A. Hoeston, Jr., of Framingham.

Many Worcester residents have subscribed to the series of nine festival concerts. Among those attending are Mrs. Joseph Leavitt of 126 Newton avenue, Mrs. Mac Levine of 38 Amherst street, J. B. Ribakoff of 1395 Pleasant street, Dr. F. J. Rooney of 117 Vernon street, Harry S. Saidel of 55 South Lenox street, Hyman J. Small of 8 Morningside road, R. W. Swenson of 74 Florence street, Miss Edith M. Ward of 52 Cedar street, Dona W. Woodbridge of Worcester Polytechnic Institute and Mrs. Jacob Young of 66 South Lenox street.

Others attending concerts of the festival are Ernest A. Abeles of 21 Havelock road, Lewis Blumenthal of 39 Creswell road, Rufus Dunbar of 52 Elm street, Milton L. Fitch of 50 Portland street, Saul Freedman of 60 Sagamore road, Mrs. John Getter of 3 Montvale road, Mrs. Samuel Glick of 6 Chamberlain parkway, Mrs. Solomon Hurowitz af 124 Newton avenue, Magnus Jankelson of 52 Belmont street and Mrs. A. Albert Klein of 422 Lovell street.

PEORIA, ILL.
STAR
AUG 4 - 1947

Commentator George Sokolsky Tries Hand At Criticism Of Modern Music

By GEORGE E. SOKOLSKY

I am not a musician nor even a music critic. But I like to go to concerts. Every other Sunday, during the winter, when I am in New York, I go to Carnegie Hall to listen to the philharmonic. During the summer, when I am up in the Berkshires in Massachusetts, I go to Tanglewood three times each week to listen to the Boston symphony during the festival.

I do not try to understand music as I do a table of statistics or the politics of Henry Wallace. There are scientists called musicologists who devote themselves to understanding music. With them, it is like mathematics; something with formulae.

I just go to listen. I like Tanglewood most of all because I can see the pine-covered hills and the sky while I listen. I even like it when it rains. Sometimes it is good to listen to music in the rain. It is soothing.

This year I shall hear all nine of the Beethoven's symphonies, one right after the other in order. That will be a new experience for me, although I have tried it with records. Still, records are not the same as sitting in the big shed in Tanglewood up in the green Berkshires. No records can be like that.

Relaxation

I know that I shall stretch my legs, relax, maybe chew a cigar, and listen. Do I know why Beethover wrote No. 1 or No. 5 or No. 9? No! And I don't care. It would be the same to be if his name were Smith or Jones. All I want to do is to listen and to be transported to the infinite.

So the musicians spoil it all for me. They play something by Aaron Copland that hits me over the head. To me it is no longer music because I cannot listen. I am pushed. I am kicked around. It has something to do with the century of the common man or the Nazi or Communists are other busy-bodies. It is a factory, a mill, a mine. It is terrific—that is, the noise is terrific.

Then I come the next day and they give me a dose of Stravinsky which sounds in places like a million GI's rubbing dungarees on tin washboards. The rubbing is fearsome. I am told that it all has to do with some kind of ancient Russian springtime ritualistic dance. If that is a Russian springtime, then those people have never walked down a lane with a pretty girl in the newness of the year. If that is the music they used to dance to, it must have been done with Caterpillar tractors.

The critics say this is absolute music, but I am a simple fellow who likes Beethoven, Brahams, Schubert and even Jerome Kern and Gershwin. But do I have to like noise, too? Do I have to go to Tanglewood to hear the Boston Symphony produce the sounds of a newspaper press room? Maybe the critics like the arithmetic of music; as for me, give me beauty of melody, rapture of expression, intensity of feeling. I leave the physics of the celestial orbs to the atomic scientists. Their music is boom! That's really what Copland and Stravinsky sound like to me—just a lot of boom.

Critics' Domain

Maybe I ought not to step into the domain of the music critics. They apparently know what it is all about and like it. Or maybe, up at Tanglewood, they ought to have special sessions for critics and musicologists and such experts who can do their calculus while they watch Maestro Koussevitzky or his protege, Leonard Bernstein, belabor their minions through the cacophony called modern music. But for simple folks who just want to listen to beauty, this fare is too heady, like vodka spiked with anisette.

And the question arises: why must everything modern be so exhibitionistic, so bombastic, so tough on the ear and the soul? Why must it all sound like a lie—like a small boy's lie? Why must even music be so unmannerly, so gross, so grotesque? Youth tells me it is the spirit of the age—two wars with a depression in between. What a spiritless age!

(Copyright, 1947)

SPRINGFIELD, MASS.
NEWS

AUG 4 - 1947

Reading of Beethoven 7th Highlight at Tanglewood

Boston Symphony Accorded Ovation; Program Included 'Pastorale,' and Fourth Piano Concerto, With Joseph Battista Pleasing Large Audience

By W. HARLEY RUDKIN

Yesterday's audience at Tanglewood was treated to three brilliant aspects of a tremendous musical spirit, with the presentation of Beethoven's sixth symphonies, and his Piano Concerto No. 4, by the Boston Symphony Orchestra, with the [illegible] Joseph Battista as soloist.

The program opened with the sixth, or "Pastorale," which moviegoers have come inevitably to associate with Walt Disney's flying horses and Jovian thunderbolts.

But even without the visual medium, the association of the sixth with the countryside cold hardly have been escaped, and Dr. Serge Koussevitzky gave it a clear and sweetly nostalgic reading.

At an earlier concert this season, a New York music authority noted that there was a diffuseness about music played out-of-doors that detracted from its intrinsic quality. But if there was ever music designed to blend with a sylvan setting, then the "Pastorale" symphony is that music.

Just in case there might be anyone in the audience who might miss the significance of the dramatic sequences of the sixth, the four movements have been annotated on the program. As, per se: Allegro ma non troppo ("Awakening of serene impressions on arriving in the country"). I know its only a quibble, but it does strike me as bending over backward for emphasis.

Nice Balance

The playing of the sixth and seventh together provides a nice balance, for where the sixth is almost purely pictorial, the seventh is nothing of the sort.

It is the outpouring of pure music, into which the listener may interpret anything that strikes his fancy. The brightly-colored prism of the imagination turns this way and that, infused with brilliance and light.

If you like, there is a touch of the country dance, vaguely reminiscent of the Schottische in the opening movement. In fact this has been set to choreography, with what success someone other than this reviewer may decide.

It is a symphony of delicate nuances and tremendous climaxes; of music that has burst the bounds of conventionality; of genius completely unfettered, and its crashing close brought a capacity audience up standing in a long ovation for Dr. Koussevitzky and the orchestra.

Separating the two great symphonies was the fourth piano concerto, in which the 29-year-old Joseph Battista demonstrated a technical facility and musical understanding that belies his years. His performance yesterday provided one of those rare occasions where a soloist seemed to consider himself part of the music as a whole, rather than a separate entity.

The concerto, provides the pianist with only one long solo passage, and Mr. Battista made the most of it.

Tomorrow evening, starting at 7.30, the Boston Symphony Orchestra will present Beethoven's eighth and ninth symphonies, with the final chorus on Schiller's "Ode To Joy." The soloists will be Frances Yeend, Eunice Albertsm David Lloyd and James Pease, with the festival chorus under the direction of Robert Shaw.

FORT WAYNE, IND.
NEWS SENTINEL

AUG 4 - 1947

George E. Sokolsky

Music in The Hills

I am not a musician nor even a music critic. But I like to go to concerts. Every other Sunday, during the winter, when I am in New York, I go to Carnegie Hall to listen to the Philharmonic.

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I just go to listen. I like Tanglewood most of all because I can see the pine-covered hills and the sky while I listen. I even like it when it rains. Sometimes it is good to listen to music and rain. It is soothing.

Records Not Same

This year I shall hear all nine of Beethoven's symphonies, one right after the other in order. That will be a new experience for me, although I have tried it with records. Still, records are not the same as sitting in the big shed in Tanglewood up in the green Berkshires. No records can be like that.

I know that I shall stretch my legs, relax, maybe chew a cigar, and listen. Do I know why Beethoven wrote No. 1 or No. 5 or No. 9? No! And I don't care. It would be the same to me if his name were Smith or Jones. All I want to do is to listen and to be transported to the infinite.

So the musicians spoil it all for me. They play something by Aaron Copland that hits me over the head. To me it is no longer music because I cannot listen.

I am pushed. I am kicked around. It has something to do with the Century of the Common Man or the Nazis or Communists or other busy-bodies. It is a factory, a mill, a mine. It is terrific—that is, the noise is terrific.

Then I come the next day and they give me a dose of Stravinsky which sounds in places like a million G.I.s rubbing dungarees on tin washboards.

Rubbing Fearsome

The rubbing is fearsome. I am told that it all has to do with some kind of ancient Russian springtime ritualistic dance.

If that is a Russian springtime, then those people have never walked down a lane with a pretty girl in the newness of the year.

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Fare Too Heady

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ST. JOSEPH, MO.
NEWS-PRESS
AUG 4 1947

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[Copyright, 1947, King Features]

Aug 3/47

By FREDERICK J. KOONTZ

THE news release from the Boston Symphony Orchestra, which is quoted in part in these lines, is no longer very newsworthy in the light of coming events, since by the time these words are printed the contents of the realease will have become history.

The subject is a concert named "Music for All" which was presented as a part of the Berkshire Festival on July 29.

"Music for All," as the announcement prophesied, "—is creating wide interest and is expected to attract many visitors from distant points. In addition to a full concert by the orchestra—there will be demonstrations of the latest and finest instruments of science for musical reproduction, including radio, phonograph, motion pictures, and television.

"The evening's program begins with "Music in the Movies." Scenes from "Our Town," "Mayerling," "Alexander Nevsky," "The Plainsman," "The Youth of Maxim," and "Henry V" will be shown in the most comprehensive program ever assembled to show the contribution of important contemporary composers to the motion pictures.

* * *

IN a different vein the film program will have as a curtain raiser the now historic Disney cartoon, "Mickey's Grand Opera."

"Illustrating how great symphonic music is carried to the nation by radio, the evening concert will be broadcast as one of the regular Tuesday evening series of the Boston Symphony Orchestra over the coast to coast network of the American Broadcasting Company. Engineers, director, and announcers will be operating in full view of the audience.

"The final part of the program is entitled "The March of Musical Fidelity." There will be examples of records by the Boston Symphony Orchestra, several of them landmarks in phonographic art, over the past third of a century. The climax will come with the introduction of the "Berkshire," RCA Victor's first custom made phonograph, which will be played alongside the Orchestra itself. So far as is known this is the first time such a comparison has been made before the public.

"RCA Victor has earmarked the first 200 sets of "The Berkshire," named in honor of the Tanglewood festivals, for sale on an exclusively subscription basis to benefit the Berkshire Music Center scholarship fund."

* * *

IF the last paragraph had been omitted from the news release not so many people would be tempted to conclude that even the sacrosanct old Boston Orchestra had finally risen to the juicy bait of commercialism. It does seem fair enough to assume that, when RCA does any earmarking, somebody is being sold a bill of goods that eventually will enlarge the figures on the black side of RCA's ledger. But in the long view that is pretty much beside the present point.

The whole effort demonstrates the possibility of a working together to the ultimate profit of musical execution generally of organizations which play music and of the manufacturers who construct the equipment to reproduce what is played.

Moreover the average member of the audience should be able to determine pretty exactly with what fidelity the canned variety, whether it be radio, phonograph, or movies, is able to reproduce music "in the flesh." All of us who think about the matter at all are satisfied that reproduction still has a long way to go before it begins to approximate first hand listening. But usually the time between our hearing a concert and listening to some manner of reproduction of the same type of music is too long to allow our senses to maintain a critical state in which all the advantages and disadvantages connected with our comparative listening experiences remain perfectly clear. This Boston Orchestra project has taken care of that problem by setting forth all sides of the picture at one time.

* * *

FINALLY this rather inventive effort should serve as an explicit pointer toward the greatest lack in the whole musical reproduction business as it is presently constituted. In every recording, in every musical broadcast, in most music in the movies the gap between performers and engineers is far too wide. The performer supposedly knows music. The engineer is expert at all phases of sound reproduction. But neither one usually very well acquainted with what the other is doing. There is a distinct need for a middleman who is conversant with both sides of the reproducing job and can bring the two main executants to a closer understanding of their common problems. It might be possible to achieve a measure of equality between the performance and the reproduction of it.

The whole undertaking seems to partake a little of the nature of a three-ring circus with a faint commercial tinge. But, if it accomplishes even a fraction of its possibilities, it should be worth repeating regularly.

HARTFORD, CONN.
TIMES
AUG 4 - 1947

Frances Yeend Sings This Week At Tanglewood

Frances Yeend, young American soprano, will be guest artist at the Berkshire Music Festival in Tanglewood Tuesday, when she will sing Mozart's Requiem, conducted by Robert Shaw.

Miss Yeend appeared at Tanglewood last year in the final concert of the festival when she created the leading soprano role in the American premiere of Benjamin Britten's "Peter Grimes."

ANNISTON, ALA.
STAR
AUG 5 - 1947

In the final broadcast of the season and the last this year from the Berkshire Music Festival at Tanglewood, Mass., the Boston Symphony Orchestra, Serge Koussevitzky conducting, will be heard on Tuesday over ABC in Beethoven's "Ninth Symphony" — the broadcast being on extended time, starting at 7:30 p. m. and concluding at 8:45 p. m., so that the entire work may be heard.

This will be one of the rare occasions when the entire "Choral" Symphony has been broadcast.

Love put Louis Roberts, 23-year-old printer, on a liquid diet. His sweetheart, Lavon Standlee, 23, worked in a soft drink stand and Louis felt it his romantic duty to drink ten glasses of orange juice a day.

They'll be drinking orange juice together following their marriage between appearances on the Wednesday, broadcast of Bride and Groom over ABC and WHMA at 1:30. After the ceremonies, a Western Air Lines "Honeymoon Special" plane will fly the couple to Westcliffe, Colo., for a week's honeymoon at SpreadnEagle Ranch.

WATERTOWN, N. Y.
TIMES
AUG 5 - 1947

In the final broadcast of the season and the last to come from the Berkshire Music Festival here this year, the Boston Symphony orchestra, Serge Koussevitzky conducting, will be heard tonight over WMSA and the American network at 8:30, in Beethoven's Ninth Symphony.

CLEVELAND, OHIO
NEWS
AUG 5 - 1947

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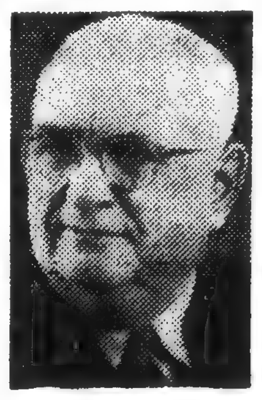
Wall-Eyes, Summer-Hots, Mark Vacation End

BY ELMORE BACON

The bleating of the kid excites the tiger, we are informed by none less expert than R. Kipling. From a rather sketchy vacation listening stance there's plenty of kilocycle bleating and we are due to be duly excited.



ELMORE BACON

Almost as excited as when Herb Weidenthal netted that husky wall-eyed pike we caught last week up at Stan Breaugh's Windermere Lodge at Houghton Lake, Mich. Or when Kent, of the Bacon tribe, hooked those other two wall-eyes, drat 'em, that passed up our baited hook for his.

With Albina Molek doing such a swell job of pinch hitting on this Remington and the weather finally deciding to beam on us, the vacation was a huge success.

We are glad to say that we have found much improvement in a feature that irked us last year. More people are smiling these days. Our contacts through a varied range of vacation travel convinced us that people are more human, less mechanical in their personal contacts. Some of these radio programs—especially these summer dramas—should be told that people really are human beings and can stand only just so much mental stress and strain. We'll have more to say about that later on.

While the summer-hots are crácking wise and discing up the radio fields we look forward to the fall when fare of a less gelatinous nature perks on the air lanes. In the meantime it seems to be a rough time for ye radio eds. Here we are just out of a vacation and Stan Anderson's just out of the hospital. There should be a pop song about all that.

Which doesn't remind us that the Tom Breneman orchid today was to go to the owner and employes of the O. A. Dean dairy, Paul S. Finch, manager, accepting the orchid, WJW at 11, and Bert Dean telling about it, WJW at 12:30.

MUSIC TONIGHT — Maestro Koussevitzky and the Bostons close the Berkshire radio festivities tonight with the complete Ninth Symphony by Beethoven, with Frances Yeend, Eunice Alberts, David Lloyd and James Pease as soloists, WXYZ, Detroit, 1270 kc., at 8:30. Frankie Carle tickles the ivories with "Hundustan," "Big Three" and "Carle Boogie," on the Supper Club, WTAM at 10. Comes another child prodigy, Doris Webster, 7, to offer us Chopin on We, the People, WGAR at 8. Charming Pierette Alarie, who sang with the Met here, offers Mozart and other lilts with the Montreal Symphony, Desire Defauw directing, CJBC, Toronto, on 1010 kc., at 7:30. The Fred Warings turn to Porter, Cohan and Kern for inspiration, WTAM at 8:30. Anne Jamison, soprano, and Reinhold Schmidt, baritone, help Maestro Romberg in a "Children of Dreams" medley, WTAM at 9:30. Sylvan Shulman over at WJMO whirls the platters on Just Music at 6:30 presenting Irra Petina and Robert Weede, other Met stars known to Cleveland, in "Song of Norway" music. Hank Cahout and Johnny Rose, WHK at 6:30, do "Tallahassee," "You've Got Me Crying Again," "When It's Sleepy Time Down South" and "Somebody Stole My Gal."

OTHERS TONIGHT—"Mad Vortex," a "School of the Air" play, gets the CBS and WGAR air at 11:30, a revelation of brain power. The weekly corpse on "Call the Police," WTAM at 8, is a woman who had plotted her own husband's death, but he got her first, heh, heh. The Falcon steps in and clews around in "Death Never Fiddles," all about a violinist who tries too quickly to collect insurance on his violin, WHK at 7:30. Studio One offers a dramatic version of "Carmen," the Bizet music being rejected for Spanish tunes by Lan Adomian, WGAR at 8:30. Councilman Pucel talks about daylight saving time, WJW at 8:15, politely. The Knights of Columbus-Grotto ball game gets the WJW air at 8:30.

BRENEMAN COMES—The Tom Breneman Breakfast in Hollywood Show heard over ABC and WJW here comes to Public Hall, October 23 and 24, to entertain for the Community Chest. There'll be reserved seats at popular prices.

PEORIA
JOURNAL TRANSCRIPT
AUG 5 - 19

FINAL BROADCAST OF the season for Boston Symphony orchestra will be given (WENR) at 7:30 tonight when Serge Koussevitzky will conduct a performance of Beethoven's Ninth or Choral Symphony. This will be one of the rare occasions when the entire Choral Symphony has been broadcast. Soloists will be Frances Yeend, soprano, Eunice Alberts, contralto, David Lloyd, tenor, and James Peas, bass. The festival chorus, organized from students attending the Berkshire music center courses this summer, will be heard in the final movement.

• • •

THE ATOMIC-BOMBING OF Hiroshima will be subject of a program by Bradley World Security Workshop (WMBD) at 8 tonight. Dramatic parts will be taken by Bradley students with Herb Johnson as narrator. Testimonial comments will be made by Evabeth Miller, Peoria Star reporter, Reid Milner, scientist at Northern Regional farm laboratory, Tom F. O'Connor, vice president of Peoria Trades and Labor Assembly, Art Szold, commander of Peoria Air Reserve, Jewel Hinton, singer, W. T. Utley, political science professor at Bradley, and Edward Gates, former navy chaplain and now associated with Rev. William Atkinson Young.

PORTLAND, ORE.
OREGONIAN
AUG 5 1947

Program Notes

Jane Powell subs on Date With Judy today (Tues.) for Louise Erickson, who is ill . . . CBS Studio One at 9 P. M. presents the original Merimee story of "Carmen." None of Bizet's musical score will be used. Lan Adomian, Armenian-American composer, is writing an original adaptation.

Final broadcast from Berkshire Music Festival via ABC at 9. Time will be extended 15 minutes to permit airing Beethoven's ninth symphony in full.

NIAGARA FALLS, N. Y.
GAZETTE
AUG 5 - 1947

Saturday evening Robert Shaw will conduct the Mozart "Requiem," the Poulenc "Chorus" and the Stravinsky "Symphony of Psalms."

The Sunday afternoon program, which will mark the close of the festival, will be conducted by Serge Koussevitzky. It will open with the Martinu "Concerto Grosso for Chamber orchestra with two pianos." This will be followed by the "Pavane" and "Bolero" of Ravel and the concert will end with the Tchaikovsky "Symphony number 4 in F major."

INDIANAPOLIS, IND.
STAR
1947

Radio Highlights

Pease On ABC Show Tonight

JAMES PEASE of Indianapolis will be one of the soloists when Serge Koussevitzky, conductor of the Boston symphony orchestra, presents Beethoven's Ninth or "Choral" Symphony in its entirety tonight at the Berkshire Music Festival in the final session of the year (7:30 p.m., WISH-ABC).

Frances Yeend, soprano; Eunice Roberts, contralto; David Lloyd, tenor, and Pease, bass, make up the solo quartet for the symphony. The Festival Chorus, trained by Robert Shaw, will be heard in the final movement of the rarely broadcast work.

FRANKIE CARLE'S orchestra with Singers Marjorie Hughes, Gregg Lawrence and the Starlighters, guest star on the Supper Club tonight (6 p.m., WIRE-NBC).

JANE POWELL, young screen actress and vocalist, substitutes in the title role of "A Date With Judy" while the regular Judy, Louise Erickson, is off the air because of illness (7:30 p.m., WIRE-NBC).

AN ADAPTATION of Prosper Merimee's "Carmen," the novel which gave birth to the world-famous opera, is the presentation on CBS' "Studio One" this evening (9:30 p.m., WFBM).

BALTIMORE, MD.
NEWS-POST
AUG 5 - 1947

LEFT TWO DAYS AGO

Mrs. Julian H. Marshall left two days ago to visit Mr. and Mrs. James Russell Manning, at their home in Great Barrington, Mass.

She and Mr. and Mrs. Manning will drive to Tanglewood for an evening or two of music. Miss Alice Wainwright has also gone north to attend the festival.

The Boston Symphony Orchestra, which plays at this Berkshire Festival, is directed by Serge Koussevitzky. Tonight and August 9th a chorus, prepared by Robert Shaw, will assist in the concerts.

CROWDED TO CAPACITY

Tanglewood is between Lenox, and Stockbridge, Mass., so these towns have been crowded to capacity during this popular music series. The hosts and hostesses in the communities have been giving many entertainments in honor of their guests.

These afternoon and evening musicals began on July 24 and will continue until August 10th.

The Music Shed at Tanglewood with a seating capacity for 6,000 persons has remarkable acoustic properties, so many can listen from the surrounding lawns.

Canadian
In First U

New York, August
Laderoute, tenor
born in Sault Ste.
is of French and
will sing the lea
week at the
an event of major
lovers.

The occasion is
ican performance o
Idomeneo, on Aug.
Lenox, Mass. The
Centre's operatic
dertake this premi
of the little-known
regarded creative
Mozart's coming-of
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For the first time
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All of which remind
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DALLAS
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AUG 5

Dial Suggesti

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Musical Festival.

In this final
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tenor, and James

Discussion:
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MONTREAL, CANADA
GAZETTE
AUG 5 - 1947

Canadian Tenor Gets Lead Role In First U.S. Playing of 'Idomeneo'

By PAT USSHER

New York August 4.—(CP)—Joseph [illegible]deroute, tenor singer who was [illegible] Sault Ste. Marie, Ont., and [illegible] French and Indian descent, [illegible] the leading role this [illegible] at the Berkshire Festival in [illegible] major interest to music

[illegible] is the first Amer[illegible] of Mozart's opera, [illegible] Aug. 4 at Tanglewood, [illegible] The Berkshire Music [illegible] singers will un[illegible]miere performance [illegible] work, which is [illegible] as marking [illegible]age in the lyric [illegible]formance will be [illegible] 6.

[illegible] Laderoute for the [illegible] another mark of [illegible] young tenor who [illegible] Toronto Conservatory [illegible] gave a command [illegible] for the King and [illegible] during the Royal Tour of [illegible] in 1939. Laderoute, who has [illegible] for a living with the Paulist [illegible]risters in New York City since he was a boy soprano, has been a leading tenor with the Philadelphia Opera Company and was chosen little more than a year ago by Arturo Toscanini to sing Jacquino in Beethoven's Fidelio when the distinguished conductor performed the Beethoven work with the NBC Symphony Orchestra.

Theatrically speaking, Broadway is beginning to come to life again as the summer wanes. The next anticipated opening is The Magic Touch, now in preparation for a premiere on Aug. 19 at the International Theatre . . . We Love A Lassie, the comedy by Marcel Wallenstein and Mary Kennedy which the Shuberts are producing, is expected to arrive here during the week of Aug. 25. Now I Wonder, the Donald Ogden Stewart vehicle starring Toronto-born Raymond Massey, has been booked for an Oct. 8 opening at the Hudson Theatre . . . Monte Proser's new musical, High Button Shoes, is to open an out-of-town run Sept. 8 . . . The only play, written by James Joyce, author of Ulysses and Finnegan's Wake, who died in Switzerland during the war, is to be brought to Broadway in November. Called Exiles, it is a love story with a Dublin setting.

Footlight Footnotes

Laura, the stage version of the Vera Caspary-George Sklar melodrama which proved rather tepid in comparison with the movie and the novel, is scheduled to wind up with its 45th performance tomorrow at the Cort Theatre. K. T. Stevens and Otto Kruger handle the principal roles . . . Hot weather hasn't affected the popularity of the musical, Annie Get Your Gun, with Ethel Merman. It is still playing to capacity audiences . . . John C. Wilson is to produce on Broadway Noel Coward's new play, a hit in London, called Peace In Our Time. Coward arrived in New York this week from London to work out details of the production.

SAN FRANCISCO, CALIF.
CHRONICLE
AUG 5 1947

BOB FRANKLIN'S Radio News

August 5, 1947

For the first time in several years, Beethoven's entire Ninth Symphony ("Choral") will be broadcast tonight from 9 to 10 p.m. on KGO. Dr. Serge Koussevitzky and the Boston Symphony have programmed the work for their final Berkshire Music Festival concert.

All of which reminds me to tell you about the novel programming plan ABC is cooking up for future Tuesday nights.

Starting next month, Tuesday nights on ABC will be devoted to cultural and thought-provoking programs. Sounds stuffy at first but it's a darn good idea. Part of the Tuesday night line-up, not completed at this moment, will be: "America's Town Meeting," moving from Thursdays; the CIO-AFL "Labor USA" and management's "Voice of Business" programs, now aired Saturday afternoons and the Boston Symphony concerts.

Regarding the Boston Symphony, ABC's up-and-at-'em new program director Charles "Bud" Barry said during his recent San Francisco visit that ABC will continue these full-hour concerts, whether or not they are sponsored. Which means we are likely to continue to be the only network giving listeners two hours of live symphony music each week. Musical Digest Magazine recently re-contracted for the "Sunday Evening Hour" spot, 5 to 6 p.m., with the Detroit Symphony.

Certainly ABC's new program setup will help dialers in their program selection. If Tuesday finds you in the mood to hear current affairs, discussions or symphonic music, you'll tune 810.

HARTFORD, CONN.
TIMES
AUG 5 1947

Two Former Pilots To Sing at Tanglewood

Two ex-pilots will be soloists with the Boston Symphony Orchestra, Serge Koussevitzky conducting, in the Ninth Symphony that will bring to a close the Beethoven cycle of the Berkshire Festival at Tanglewood, Lenox, this evening.

James Pease, bass, who was for three years in the Army Air Force, and David Lloyd, tenor, a Naval Air Force pilot, will sing with Miss Frances Yeend and Miss Eunice Alberts to form the quartet for "Schiller's Ode to Joy".

The concert, which will start with the Eighth Symphony, will start at 7:30 instead of 8:15. The entire Ninth Symphony will be broadcast over the nation-wide network of the American Broadcasting Company, who will extend the time over the usual hour. so that the radio audience may hear the complete work.

DALLAS, TEXAS
NEWS
AUG 5 1947

Dial Suggestions:

Koussevitzky To Play Work Of Beethoven

For the first time in several years, Beethoven's Symphony No. 9, better known as his Choral Symphony, will be heard on the air in its entirety by the Boston Symphony Orchestra (WFAA-WBAP-570, at 7:30 p.m.) at the Berkshire Musical Festival.

In this final broadcast of the season, Serge Koussevitzky will conduct. His solo quartet includes Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, bass.

Discussion: A survey conducted to determine which habits of husbands most annoy their wives will be outlined by Galen Drake (WFAA-WBAP-570, at 10:30 a.m.). He is of the opinion most husbands violate their wives' feelings by the wrong kind of humor.

Guests: R. A. Hui[illegible]hines, former professor of electronics at Southern Methodist University, will relate how he became blind by atomic tests when he appears on the Healys At Home program (WFAA-WBAP-570, at 5:50 p.m.).

Drama: Jane Powell, screen star, will step into the role of Judy Foster on A Date With Judy (WFAA-WBAP-820, at 10:15 p.m.). She substitutes for Louise Erickson who is ill.

N. ADAMS, MASS.
TRANSCRIPT
AUG 5 - 1947

Opera "Idomeneo" Draws Full House

Theater-Concert Hall at Tanglewood Filled— Last Beethoven Cycle Program Tonight.

An audience which filled the theater-concert hall at Tanglewood Lenox, last evening witnessed the first performance in America of Mozart's early opera "Idomeneo," given by students of the Berkshire Music Center under the direction of Boris Goldovsky, head of its opera department.

The production was the most pretentious of any of the activities attempted by the students at the Tanglewood school this season and the only one for which the gates of the famous music center were opened to the public.

"Idomeneo," which Mozart himself favored most among his operatic works, retells the classic story of the Grecian king, who, in gratitude for rescue from shipwreck pledges Neptune as a sacrifice the life of the first person he meets ashore but endeavors to escape the vow when that person is his own son.

While the performers, both in the principal and chorus parts and in the excellent supporting orchestra are in fact as they were described students in the Music Center, they are all professionals whose study at Tanglewood is in the advanced field, and consequently the performance bore professional hall marks.

Other performances by students of the orchestra, choral, chamber music and opera departments of the school will continue through this week, but with attendance limited to other students and to members of the Society of Friends of the Berkshire Music Center. The Center courses will end on Sunday afternoon, simultaneously with the concluding program of the Berkshire Symphonic Festival programs for this year. There are four Festival programs remaining—an extra one this evening which will conclude the Beethoven cycle of four, and regular ones on Thursday and Saturday evenings as well as Sunday afternoon.

MIAMI FLA.
HERALD
AUG 5 - 1947

Radio Programs

By MARION AITCHISON

BRILLIANT FINALE to ABC-WQAM broadcasts of Boston Symphony orchestra presentations has been arranged by Dr. Serge Koussevitzky for the concert over this network at 8:30 tonight.

This will be one of the rare occasions—and the first in several years—in which the Beethovan Ninth Symphony, the "Choral," will be presented over the air in its entirety. For his vocal quartet, Koussevitzky has selected artists heard previously with the Boston Symphony, Frances Yeend, soprano, Eunice Alberts, contralto, David Lloyd tenor, and James Pease, bass. The Festival chorus, formed of students in the Berkshire Music center courses this summer, trained by Robert Shaw, will take part in the final movement of the symphony. The broadcast period will be extended 15 minutes for tonight's concert. The Light Opera Festival is scheduled to move into the 8:30 to 9:30 spot via ABC-WQAM next week.

Koussevitzky

* * *

The advertising space for the programs below is paid for by the stations listed. Similar listings are available to all radio stations in the Greater Miami area at a nominal fee.

MOBILE, ALA.
PRESS
AUG 5 - 1947

BEHIND THE RADIO DIAL

By Ann Azalea

CLASSICAL MUSIC—In the final broadcast of the season and the last this year from the Berkshire Music Festival at Tanglewood, Mass., the Boston Symphony Orchestra, Serge Koussevitzky conducting, will be heard in Beethoven's "Ninth Symphony." The broadcast will be on an extended time. starting at 7:30 p.m. and concluding at 8:45 p.m. so that the entire symphony may be heard.

This will be one of the rare occasions when the entire "Choral" Symphony has been broadcast. Program will be aired Tuesday over WMOB-ABC.

MUSICAL— Composer-Conductor Sigmund Romberg will open An Evening With Romberg with the "French National Defile March." "The Emperor Waltz" and "Trees" also will be featured by the orchestra.

The program will be aired at 8:30 p.m. over WALA-NBC.

DETROIT, MICH.
TIMES
AUG 5 - 1947

Music in the Hills

By GEORGE E. SOKOLSKY

I AM not a musician nor even a music critic. But I like to go to concerts. Every other Sunday, during the winter, when I am in New York, I go to Carnegie Hall to listen to the Philharmonic. During the summer, when I am up in the Berkshires in Massachusetts, I go to Tanglewood three times each week to listen to the Boston symphony during the festival.

I do not try to understand music as I do a table of statistics or the politics of Henry Wallace. There are scientists called musicologists who devote themselves to understanding music. With them, it is like mathematics; something with formulae.

I just go to listen. I like Tanglewood most of all because I can see the pine-covered hills and the sky while I listen. I even like it when it rains. Sometimes it is good to listen to music and rain. It is soothing.

This year I shall hear all nine of Beethoven's symphonies, one right after the other in order. That will be a new experience for me, although I have tried it with records. Still, records are not the same as sitting in the big shed in Tanglewood in the green Berkshires. No records can be like that.

* * *

I KNOW that I [illegible] my legs, relax, [illegible] a cigar, and listen [illegible] why Beethoven wrote [illegible] No. 5 or No. 9? No! And I don't care. It would be the same to me [illegible] name were Smith or Jones. All I want to do is to listen and to be transported to the infinite.

So the musicians spoil it all for me. They play something by Aaron Copland that hits me over the head. To me it is no longer music because I cannot listen. I am pushed. I am kicked around. It has something to do with the century of the common man or the Nazi or Communists or other busybodies. It is a factory, a mill, a mine. It is terrific—that is, the noise is terrific.

Then I come the next day and they give me a dose of Stravinsky which sounds in places like a million GIs rubbing dungerees on tin washboards. The rubbing is fearsome.

I am told that it all has to do with some kind of ancient Russian springtime ritualistic dance.

If that is a Russian springtime, then those people have never walked down a lane with a pretty girl in the newness of the year.

If that is the music they used to dance to, it must have been done with caterpillar tractors.

* * *

THE critics say this is absolute music, but I am a simple fellow who likes Beethoven, Brahams, Schubert and even Jerome Kern and Gershwin.

But do I have to like noise, too? Do I have to go to Tanglewood to hear the Boston Symphony produce the sounds of a newspaper press room? Maybe the critics like the arithmetic of music; as for me, give me beauty of melody, rapture of expression, intensity of feeling.

I leave the physics of the celestial orbs to the atomic scientists. Their music is, boom! That's really what Copeland and Stravinsky sound like to me—just a lot of boom.

Maybe I ought not to step into the domain of the music critics. They apparently know what it is all about and like it.

Or maybe, up at Tanglewood, they ought to have special sessions for critics and musicologists and such experts who can do their calculus while they watch maestro Koussevitzky or his protege, Leonard Bernstein, belabor their minions through the cacophony called modern music.

But for simple folks who just want to listen to beauty, this fare is too heady, like vodka spiked with anisette.

And the question arises: Why must everything modern be so exhibitionistic, so bombastic, so tough on the ear and the soul?

Why must it all sound like a lie—like a small boy's lie?

Why must even music be so unmannerly, so gross, so grotesque?

Youth tells me it is the spirit of the age—two wars with a depression in between. What a spiritless age!

(Copyright, 1947, King Features Synd., Inc.)

YOUNGSTOWN, OHIO
VINDICATOR
AUG 5 - 1947

"Return Engagement" To Offer "Mr. Cortex"

Under the descriptive title of "Return Engagement," night time listeners will be able to hear some of the outstanding productions originally presented on the late afternoon program, "School of the Air." The initial program of the series will be heard tonight at 9:30 over WKBN.

The series is designed as a showcase to demonstrate how educational programs may take effective dramatic form. "School of the Air," the originator of the educational and entertaining program, will mark its 18th year when it returns to the air waves next October.

"Mr. Cortex," a drama depicting the power of the human brain will be the first presentation. Original music by Curtis Biever will be featured as the background for the play.

Anne Burr

AN ADAPTATION of Prosper Merimee's short story, "Carmen," written 100 years ago, is the offering of "Studio One" tonight at 8:30 over WKBN. The story is better known as the opera "Carmen," although none of Bizet's musical score will be used in the "Studio One" version. Lan Adomian, young Armenian-American composer, has been commissioned to write an original Spanish score for the adaptation which is believed to be the first in radio.

Anne Burr, star of stage and radio will be heard in the title role of the tempestuous Carmen, with Markle himself playing the role of the romantic and tragic figure of Don Jose, and Everett Sloane as the bandit leader, Garcia.

IN THE FINAL broadcast of the season and the last to come from the "Berkshire Music Festival" this year, the Boston Symphony Orchestra, with Dr. Serge Koussevitzky conducting, will be heard tonight over WFMJ in Beethoven's Ninth Symphony. The broadcast will be on an extended time, starting at 8:30 and concluding at 9:45 so that the entire symphony can be heard. This will be the first time in several years when the entire Choral Symphony has been broadcast.

Koussevitzky has chosen as his solo quartette artists heard previously with the Boston Symphony Orchestra. They are Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenors, and James Pease, bass.

The Festival Chorus, organized from students attending the Berkshire Music Center course this summer and trained by Robert shaw, also will be heard in the final movement of the symphony.

A VENTRILOQUIST who parlayed a dime into a career, a seven-year-old girl piano prodigy, and a hospital orderly who clowns for his patients, will be among the guests on "We, the People," tonight at 8 over WKBN. Milo Boulton will make his last appearance as master of ceremonies on tonight's program.

Other Programs Tonight

8:15—WFMJ—The "Camera Club" will hold the second in its series of discussion on "The Care of the Camera on Vacation." Clarence Wilson will be among the guests and "Sam, the Camera Club Man," will be on hand to answer questions and tell more about the "Camera Club."

8:30—WTAM—Fred Waring and his Pennsylvanians will present "An Album Program" with numbers by Cole Porter, George M. Cohan and Jerome Kern, as well as devotional and holiday songs.

8:30 — WRRN — The subject, "Where Are We Headed Economically?" will be discussed by Robert R. Nathan, economist; Leo Cherne, executive secretary of the Research Institute of America; Merryle Stanley Rukeyser, economist, author and finance editor of the International News Service, and Henry Hazlitt, economist and author on the "American Forum of the Air." Theodore Grank will be moderator.

9:30—WTAM—Sigmund Romberg will present a medley from his "Children of Dreams" on the "Evening with Romberg." Other selections will be the "French National Defile March," "Trees," "Emperor Waltz," and a medley of Tschaikowsky songs.

11:30—Edwin Fischer will play Mozart's Piano Concert No. 24 in C Minor on "Orchestra Hall."

News from WFMJ

Tuesday night—4:30, 6:30, 7*, 9:59½, 11 p. m., midnight and 12:55. Wednesday day—6, 6:30, 7, 7:45, 8*, 8:55 a. m., noon, 1*, 2*, and 4:30 p. m.

Bulletins and special broadcasts will be given whenever events warrant.

*American Network newscasts.

BIRMINGHAM, ALA.
NEWS
AUG 5 - 1947

Cooper, Schaefer Vaca

BY LILY MAY CALDWELL
Radio, Drama, Music Editor

Two Birmingham musicians who are making names for themselves on the networks from Hollywood arrive in Birmingham this week for vacations.

HARRISON COOPER

Harrison Cooper, composer of that hit number you're hearing so much on the air now since it was recorded by Benny Goodman — "Have You Been Told?" that is — will reach here Tuesday for a visit to his mother.

And the following day Bill Schaefer, musician with the Ray Noble Orchestra, will reach Birmingham to pay his mother a visit. Bill is heard on the Edgar Bergen program, Hit Parade, with Dick Haymes, and other radio shows. He is bringing his wife home with him for her first trip to the Southeast. She's a West Coast girl to whom he was married during the war.

WSGN TELLO-TEST FANS:
The answer is
LITTLE BUTTERCUP

Harrison Cooper's popular "Have You Been Told" was written by Cooper for Benny Goodman, and has soared to best-seller spot since recorded by Goodman and his band.

BILL SCHAEFER

BOSTON SYMPHONY — The final broadcast of the season and the last this year from the Berkshire Musical Festival at Tanglewood, Mass., will be aired tonight over ABC at 7:30, with Koussevitsky conducting the Boston Symphony Orchestra. The broadcast will be on an extended time, continuing until 8:45 p.m. so that the entire symphony can be heard.

This will be one of the rare occasions when the entire "Choral" Symphony has been broadcast. Koussevitzky has chosen for this quartet artists previously heard with the Boston Symphony. Of special interest to Birmingham music lovers will be the appearance of lovely Frances Yeend, soprano. Miss Yeend sang here with the Columbia Opera Company's production of "Carmen" two years ago under the music club sponsorship. She had the Micaela role, scoring the hit of the evening with her fine lyric voice. Others in the group to be heard tonight include Eunice Alberts, contralto; David Lloyd, tenor and James Pease, bass.

KOUSSEVITSKY

The Festival Chorus, organized from students attending the Berkshire Music Center courses this Summer and trained by Robert Shaw, also will be heard in the final movement of the symphony. Because of the baseball broadcasts Station WSGN will not carry the program, but it may be heard over other ABC stations.

SPRINGFIELD, MASS.
MORNING UNION
AUG 5 - 1947

CHORUS COACH FOR FESTIVAL AT TANGLEWOOD

Robert L. Shaw Prepared Group for Beethoven Ninth Symphony Tomorrow

Robert Lawson Shaw, who prepared the Festival chorus to sing with the Boston Symphony Orchestra, Serge Koussevitzky conducting, in Beethoven's Ninth Symphony tonight, and who will be the second guest conductor at Tanglewood Saturday evening, was born 31 years ago in Red Bluff, Cal. His father was a clergyman. His mother, Nelle Lawson Shaw, has been a well-known singer in California churches, and his sister, Hollace Shaw, a coloratura soprano, has sung over the radio for several years.

A graduate of Pomona College, Claremont, Cal., he came to New York City in 1938 to form a radio glee club for Fred Waring, who had seen him conduct the college glee club. Until he entered the Navy in 1945 he trained choruses for the Aquacade at the New York and San Francisco expositions, "Carmen Jones," "Laughing Room Only" and "Seven Lively Arts," while continuing radio work.

In 1943 he received an award as the year's most important American-born conductor by the National Association for American Composers and Conductors, and a Guggenheim fellowship. In 1946 he was appointed choral director for the Berkshire Music Center at Tanglewood and director of choral activities for the Juilliard School of Music. Guest conductor of the CBS Symphony since 1941, in 1946 he was guest conductor of the ABC and NBC Symphonies.

In 1941 he founded and has since directed the Collegiate Chorale, which has sung in concerts at leading halls in New York City and with leading orchestras, performing major choral works and giving initial performances of compositions by Samuel Barber, Benjamin Britten, Aaron Copland, Lukas Foss and other contemporary composers. They performed this spring at the Harvard Symposium of Contemporary Music new works by Copland, Hindemith and [illegible].

Saturday evening he will conduct Bach's Cantata No. 50, "Nun ist das Heil," Stravinsky's "Symphony of Psalms" and Mozart's Requiem, in which Frances Yeend, soprano, Eunice Alberts, contralto, David Lloyd, tenor, and James Pease, bass, will be soloists.

ROBERT LAWSON SHAW

Prepared the Festival chorus to sing with Boston Symphony tonight at Tanglewood. He will also be second guest conductor Saturday evening.

SYRACUSE, N. Y.
HERALD JOURNAL
AUG 5 1947

Berkshire Festival Is Something to Remember

The 10th annual Berkshire Festival is something special under astute direction of Dr. Serge Koussevitzky. Tonight is the Beethoven Ninth with final chorus on Schiller's "Ode to Joy" by the Festival Chorus prepared by Robert Shaw. Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor; James Pease bass, are soloists. The Boston Symphony Orchestra is led by Dr. Koussevitzky. Opening number on tonight's program is the Beethoven Eighth. The public will be admitted to Saturday morning's rehearsal of the Boston Symphony in preparation for Saturday night and Sunday afternoon concerts. Admission fee to rehearsals goes to the pension fund for orchestra members. The Festival closes Sunday afternoon.

* * *

[illegible], N. Y.
TIMES UNION
AUG 5 - 1947

9 Symphonies At Berkshire Well Received

By EDGAR S. VAN OLINDA

All was quiet, musically, over in the Berkshires, during the past week, with the Nirvana of Beethoven proving a grateful respite between programs which more or less, featured music in the modern idiom.

While not sparking the capacity audiences with the same unbridled enthusiasm which Dr. Koussevitzky is able to evolve with his dynamic readings of Tchaikowsky—that will be reserved for the "Fourth" by this Russian composer, next Sunday aftercycle, ending with the "ninth" tonight gave the conservative members of the audience a sense of gratitude through hearing all ninne symphonies within the space of a week.

THE BEETHOVEN cycle was noteworthy, both from the standpoint of Dr. Koussevitzky's authorative reading and the supurb response from the members of his virtuoso orchestra, and the two exciting young pianists, Jacob Lateiner and Joseph Battista, playing the "Emperor" and "No. 4" concertos, respectively, Saturday night and Sunday afternoon.

It was the consensus regarding the work of Mr. Latimer that it was some of the most exciting piano playing ever heard at Tanglewood; piano playing in the grand manner. Mr. Battista's playing on Sunday afternoon was a model of impeccable technic, allied to a sensitive appreciation of the composer's lyrical message.

BOTH YOUNG men were applauded, cheered, and in one or noon—his complete Beethoveb two instances, the recipients of youthful whistling. Dr. Koussevitsky is to be commended for featuring young artists this year; two young men and a young women, not household musical names at the time of their Tanglewood debuts, but giving unmistakable evidence that this priceless opportunity to be heard before one of the most discriminating audiences in the world was but the corridor to the musical Hall of Fame.

IT WAS ALSO a gesture to the large audiences of young people which attends every concert. They were all in heartiest accord with the Boston conductor's "Accent on Youth."

MUSKEGON, MICH.
CHRONICLE
AUG 5 1947

Play Symphony By Beethoven

The Boston Symphony orchestra will end its Berkshire Music festival series over WENR at 7:30 p. m., featuring the playing of Beethoven's "Ninth Symphony." Soloists will be Frances Yeend, soprano; Eunice Alberts, contralto, David Lloyd, tenor, and James Pease, tenor.

The Grand Marquee over NBC at 10:30 p. m. will star Jim Ameche in "The First and the Last" by John Galsworthy.

Under the direction of Henry Weber, the Chicago Philharmonic will offer Haydn's "London Symphony" and Daniels' "Deep Forest" over WGN at 8:30 p. m. Harry Sturm, first cellist, will be soloist in Bloch's "Schelomo."

BROOKLYN, N. Y.
EAGLE
AUG 5 - 1947

Mr. and Mrs. Alexander Laufer of Hewlett Bay Park will leave Thursday for Stockbridge, Mass., where they will join their daughter, Miss Lee Laufer, who has been attending the Berkshire Music Festival at Tanglewood. They will stay a week. Miss Laufer was graduated this Spring from Smith College and is now associated with Elmo Roper.

BUFFALO, N. Y.
NEWS
AUG 5 1947

Tips on Tuning

Milton Berle digs in with little Junior, WBEN at 8.

Beethoven for Berkshire Festival Concert, WKBW at 8:30.

Girl piano prodigy on We, the People, WGR at 9.

* * *

[illegible]GETON, N. J.
NEWS
AUG 5 - 1947

Young Tenor Featured With Boston Symphony

David Lloyd, young American tenor who is one of the attractions of the coming Community Concerts series, will be heard tonight on a coast-to-coast broadcast over ABC singing with the [illegible] Orchestra, Serge Koussevitsky conducting. This will be the only concert from the Berkshire Festival to be heard on the air.

Last year Mr. Lloyd was the winner of the "Voice of Tomorrow" contest sponsored by the Philadelphia Inquirer in connection with the annual music festival.

SAN FRANCISCO, CALIF.
COMMERCIAL NEWS
AUG 5 1947

BOB FRANKLIN'S Radio News

August 5, 1947

For the first time in several years, Beethoven's entire Ninth Symphony ("Choral") will be broadcast tonight from 9 to 10 p.m. on KGO. Dr. Serge Koussevitzky and the Boston Symphony have programmed the work for their final Berkshire Music Festival concert.

All of which reminds me to tell you about the novel programming plan ABC is cooking up for future Tuesday nights.

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Regarding the Boston Symphony, ABC's up-and-at-'em new program director Charles "Bud" Barry said during his recent San Francisco visit that ABC will continue these full-hour concerts, whether or not they are sponsored. Which means we are likely to continue to be the only network giving listeners two hours of live symphony music each week. Musical Digest Magazine recently re-contracted for the "Sunday Evening Hour" spot, 5 to 6 p.m., with the Detroit Symphony.

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If you want comedy, you can turn to another station and see if I care. Of course you could restrain your chuckling urge until Wednesday, which will be KGO's night for smiles . . . Bing Crosby will be back at 9 and Henry Morgan at 9:30, plus Lionel Barrymore in "Mayor of the Town" and at least two other top laugh shows I hope we'll be ready to talk about a little later.

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SPRINGFIELD, MASS.
MORNING UNION

AUG [illegible] 1947

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First American Performance Is Given by Opera Department of Berkshire Center

By Willard M. Clark

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In Ancient Greece

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Singing Superb

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JOURNAL AMERICAN
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TRIBUNE SUN

AUG 5 1947

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BERKELEY, CALIF.
GAZETTE
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NEWS

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The libretto of this work is by the Abbe G. B. Varesco, court chaplain at Salzburg, and it was based, in turn, on a libretto provided by the French Danchet for a five-act opera by one Campra, which had been produced some 68 years before at Paris.

Revisions in Libretto.

Boris Goldovsky, head of the opera department at Tanglewood, delivered a brief talk during one of the intermissions last evening, in which he advanced the idea that the work has not made the regular repertories because of its extreme length and confusing plot. For the present production he has made necessary revisions of the libretto for the sake of logic and he has shortened recitatives wherever required, without injury, however, to dramatic continuity.

The plot is a simple one. It concerns Idomeneo, king of Crete and his vow, after being shipwrecked, to sacrifice to Neptune the first human he sees on land. That person happens to be his son Idamante, who, by the way, falls in love with the Princess Ilia, daughter of the Trojan king Priam, whom Idomeneo has vanquished. Matters are settled through the intervention of the god Neptune, who is interpreted, of course, by the oracle. Idamante is made ruler of the land of Crete with "Ilia by his side."

The score teems with Mozartean melodies of the purest character, duets, a quartet of magnificent effect in the second act, choral sequences that flow dramatically with spirit and musical beauty, all of these and more.

Impression of Movement.

And, despite stylized acting, called for in a classical subject there is always the impression of scenic movement.

In the cast Joseph Laderoute sang the difficult role of the King in excellent style. Ann Bollinger, as Idamante, and Nancy Trickey, as Ilia, were also persuasive, both vocally and musically. In the role of Elettra—here as ever, a harridan of the first water—Paula Lenchner acquitted herself creditably. Frank Guarrera, Robert Holland, Adele Addison, Mildred Mueller and Edward Ansara filled the other parts nicely.

One noticed particularly that none of the singers ever so much as gave a glance to the conductor. That is how well they knew their lines. And, possibly, that is what they had been trained to do.

Regrettably the orchestra was not up to the playing standard of last year's "Peter Grimes." The high strings were somewhat strident, the lower ones rather flat. Try as he might, Mr. Goldovsky, who conducted, could get little fluency from his musicians.

Credits go to Richard Rychtarik responsible for the clever and very serviceable sets, and Leo Van Witzn, for the costumes. Assisting, at rehearsals and such was Felix Wolfes, aid to Mr. Goldovsky. Frederic Cohen, [illegible] Kahl and Fritz Waldman, of the production staff, also ha[illegible]d in the presentation.

SPRINGFIELD, MASS.
MORNING UNION

AUG 5 1947

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First American Performance Is Given by Opera Department of Berkshire Center

By Willard M. Clark

Tanglewood, Aug. 4.—Musical history was made here tonight when Mozart's early opera, "Idomeneo," was given its first American performance by the Opera Department of the Berkshire Music Center, under the direction of Boris Goldovsky. Mozart confessed that "Idomeneo" was his favorite opera with "Don Giovanni" a close second. The reason was not difficult to find for there is infinite beauty in the score, vitality and sustaining interest in the libretto devised by Abbate Giambattista Varesco from an earlier French libretto by Danchet for an opera, "Idomeneo," by Campra.

In Ancient Greece

The legend, set in ancient Greece, is similar to that of the biblical Jephtha, and involves the predicament of the King of Greece, "Idomeneo," who in gratitude for escaping shipwreck, vows to Neptune to sacrifice the first one whom he meets upon his own shores. It is his own son, Idamante, who first greets him. Idomeneo seeks to save his son by sending him to Argos with Electra, the princess of that country, but the Gods intervyne and decree that Idamante replace Idomeneo on the throne of Crete, together with his true love, Illia, prisoner of war from Troy.

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Staging Superb

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GAZETTE
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Revisions in Libretto.

Boris Goldovsky, head of the opera department at Tanglewood, delivered a brief talk during one of the intermissions last evening, in which he advanced the idea that the work has not made the regular repertories because of its extreme length and confusing plot. For the present production he has made necessary revisions of the libretto for the sake of logic and he has shortened recitatives wherever required, without injury, however, to dramatic continuity.

The plot is a simple one. It concerns Idomeneo, king of Crete and his vow, after being shipwrecked, to sacrifice to Neptune the first human he sees on land. That person happens to be his son Idamante, who, by the way, falls in love with the Princess Ilia, daughter of the Trojan king Priam, whom Idomeneo has vanquished. Matters are settled through the intervention of the god Neptune, who is interpreted, of course, by the oracle. Idamante is made ruler of the land of Crete with "Ilia by his side."

The score teems with Mozartean melodies of the purest character, duets, a quartet of magnificent effect in the second act, choral sequences that flow dramatically with spirit and musical beauty, all of these and more.

Impression of Movement.

And, despite stylized acting, called for in a classical subject there is always the impression of scenic movement.

In the cast Joseph Laderoute sang the difficult role of the King in excellent style. Ann Bollinger, as Idamante, and Nancy Trickey, as Ilia, were also persuasive, both vocally and musically. In the role of Elettra—here as ever, a harridan of the first water—Paula Lenchner acquitted herself creditably. Frank Guarrera, Robert Holland, Adele Addison, Mildred Mueller and Edward Ansara filled the other parts nicely.

One noticed particularly that none of the singers ever so much as gave a glance to the conductor. That is how well they knew their lines. And, possibly, that is what they had been trained to do.

Regrettably the orchestra was not up to the playing standard of last year's "Peter Grimes." The high strings were somewhat strident, the lower ones rather flat. Try as he might, Mr. Goldovsky, who conducted, could get little fluency from his musicians.

Credits go to Richard Rychtarik responsible for the clever and very serviceable sets, and Leo Van Witzn, for the costumes. Assisting, at rehearsals and such was Felix Wolfes, aid to Mr. Goldovsky. Frederic Cohen, [illegible] Kahl and Fritz Waldman, of the production staff, also had a hand in the presentation.

[200]

SAN ANTONIO, TEXAS
LIGHT

AUG 5 1947

These Days . . . . .

By
George E. Sokolsky

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I just go to listen. I like Tanglewood most of all because I can see the pine-covered hills and the sky while I listen. I even like it when it rains. Sometimes it is good to listen to music and rain. It is soothing.

This year I shall hear all nine of Beethoven's symphonies, one right after the other in order. That will be a new experience for me, although I have tried it with records. Still, records are not the same as sitting in the big shed in Tanglewood up in the green Berkshires. No records can be like that.

I know that I shall stretch my legs, relax, maybe chew a cigar, and listen. Do I know why Beethoven wrote No. 1 or No. 5 or No. 9? No! And I don't care. It would be the same to me if his name were Smith or Jones. All I want to do is to listen and to be transported to the infinite.

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Then I come the next day and they give me a dose of Stravinsky which sounds in places like a million GIs rubbing dungarees on tin washboards. The rubbing is fearsome. I am told that it all has to do with some kind of ancient Russian springtime ritualistic dance. If that is a Russian springtime, then those people have never walked down a lane with a pretty girl in the newness of the year. If that is the music they used to dance to, it must have been done with caterpillar tractors.

The critics say this is absolute music, but I am a simple fellow who likes Beethoven, Brahms, Schubert and even Jerome Kern and Gershwin. But do I have to like noise, too? Do I have to go to Tanglewood to hear the Boston symphony produce the sounds of a newspaper press room? Maybe the critics like the arithmetic of music; as for me, give me beauty of melody, rapture of expression, intensity of feeling. I leave the physics of the celestial orbs to the atomic scientists. Their music is, boom! That's really what Copland and Stravinsky sound like to me—just a lot of boom.

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SPRINGFIELD, MASS.
MORNING UNION

AUG 5 - 1947

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The legend, set in ancient Greece, is similar to that of the biblical Jeptha, and involves the predicament of the King of Greece, "Idomeneo," who in gratitude for escaping shipwreck, vows to Neptune to sacrifice the first one whom he meets upon his own shores. It is his own son, Idamante, who first greets him. Idomeneo seeks to save his son by sending him to Argos with Electra, the princess of that country, but the Gods intervyne and decree that Idamante replace Idomeneo on the [illegible] together with [illegible] prisoner of war from Troy.

Singers, orchestra and [illegible] members of the Berkshire Music Center. We were able to hear the full dress rehearsal Sunday night [illegible] memorable experience. In an admirable manner, Mr. Goldovsky talked informally [illegible] students [illegible] that the [illegible] this con[illegible] is too lon[illegible] the score [illegible] one half hours, and second the story is too complicated and confusing. Mozart made cuts himself, so did Mr. Goldovsky, eliminating [illegible] extraneous arias and situations and providing a coherent story and the best of the music. There is monumental strength and passion in the story but it ends happily.

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[illegible]

Opera Hou[illegible]

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KNICKERBOCKER NEWS

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Singers, orchestra and chorus were members of the Berkshire Music Center. We were able to hear the full dress rehearsal Sunday night a truly memorable experience. In his inimitable manner, Mr. Goldovsky talked informally to the audience of critics, students [illegible] invited guests noting that the [illegible] had not been given in this coun[illegible] for two reasons—first it is too lon[illegible] a performance following the score exactly would take four and one half hours, and second, the story is too complicated and confusing. Mozart made cuts himself, so did Mr. Goldovsky, eliminating many extraneous arias and situations and providing a coherent story and the best of the music. There is monumental srength and passion in the story but it ends happily.

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The staging was superb in its color, imagination and simplicity. The lighting was excellent, particularly during the storm scene, when black clouds rolled menacingly across the sky.

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There was some [illegible] singing. Paula Lenchner, as the [illegible] Princess Electra, a sort of Verdi "Amneris," dominated proceedings whenever she appeared. She gave a strong portrayal of a most [illegible]. Her final aria and [illegible] thrilling. The [illegible] in range and she [illegible] temperament.

An excellent [illegible] Ilia, beautiful[illegible] Trickey. An [illegible] on stage most [illegible] constantly [illegible] fresh throughout. If this student continues [illegible] as she did tonight, [illegible] a distinguished [illegible] roster of Mo[illegible] of Idamante [illegible] nos who [illegible] formances, Ann B[illegible] thy Dawson [illegible] histrionic honors going to Miss Dawson, vocal honors to Miss B[illegible].

Difficult Role

The trying role of Idome[illegible] sung by Joseph L[illegible] the title role in [illegible] tion of "Peter Grimes," [illegible]

[illegible]

Mozart [illegible] chorus [illegible] The staging [illegible] ing of [illegible] Those [illegible] Adele Add[illegible] to see her [illegible] ens and [illegible] a duet [illegible]

There [illegible] could be [illegible] instrument[illegible] are profe[illegible] lous expe[illegible] ter.

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ALBANY, N. Y.
KNICKERBOCKER NEWS

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NEW YORK, N. Y.
HERALD TRIBUNE
AUG 5 - 1947

Mozart 'Idomeneo'

Opera Heard First Time in U. S. at Tanglewood

By Francis D. Perkins

LENOX, Mass., Aug. 4.—Mozart's three-act opera "Idomeneo," first heard in Munich in 1781, was produced for the first time in America tonight by the Berkshire Music Center's opera department in the opera hall at Tanglewood for an invited audience.

Boris Goldovsky, head of the opera department, doubled as conductor and stage director. Joseph Laderoute sang the title role of the Cretan king who is faced with the prospect of sacrificing his son, Idamante, to the god Neptune. Ann Bollinger, a young soprano from New York, sang Idamante. Ilia, a Trojan princess, was sung by Nancy Trickey, with Paula Lenchner as her unsuccessful rival, Elettra. Frank Guarrera, as the high priest Arbace, and Adele Addison, Mildred Mueller, Robert Holland and Edward Ansara completed the cast.

The soloists, choristers and members of the orchestra are students at the center. In last night's dress rehearsal the cast was the same except that Miss Bollinger and Dorothy Dawson, who will sing the role in the repeat performance of "Idomeneo" Wednesday night, alternated as Idamante.

Mr. Goldovsky has pointed out that the principal difficulties in staging "Idomeneo" are caused both by its length and its dramatic structure. Mozart's librettist, the Abbe G. B. Varesco, of Salzburg, had to provide a sufficient quota of arias for each principal, and this militated against dramatic clarity and continuity. Besides condensing the score to a practicable length of two hours and a half, he has made certain transpositions of scenes in the second and third acts to clarify the development of the story.

This he thinks is particularly modern, since it presents problems which face us now such as man's struggle with vast natural forces and the necessity of carrying out one's obligation. Apart from cuts, he has not changed the music itself. Idamante's music, originally assigned to a castrato is sung in its original range by a soprano in this production.

Mr. Goldovsky has succeeded in giving a sense of dramatic coherence and continuity, and the musical sequence in yesterday's dress rehearsal seemed logical and coherent, except for one over-apparent seam in the last act. One can be very grateful to him and to the Berkshire Music Center for bringing to light this remarkable example of late eighteenth century opera.

The music throughout is unmistakable and characteristic Mozart, and of a mature Mozart; the score is often prophetic of the better-known operas written between six and eleven years later. This sometimes makes it difficult, at a first hearing, to get a clear idea of the individuality of "Idomeneo" as distinguished from the later operas. There were remarkable anticipations of "Don Giovanni" or "The Marriage of Figaro." Elettra's last aria before her suicide has a pungence and fury which reappears in the queen's second aria in "The Magic Flute." There is music, particularly when tragedy is imminent, of vivid emotional persuasiveness, music of a characteristically Mozartian lyric appeal.

Impressions gathered at a dress rehearsal are naturally subject to amendment, but this left the reviewer wondering how much an occasional impression of unevenness of inspiration in the score was due to the music itself and how much to a production which, while devoted and conscientious, seemed more routine than imaginative.

The music was presented in a straightforward manner, but with inflexibility of tempo and insufficient revelation of mood, atmosphere and emotion. Dramatically, also, the performance gave a sense of conscientiousness rather than of conviction, leaving it to a further hearing to reveal how much dramatic persuasiveness exists in the roles themselves.

Richard Rychtarik's settings seemed too ambitious for the theater's relatively small stage, giving a sense of too much detail and missing atmospheric fidelity. Nor did the costumes designed by Leo Van Witsen engage the imagination. From a student production of such an exacting work too much should not be expected, but last summer's Tanglewood production of "Peter Grimes" showed what could be successfully accomplished on this stage.

Nevertheless, this production is an important event in American operatic history, and it will be interesting to see whether "Idomeneo" will be added to the Mozart repertoire of our professional opera companies during the next few years.

SPRINGFIELD, MASS.
NEWS
AUG 5 - 1947

Former Pilots Will Sing at Berkshire Festival

Two ex-pilots will be soloists with the Boston Symphony Orchestra which closes the Beethoven cycle at Tanglewood this evening with the Ninth Symphony. James Pease (left) was with the Army Air Forces for three years, and David Lloyd (right) was a naval pilot. Pease is the bass, and Lloyd the tenor. Between them is Eunice Alberts, the contralto.

Mozart's 'Idomeneo' Has First Performance in This Country

Opera Department of Berkshire Music Center Gives U. S. Premiere at Tanglewood; to Be Repeated Tomorrow Evening

In the concert hall-theater of the Berkshire Music Festival last evening, the opera department of the Berkshire Music Center gave the first American performance of Mozart's opera 'Idomeneo," an allegory of ancient Crete.

One of the reasons that this opus has not been heard in this country previously is its great length, and Boris Goldovsky has brought it within range of a conventional time element.

This reviewer, in company with other members of the press, and Berkshire Center students, heard the initial performance at a dress rehearsal, the first time, as Mr. Goldovsky put it, that "all the pieces have been assembled."

The story is complicated, telling of a Cretan king, who has been saved from shipwreck and has vowed to Neptune to sacrifice the first human being he meets on land. The person he meets is his son, Adamante, a situation which forms the crux of the rather rambling libretto.

While the music is unmistakably Mozart, who is alleged to have expressed a preference for "Idomeneo," along with "Don Giovanni" as his two favorite compositions, the opera has two elements which are apt to bar it from complete popular favor, such as it would require for, say, inclusion in the standard repertoire of the Metropolitan Opera Co.

The first of these is an extended succession of aria-recitatives, particularly in the first act, which is composed almost entirely of this musical form; and a lack of dramatic coherence. The overall effect is that the opera is unwieldy, and this despite the fact that Mr. Goldovsky has staged his production with astute comprehension of his basic problem.

On the basis of a dress rehearsal, it would hardly be fair to judge the performance as a finished product, but there is sufficient evidence of the style of the opera to form certain conclusions.

Unquestionably, Mozart has brought to "Idomeneo" the lyric persuasiveness that characterizes both "Don Giovanni" and "The Magic Flute," and the soloists and chorus, all students at the Center, tackled an ambitious program with competent energy.

The role of Idamante is being altered by Ann Bollinger, a New York soprano, and Dorothy Dawson. Miss Bollinger, who we heard in the part, was entirely up to the job. Her voice is sweet and sympathetic, and she understands more than the elements of acting.

Nancy Trickey carries the long and difficult role of Princess Ilia, daughter of King Priam of Troy, with stamina and assurance, while the really big voice of the evening belonged to Paula Lenchner, as the scheming Princess Elletra. Adele Addison of this city was heard in melodic duets with Mildred Mueller, and the remainder of the cast comprised Joseph Laderoute, Frank Guarrera, Robert Holland, and Edward Ansara.

"Idomeneo" has been staged dramatically by Mr. Goldovsky, and the sets of Richard Rychtarik are bold and imaginative. The opera will be repeated tomorrow evening at 8.15.

LONG BEACH, CALIF.
PRESS-TELEGRAM
AUG 5 1947

Concert Given at Tanglewood

THE Boston Symphony Orchestra, Serge Koussevitzky conducting, gave a special concert in the Music Shed at Tanglewood, Lenox, Mass., last week. Coming in the middle of the Berkshire Festival weeks, but apart from the festival itself, the concert included Tchaikovsky's First Piano Concerto, with the youthful Ella Goldstein as the soloist; an orchestral concerto with organ in D minor by Vivaldi, Berlioz's "Roman Carnival" overture, the Introduction to Act Three of "Lohengrin," Beethoven's Overture to "Egmont," and excerpts from Ravel's "Daphnis and Chloe" second suite, and Prokofieff's "The Love for Three Oranges."

The event was called "Music for All" and was of unprecedented character in that it was designed to show the three developments of science by which symphonic music has found a greatly widened public—the phonograph, the radio and motion pictures. Tanglewood was equipped to demonstrate the orchestra's contribution in the first two of these developments by means of a nation-wide broadcast, and a comparison of phonographic recordings made by the organization at various times with the direct playing of the same music by the orchestra itself.

The motion picture cameras photographed the audience in shots for a forthcoming film, "The Story of Tanglewood." Before the concert there was a special showing from outstanding films to which contemporary composers have contributed the musical scores. They were shown at the Theater-Concert Hall, the auditorium of the opera department in the Berkshire Music Center, this orchestra's summer school at Tanglewood.

The first portion of the program by the full Boston Symphony Orchestra under Dr. Koussevitzky was broadcast on a coast-to-coast network. He conducted Berlioz's overture, "The Roman Carnival," while the motion pictures were made of the listening audience. The remainder of the program was called "The March of Fidelity," and was devoted to a comparison of Victor phonograph records and the orchestra in actual performance.

Each disc was played on a phonograph of its own period. Dr. Koussevitzky conducted the orchestra in the Introduction to Act III from "Lohengrin." The same music was then heard in

The orchestra's first orthophonic electrical recordings of 20 years ago and the increased volume and fidelity of 1935 were demonstrated in the next numbers. The most recent recording yet to be released and capturing the orchestral range and dynamics to a greater degree than ever before, is Beethoven's Overture to "Egmont." It was played on the newly designed custom-made R. C. A.-Victor radio-phonograph called "The Berkshire," which was introduced to the public for the first time at this concert and was compared with the sound of the orchestra itself.

The program of films included music by Honegger, Prokofieff, Walton, Copland and Virgil Thompson.

WATERBURY, CONN.
REPUBLICAN
AUG 6 - 1947

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SPRINGFIELD, MASS.
EVENING UNION
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Beethoven's Ninth and final symphony, has become a tradition on Tanglewood concerts. The final chorale movement was sung by a student chorus, trained by Robert Shaw and the following soloists: Frances Yeend, soprano, who sang in "Peter Grimes" last year; Eunice Alberts, contralto; David Lloyd, tenor and James Pease, bas..

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The concert Thursday night will be conducted by Leonard Bernstein and the program will include the Haydn's "Symphony in B Flat, No. 102" and the Schuman "Symphony No. 2 in C Major." Ruth Posselt, violinist, will play the Hindemith "Concert for Violin and orchestra."

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BERKSHIRE EAGLE
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HANOVER, PA.
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TWIN CITY SENTINEL
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Brevard Music Festival Opens On August 15

Brevard. — The second annual Brevard Music Festival will begin Aug. 15 at the Summer Theatre Auditorium of the Transylvania Music School-Camp here.

The festival will be staged during two successive week-ends—Aug. 15-17 and Aug. 22-24—and will feature four well-known vocal and instrumental soloists and the Brevard Festival Symphony.

The entire festival will be under the direction of James Christian Pfohl, Winston-Salem native, who is director of music at Davidson College, founder of the Mint Museum Chamber Orchestra series in Charlotte and director of the Transylvania Music School-Camp.

All-Beethoven Program

The first program will be at 8 p.m. Friday, Aug. 15. The opening event will be an all-Beethoven program, featuring the festival orchestra, under the direction of Mr. Pfohl, and Eugene Istomin, piano soloist. Mr. Istomin has been guest soloist twice with the Philadelphia Philharmonic-Symphony.

The second program of the first week-end will be presented at 8 p.m. Saturday, Aug. 16, when Adelaide Van Wey, contralto, will appear with the orchestra. The soloist is a native of Brevard and a former Salem College student.

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SPRINGFIELD, MASS.
NEWS

AUG 5 - 1947

Local
PEPPER
Box

THE KNOW-HOW

For every person who is ready to do [illegible] the eye, there is usually another who is willing to render advice, assistance, or generally offer you cheer and consolation in the face of trouble. That is what maintains the human balance. The gentleman who [illegible] as the latter at the Berkshire Music Festival this weekend was among the latter.

* * *

We never saw him before, and may not again, but he was a genial sort who helped make an already bright day even brighter. Although you sit cheek by jowl with other music lovers in the great shed at Tanglewood, the chances that you will become acquainted with your very near neighbors are remote. The people who go up to Lenox are there for the music, not stray conversation.

* * *

Just before intermission on Sunday, we reached in a trouser pocket for a handkerchief, and suddenly it registered on our subconscious that the automobile keys which should have been there were not. As unostentatiously as possible, we tried the other pockets. No key. The Beethoven sixth was coming to its final bars, and we postponed further search.

* * *

While the applause was still ringing, we poked about on the floor for the missing keys, with no success. Pausing in his enthusiastic reception of the music, the aforesaid gentleman came down to our level.

"Lose your glasses?" he asked in a kindly manner. We told him our troubles, and that was about all there was time for, because Joseph Battista, the young pianist, had come onto the stage for the Piano Concerto. For the moment, we forgot our keys.

* * *

At the intermission, we raced off for the car, hoping against hope that we had left the keys in the door and not in the switch, a habit we fall into about twice a year, and were relieved to find them in the door. We went back to our seat, where the gentleman seemed equally happy over our good fortune. He was so pleased that he told us a story. If you ever leave your keys in the switch, and lock them in your car, we offer his solution. It's not particularly practical for the average man, but it is one way of getting out of a difficulty.

* * *

"A few months ago," the gentleman began, after the fashion of an Arabian Nights narrator, "I had occasion to visit the state prison." (We didn't press him concerning his business. After all, he didn't ask us ours.)

"And I found myself in the predicament you were afraid of," he went on. "So I went back in to see the warden, and told him my trouble. Then, more or less jokingly, I asked him if he had anyone who could open a closed car.

* * *

"He said he probably had a couple of thousand men, and that he would pick two experts. It was their very facility in that field that had made them the unwilling guests of the institution. Both were specialists, and each had a different method. One worked from above, while the other had a system for getting in from the underneath. They made it a kind of contest, and the man who worked from the bottom up was the winner. He opened the car in six minutes, and I still don't know how he did it."

So-o-, if you ever lock yourself out of your car, and there is a state prison handy, your troubles are over.

SOUTHBRIDGE, MASS.
NEWS

AUG 6 - 1947

Best-Loved Music

News from the Tanglewood music festival, given each summer by Dr. Serge Koussevitsky and the Boston Symphony orchestra at Lenox, Mass., is so different from other current news that it is worthy of attention just for contrast.

Polls are popular, and attendance at this summer's festival helps with an indication of the decided preferences of lovers of fine music in the East, who get to Tanglewood if they can possibly manage it.

Who is the composer of the best-loved music, and what are the most favored compositions? Attendance at concerts with varying programs may provide a fairly accurate answer.

Dr. Koussevitsky arranged for this summer a series of general programs, including symphonic works of classic and modern composers, and a cycle of four concerts devoted to the nine symphonies of Beethoven, with the fourth and fifth piano concertos included.

The general concerts were successful, with attendances averaging about 10,000 to 12,000 music lovers willing to endure the choking dust of parking lots and gravelled approach roads and the delays in getting away afterward. The first Beethoven concert, offering the first, second and third symphonies, drew fully as large an audience.

Then on the following Saturday evening and Sunday afternoon all records of the past were broken by attendances of 14,000 to 15,000 that almost overwhelmed the facilities of the parking lots. These were the high spots in Tanglewood history. What had the people come to hear?

To waste no words in telling, the great choice was Beethoven's Fifth Symphony, a time-honored favorite that has lost none of its spell. At the conclusion Dr. Koussevitsky was given an ovation so fervent it seemed it wouldn't end. The Fifth or Emperor piano concerto was a close second in favor, and the Fourth concerto was next.

Experts in music may and probably will not agree that these three compositions are the greatest of all time. The point of the story is that Tanglewood audiences think they are; at least they like them best.

NEW YORK, N. Y.
HERALD TRIBUNE

AUG 6 - 1947

Beethoven 8th, 9th

8,000 Hear Last Concert of Cycle at Tanglewood

By Raymond Morin

LENOX, Mass., Aug. 5.—The Beethoven cycle opened during the last week at Tanglewood by the Boston Symphony Orchestra under Serge Koussevitzky concluded last night before an audience of 8,000 with performances of the eighth and ninth symphonies.

Apart from the inherently different characteristics of the even-and-odd-numbered works performed in this series, Dr. Koussevitzky's treatment of their divergent styles last night remained consistent.

Notably in the opening movement of the eighth and the adagio of the ninth, there was a remarkable lucidity of thematic materials. Sensitive balances were achieved as well as individual intonation. There have been instances in preceding performances when orchestral color received preference over interpretative exactitudes, particularly with reference to rhythm. However, last night, even in the exposed horn solo of the minuet in the eighth, there was an impression of unfettered integration.

The finale of the eighth and rapid second movement of the ninth were marked by excellent approximations of tempo. In the first, the brief and abrupt statements were made with utter precision, and the structural complexities and rich instrumentation of the latter were pliantly molded.

The finale, in many respects, was the most impressive portion of the performance. It had amplitude, vigor and a large measure of expressive quality. Particularly worthy of notice was the beautiful pianissimo achieved by the strings in the first announcement by the orchestra in the "Hymn to Joy." In general, this fidelity to the mood and structure of the score was maintained until the close of the symphony. One had occasion to wish, however, that Dr. Koussevitzky had not retarded excessively certain passages for the solo quartet, giving his singers difficulty in spinning out their breath and the vocal line; and, on the other hand, accelerating the final difficult measures for chorus so that salient details were sometimes lost.

Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, basso, were the soloists; and all of them contributed good work, with Mr. Pease winning special honors for his firm, well-placed and widely ranged tones. The festival chorus was admirably prepared by Robert Shaw.

JAMAICA, N. Y.
LONG ISLAND PRESS

AUG 6 - 1947

Forest Hills Pianist Wins Canadian Honors

A Forest Hills youth, 19-year-old Burt Bacharach of 150 Burns street, has achieved the highest grade in a piano competition conducted throughout Canada, it was announced today by McGill University in Montreal.

Bacharach is a student at the conservatory there, but the contest was open to all musicians.

A graduate of Forest Hills High School, young Bacharach has been studying the piano "seriously" for only five years, his mother said today.

"Before that," she admitted, "he was more interested in sports."

In the summer of 1945, Bacharach toured Army camps and hospitals with a USO musical unit, the youngest solo pianist on the USO rolls.

Playing both classical and "swing," he conducted a dance band last summer in the Catskills, but this year he is enrolled at the Berkshire Music Center, Lenox, Mass.

He will resume his studies at McGill in the fall.

Bacharach has been heard over WOV, and has several published songs to his credit.

The elder Bacharach is in public relations work and also conducts a WOV radio program.

NEW YORK, N. Y.
WORLD - TELEGRAM

AUG 6 - 1947

Music

Beethoven's 9th Climax Of Festival

By ROBERT BAGAR.

LENOX, Mass., Aug. 6.—The Beethoven cycle came to a dramatic and exciting end last evening here at Tanglewood, with the performance of the titanic Choral Symphony. Some 300 participants, including four solo singers, the Festival Chorus of about 200 and the Boston Symphony Orchestra, all under the direction of Serge Koussevitzky, gave everything they had to the human exhortings of Schiller and Beethoven.

The whole symphony, barring one or two places in the third movement where the pattern sagged in the middle somewhat, was performed with affecting warmth and a vigor of thought and emotion that had all 8000 listeners huddled in a tense excitement.

There had been a flowing beauty of the music in the first movement, a particular tenderness, as the idea of the whole work took shape and gradually developed. If this section of the piece is not its most attractive one musically then it is certainly on a par with any other. Its perfect balances and juxtapositions, the miracle of tone and contrasts, the ever fresh and moving themes and their growth to whole entities of humane thought, all these are difficult to find in any other work of Beethoven's in such perfect combination or, at the same time, so potently communicative.

Fugue Done Clearly.

The five voice fugue which opens the second movement was done clearly and elastically, without an iota's loss of either line or tempo. And the third movement, a deceivingly simple section, came through the orchestral web in a straightforward manner, if it did lose something, for a moment or two in continuity, owing principally to the seating of the orchestra.

Accomodating the huge forces on the stage required some shifting of the instrumental personnel. Dr. Koussevitzky had placed his basses and brasses to the right, his battery to the left, and, of course, his violins, violas and cellos down front and spreading inward and around. It was this arrangement, I believe, that caused some of the inner parts in the symphony to be lost in the shuffle, although this was not a common fault.

Trained to Perfection.

But the delivery of the last movement was simply superb. The soloists, Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, all sang the taxing lines expressively and in excellent voices. Mr. Pease, as a particular, intoned the powerful first line with a dramatic fervor that had the audience whispering audibly.

Robert Shaw had trained the Festival Chorus to perfection, the attacks, secure and accurately in tune, the interweaving lines sharply defined. In the whole joining of the parts the sound was enormously full and yet equally pure and effective.

Before the Ninth Dr. Koussevitzky had conducted the charming Eighth Symphony, which obtained a first rate rendering. All in all, quite a performance by the Bostonians, et al. And it may be repeated again and again that Dr. Koussevitzky, before the music of Beethoven, is a completely humble interpreter. Whatever one finds to disagree with takes nothing away from the fact that all is done with honesty, with dignity and in the spirit of service.

N. ADAMS, MASS.
TRANSCRIPT

AUG 6 - 1947

Beethoven Cycle Ends at Festival

Approximately 44,000 Listeners Attracted by Four Programs—Three Concerts Remain.

An estimated 8,500 persons at Tanglewood Lenox last night heard the Boston Symphony orchestra complete the "festival within a festival" which ran through the repertoire of Beethoven's symphonic works.

The graceful Eighth and the mighty Ninth symphonies comprised the program for this extra concert, the fourth in the Beethoven cycle which attracted an aggregate of approximately 44,000 listeners. There were 7,500 at the first Beethoven concert last Thursday evening, 14,000 at the second last Saturday night when all attendance records were broken at Tanglewood and 13,000 on Sunday afternoon, besides the 8,500 last night.

The ovation given Serge Koussevitzky and the orchestra last evening, particularly at the conclusion of the stirring Ninth symphony, was almost as overwhelming as that of Saturday night even though the audience was only two-thirds as arge. The fact is that the measurable part of the demonstration t these concerts is the part that akes place within the shed, and for very concert this season the shed ith its seating capacity of about ,500 has been filled almost to the ast chair. The applause and shouts f those who listen from the lawns ends to disperse and so the conuctor and the musicians and their udience within the shed seem to ear as loud an ovation whether here have been 7,500 or 14,000 admissions registered at the gates.

In any case all who were on the rounds last night joined in what ould hardly have been a more pontaneous demonstration when he great climax of the magnificent Ninth Symphony had been concluded. It was a moving performance hat demonstrated, as have all the Beethoven concerts, the vast scope of the Boston orchestra's versatility and power.

Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd tenor, and James Pease, bass, were he soloists and Berkshire Music Center choral school students uner the direction of Robert Shaw performed the choral parts with the orchestra in the final movement of he Ninth Symphony into which Beethoven wrote music for the human voice, based on Schiller's "Ode to Joy." Mr. Shaw was called to he platform by Dr. Koussevitzky to share in the tribute of the audience.

As has been said before, the huge music shed, for all its excellent accoustics, is not kind to the solo voice, but the solo passages in the Beethoven Ninth are not extended, and the choral singing was effective.

Three more concerts now remain in the 1947 festival—those of Series "C" which will take place on Thursday and Saturday evenings and Sunday afternoon. Dr. Koussevitzky, who has completed plans to sail for Europe at the end of next week, will yield the baton for the first two of them, turning over the directorship on Thursday evening to Leonard Bernstein, who also conducted one of the concerts in Series "A," and on Saturday evening to Mr. Shaw, whose chorus will have a prominent part in the program. It will perform Mozart's "Requiem" and Poulenc's Chorus, while the orchestra will do Stravinsky's "Symphony of Psalms." The Thursday evening program includes Haydn's B flat symphony, Hindemith's Violin concerto with Ruth Posselt as soloist, and Schumann's Second,

concerto with Ruth Posselt as soloist and Schumann's Second symphony. On Sunday afternoon, Dr. Koussevitzky will return to the podium for the season's final concert at which the orchestra will perform Martinu's Concerto Grosso for chamber orchestra with two pianos, Ravel's "Pavane" and [illegible] and Tschaikowsky's Fourth Symphony in F major.

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

AUG 6 - 1947

Ninth Symphony Is Great Climax To Tanglewood Beethoven Cycle

The Beethoven cycle which has been a major part of this year's Berkshire Music Festival came to a great climax last night at a special concert, added to the regular series, in which Serge Koussevitzky led the Boston Symphony orchestra and the Berkshire Festival chorus in Beethoven's tremendous Ninth Symphony.

The program, which also included the Eighth Symphony, started an hour earlier than usual so that the Ninth could be broadcast. A large crowd turned out to fill the big Tanglewood music shed and spill out on the wide lawns for what was called the first warm evening of the festival. A few raindrops threatened trouble during the intermission, but the shower moved to other parts and left a starlit sky for the concert-goers.

The particular advantage in a "cycle" of the works of one composer is that one hears compositions not often presented on the radio or on concert tours, which is where most of us are likely to hear them. The Festival this year offered all the Beethoven symphonies, in sequence, a marvelous opportunity for the music-lover to follow the development of the master composer. It was a special pleasure therefore to hear last night the Eighth Symphony, with its delicate second movement, and the gentle horns of the minuet. One becomes sharply aware of Beethoven's mastery of all moods and avenues of expression. The 8th is a "lovely" symphony and provides a refreshing view of the composer in full development and reaching the height of his individuality.

The Ninth Symphony, though much more well known, is still not heard often enough, because it is such a big undertaking, requiring a chorus and a quartet of soloists who must be of first rank to merit partnership with this greatest of all symphonies. This is the second time, to our knowledge, that it has been given at Tanglewood, the first being during the opening season of the big music shed.

At that time a chorus was imported from Boston. Last night Dr. Koussevitsky had his own Berkshire chorus, made up of students at his summer music school at Tanglewood and exquisitely trained by Robert Shaw. When one recalls that the festival is only ten years old, the progress from those first open-air concerts to the manifold musical institution now established at Lenox is really amazing. The presence of the festival chorus in Beethoven's Ninth last nigth seemed a sort of milestone of which Dr. Koussevitzky must be most proud.

We can imagine no greater symphonic accomplishment than this Ninth symphony of Beethovens. Inanely one wonders what, if he had lived, he could have put into a 10th, after pouring out such a heartful of feeling and such fabulous wealth of melody and textural inventiveness.

From the first, one is hypnotized by the opening pianissimo notes and then the echoing calls of the first movement, rising to the rumbling of drums and a clarion climax, then establishing itself in a rich fabric in which volume, tempo, instrumental emphasis vary in a fascinating pattern. The second movement, certainly some of the most exciting music Beethoven ever composed, challenges even today's "moderns" to equal his originality. Here is complicated rhythm defying the foot-tapper, sudden breathless halts, dazzling melodies, that have yet to be matched by the later romanticists or "color" artists.

Then one glides into the andante, the strings setting the pace for the horns to follow. Here is elegance and serenity, in sharp relief to the restlessness of the second movement and the stirring music to come, yet in its dignity of a piece with the whole majestic work.

The fourth and final movement is the musical and emotional triumph in which orchestra and voice pour out Schiller's Ode to Joy. One cannot say enough about the splendid precision and depth of the festival chorus, in which Kenneth Josephson of Holyoke was a member. The soloists were Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, baritone. It takes a powerful baritone to project fully that famous melody through the big music shed, after the orchestra has built it up gradually from whispering horns to the full ensemble, without anti-climax, and Mr. Pease has enough voice to do it. Miss Yeend was a special pleasure to hear, and the quartet and chorus worked beautifully together.

It was a magnificent climax in every way.

It was a magnificent climax in every way.

The Festival is nearing the end of its tenth season. There are only three concerts left, Thursday night, Saturday night, and Sunday afternoon. All attendance records have been broken this year with a figure of more than 100,000 for the 15 concerts, and as many as 14,000 at one performance. The music school drew 425 students from 40 states and 15 other countries. There were, beside the major concerts, dozens of concerts by the student orchestra and chamber music groups, and the presentation of an opera. On Sunday, plans for the eleventh season will be announced. As the festival prepares for its second decade it holds a position second to none in the world. By A. B. M.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 6 - 1947

Great Performance by Chorus Features Conclusion of Beethoven Symphony Series

7000 Attend Concert in Tanglewood Shed

By JAY C. ROSENFELD

FESTIVAL GUEST: ***Miss Katharine Cornell, noted actress, was among the 7000 at last night's extra Festival concert. She is seated with her agent, Francis Robinson, who has been on loan to the Festival for more than a month.***

The Boston Symphony Orchestra completed the performance of all nine Beethoven symphonies within six days by the rendition of the last two last night in the Shed at Tanglewood. Serge Koussevitzky, the orchestra, the chorus, and Robert Shaw, who had prepared them, and the soloists were accorded a tremendous ovation at the final note of the great choral work by the 7000 attending.

Starting last Thursday evening and continuing through the reguar two week-end concerts, the first seven were performed, and this extra evening last night was utilized to include the final two. The eighth was played with the customary thorough understanding which characterizes the fundamental conception and the execution of all the favorites of the orchestra's repertory. A wealth of color and variety coupled with a completely satisfying sense of line and proportion placed the symphony in the category of one of Koussevitzky's best accomplishments.

Chorus at Very Best

But the evening reached its climax, as, indeed, did the whole Beethoven series, in the famous ninth, and narrowing it down still further, in the final choral movement. Never at Tanglewood has a chorus performed with more incisive and clean attacks and releases, with more vivid and youthfully powerful tone, with greater security in their inflections and in every detail which marks the training under an expert. The recognition accorded Robert Shaw, along with the others who contributed to the triumphal performance, evidently was tempered by a great personal regard and affection, for the members of the chorus were as vociferous in their participation in that feature of the evening as was the huge and demonstrative audience.

From the early cello recitatif which the Boston cello section did with such full tone and unlimited liberation, through the nostalgic references to the earlier movements, right up to the principal theme, Koussevitzky constructed the movement with a cumulative effect in mind. He exaggerated the tone value on the diminishing side of this opening theme. He allowed his cellos a bare three fingers of bow, and scarcely any more to the basses. From there on one could see the movement grom as it approached the entrance of the voices. James Pease, the bass of the quartet of soloists, was majestically impressive in his initial declamation and David Lloyd, tenor, was splendidly dramatic and vocally rich in his later solo. The soprano, Frances Yeend and the contralto, Eunice Alberts, dominated their most rewarding opportunity in the concerted episode just before the coda.

Koussevitzky Dons Tail Coat

Dr. Koussevitzky replaced the white Tuxedo jacket he wore for the eighth symphony with a black tail coat and white tie for the Ninth which came after the intermission. Lacking an explanation it seemed like a gesture of reverence he patently holds for this last of the Beethoven symphonies. Certain it is that he gave it all the spacious glory its lofty pages permit and raised the performance to a plane to which only music, of all the arts, can aspire.

This concert marked a milestone in Tanglewood history, as it would have done on any schedule. All the Beethoven symphonies consecutively and within the space of less than a week is a formidable task. Its achievement in such glory is a memorable event, and a mark of the orchestra's conductor. Much as he blueprinted the performance of the great final choral movement of the ninth symphony in which Schiller's "Ode to Joy," is used as the text, Koussevitzky has planned much of his career. Just as he had an eye for the later goal and climax when he kept the cellos and basses so contained in their early theme, so has he had an eye for the future in so much of what he has attempted. Whether it was the Boston orchestra, Tanglewood, or the Berkshire Music Center, he has been a builder. As this festival goes into its final trio of concerts on Thursday evening, it becomes increasingly apparent what his personality, vision and drive have done for all the ventures into which he has entered.

Thursday evening's program will be conducted by Leonard Bernstein, Robert Shaw will do the Saturday evening concert and Dr. Koussevitzky will resume his baton for the closing concert on Sunday afternoon.

WORCESTER, MASS.
TELEGRAM

AUG 6 - 1947

Concludes Beethoven Cycle at Tanglewood

By RAYMOND MORIN

LENOX, Wednesday—Serge Koussevitzky and the Boston Symphony concluded the Beethoven cycle at Tanglewood with performances last night of the Eighth and Ninth symphonies.

An audience of eight thousand heard the following soloists i the choral movement of th ninth: Frances Yeend, soprano Eunice Alberts, contralto; Davi Lloyd, tenor; James Pease bass.

Divergent Style

The differing characteristic of the even and odd-numbered works heard in this cycle not only have been apparent from a structural point of view but also from Dr. Koussevitzky's treatment of their divergent styles.

It is true that in preceding performances, there have been instances when orchestral color received preference over interpretive exactitudes and the resources of the Boston Symphony would seem to explain this approach but not condone it.

Notably in the opening movement of the Eighth and the Adagio of the Ninth, there was an unusually lucid presentation of thematic materials. Sensitive balances were achieved as well as individual intonation. Even in the exposed horn solo, an important fragment of the Eighth's minuet, there was an impression of unfettered integration.

Precision

The finale of the Eighth and the rapid second movement of the Ninth were marked by excellent approximations of tempi. In the first the brief and abruptly stated phrases were molded with utter precision, and the structural complexities of the Ninth were pliantly knit.

The finale, in many respects, was the most impressive portion of the performance. It has amplitude, vigor and a large measure of expressive quality. Particularly worthy of notice was the beautiful pianissimo achieved by the strings in the first announcement by the Hymn of Joy. In general, this fidelity to the mood and structure of the score was maintained until the close of the symphony. One had occasion to wish, however, that Dr. Koussevitzky had not retarded excessively certain passages for solo quartet, giving his singers difficulty in spinning out their breath and the vocal line; and, on the other hand, accelerating the final difficult measures for chorus so that salient details were sometimes lost.

The soloists all contributed good w[illegible] Mr. Pease winning s[illegible] honors for firm, well pl[illegible] and widely ranged tones. T[illegible] chorus was admirab[illegible] prepared by Robert Shaw.

ALLENTOWN, PA.
CHRONICLE

AUG 6 - 1947

* * *

R.C.A. Victor has released recordings of the most important portions of Prokofieff's ballet, "Romeo and Juliet;" this album contains four discs, comprising the first, second, fourth and seventh movements from the second of two suites arranged by the composer when he found the original form of the ballet too lengthy.

Serge Koussevitsky and the Boston Symphony give this brilliant music a superb recording.

* * *

NEW YORK, N. Y.
TIMES

AUG 6 - 1947

TANGLEWOOD OPERA IS WELL RECEIVED

Boris Goldovsky, Director, Wins Special Praise in U. S. Bow of Mozart's 'Idomeneo'

By NOEL STRAUS

Special to The New York Times.

LENOX, Mass., Aug. 5—Mozart's opera seria, "Idomeneo," in three acts and six scenes, received its American premiére last night in the Theatre Concert Hall at Tanglewood, where it was presented by the opera department of the Berkshire Music Center, under the direction of Boris Goldovsky. The magnificent work made a profound impression, and was performed in a highly praiseworthy manner, redounding greatly to the credit of all of the participants.

For the privilege of hearing the masterpiece the musical public owes a debt of gratitude primarily to Serge Koussevitzky, who made the presentation possible, and to Mr. Goldovsky, leading spirit in the courageous and eminently successful venture.

"Idomeneo," which ranks as Mozart's greatest achievement in the field of opera seria, was the result of a commission given to him by the elector, Karl Theodor, in 1780, to compose a work in that category for the carnival season of 1781 in Munich. The writing of the libretto was entrusted to Giambattista Varesco, court-chaplain of Salzburg, who is generally believed to have based his Italian text on a French "Tragedie Lyrique" by Danchet, which was set to music by Andre Campra and reached performance in 1712 in Paris.

Saint-Foix, the eminent Mozart authority, however, has expressed the opinion that Varesco may have drawn his material as plausibly from French dramas on the same subject, written respectively, by Crebillon in 1703 and the Lemierre in 1764.

Mozart began composing "Idomeneo" in October, 1780, in Salzburg, and finished it, ballet and all, in January, 1781, where it was first given on the twenty-ninth of that month. Though warmly received at its premiére, it was soon abandoned and ever since has had only sporadic hearings. Except for an amateur performance in 1786, for which Mozart provided an altered and shortened version, the opera was not given again until 1805. It was staged for several seasons in Dresden, starting in 1854, and in 1931 a version by Richard Strauss was produced in Vienna and another by Wolf-Ferrari in Munich, while a third version in English was given in 1938 in London.

Though it has been overshadowed by its composer's work in the realm of opera Buffa and the Singspiel, "Idomeneo" was a favorite work of Mozart himself and deserves his high estimate of it. If the influence of Gluck's "Alceste" and "Iphigenia in Aulis" is definitely evidenced in the superb overture, and in several of the greatest of the choruses and the music of the oracle, and though French opera has left its mark on many another page, "Idomeneo" is prevailingly Italianate. Even in the Gluckian parts the work is completely Mozartean in essence, everywhere displaying his unique sensitivity, subtlety of imagination, and meaningful use of colors and harmonies that fluctuate with every slightest alteration of mood.

Nowhere in all opera is more dramatic choral music to be found than that at the close of the second act of this work, or a chorus of more awesome lugubriousness than breaks forth when Idomeneo, the Cretan king, returned from the Trojan War, declares that his son, Idamante, is the victim he has vowed to sacrifice to Neptune.

For its astounding choral writing alone "Idomeneo" would be worthy of frequent hearings. No two of the choruses are alike, and they cover the widest range of emotion, from the joy and serenity of the enchantingly graceful "Placido e il Mar" to the anguish of the strikingly original "Pieta" of the shipwrecked sailors.

Never was Mozart to write a finer operatic ensemble than the great quartet in this opera, or more remarkable accompanied recitatives, while Idomeneo's "prayer," with its striking pizzicato accompaniment has a quality all of its own among the composer's creations.

Ilia's tender and appealing arias form a marvelous contrast to the vehemence and forcefulness of those alotted Elettra in the first and third acts.

The orchestration of this work is a treasure-mine of novel and fascinating combinations and effects. In no other opera of Mozart is the instrumental scoring so rich in color and so daring.

Mr. Goldovsky's revision of the opera is enthralling to a present-day audience. As he explained to the audience, he considered Idomeneo's involvement with the forces of nature and the sacrifices that had to be made to avoid destruction by them, akin to our own problem today. This being the central idea of the opera, he made all else subservient to it to maintain an unbroken dramatic line.

The performance did the opera justice, being colorful, alive and intense, and despite any vocal deficiencies on the part of the singers of the cast, all of the roles were in the hands of youthful artists, who entered fully into the spirit of the music with its formidable demands.

Joseph Laderoute in the title role gave a manly account of the music, doing especially laudable singing in the "Prayer." Nancy Trickey sang Ilia musically and expressively. Paula Lechner gave a fiery account of Elettra's great third act aria, disclosing a voice of fine quality under excellent control in her soft passage in the "Placido e il Mar" chorus, though forcing the tone to its disadvantage elsewhere, a fault also of the other principals, including Ann Bollinger as Idamante. The high priest and the second priest were in the capable hands of Frank Guarrera and Robert Holland, respectively.

The chorus sang excellently and, under Mr. Goldovsky's expert stage direction, had learned to move about in a natural way, unusual on the opera stage, and form groupings that could be commended for beauty of composition. The settings by Richard Rychtarik were effective, especially that employed in the scene of the shipwreck.

But the chief praise should be reserved for Mr. Goldovsky, by whose hard work the production was whipped into shape, and who conducted with an understanding and feeling for the score and a sure authority that made every moment of the presentation a musical delight.

NEW YORK, N. Y.
NEWS

AUG 6 - 1947

389 New Authorities Tell Us What's What In The Music World

By ROBERT SYLVESTER

The Billboard, a trade magazine which would rather take a poll than sell a slot machine, has been decent enough to straighten out the situation in popular music with its current issue.

This week The Billboard prints the results of its First Annual Disc Jockeys' Poll. As Dave Clark used to say, don't miss it if you can.

Admitting that it polled more than 1,800 jockeys and got 389 answers, the magazine explains that the music trade should be greatly influenced by the poll as the disc jockeys "are daily becomig more powerful disc, song and talent builders." Since the jocks can only play what record companies choose to record it's a little difficult to figure just how they build any talent, but we won't quibble about this.

Also, the magazine proudly states that even though the questionnaire was fairly complicated, almost all the replies were painstakingly completed. Where there were blanks, the blanks were explained away on the grounds of "didn't know rather than didn't care." This is indeed strange, since almost every disc jockey knows all there is to know about almost everything.

The Happy Winners.

Anyway, the disc jockeys decided that Eddy Howard's "To Each His Own" was the greatest all-around record of the year. That's what the disc jockeys think. They also think that Stan Kenton's "Artistry Jumps" was the best hot jazz of the year and that Frankie Carle's "Carle Boogie" was second best. Frankie Carle may not be the most monotonous piano player in the world, as he sounds to this writer, but he also ain't the second best boogie or hot jazz artist, either. No matter if 389 disc jockeys do say so.

In the classical field, the Boston "Pops" is the best orchestra, nosing out the Boston Symphony. Billboard explains that the Pops outfit is "composed of many musicians from the runner-up Boston Symphony Ork." Bing Crosby is the best male vocalist, Dinah Shore the best gal singer and Lauritz Melchior tops on heavy stuff, the jocks decided. Stuart Foster and June Christy are the best band vocalists and the Pied Pipers the best singing group. The jocks also picked the leaders in various other classifications, ranging from Kiddy Albums to Folk Songs.

The Newest Wonder.

There can be no doubt that at this date the disc jockeys are the last word in music. One record company makes special vinylite, never-fade copies for the jockeys and the promotional pressure at times must be pretty severe. Any time a record company comes up with a new discovery most of the local jocks go right into action.

They are in action at the moment "building the talent" of a gal named Nellie Lutcher, the latest wunderkind unearthed by Capital. To an ignoramus like the writer Miss Lutcher is a singer of the garble-it-around style who also plays a very bad righthanded piano. But the jockeys have already got her on the upbeat and Barney Josephson, another great talent scout, has booked her into one of his saloons.

Mel Torme is a disc jockey promotion and so is the up-and-coming Frankie Lane. So were most of the Sinatra imitators. There can be no doubt, as Billboard says, that the boys are a force in the music business.

It seems a shame that a few of them still confine themselves to music. There are so many things they could be an authority on, too. Most of the jocks, of course, have discovered that it is just as easy to be an authority on everything as on music. There's a youth on mornings for CBS who last year discovered Helen Hayes couldn't act, advised his listeners on what shows were worth seeing, analyzed the political news, reviewed books, and gave out valuable style hints for the gals. He was so busy being an expert on everything that he only had time for one or two records.

He did—and still does—all this heavy work early in the morning. In the afternoon, presumably, he takes his rightful place as chairman of the network's board of directors.

"Just In Passing"

Frances O'Connell Corridan

Feast Days:

July 31—St. Ignatius
August 1—St. Peter's
2—St. Alphonsus
3—10th Sunday post Pent.
4—St. Dominic
5—Lady of the Snows
6—Transfiguration

DAYS TO BE

These things shall be,—a loftier race
Than e'er the world hath known shall rise
With flame of freedom in the souls,
And light of knowledge in their eyes.

(Symonds)

Tanglewood; Then and Now

No one has counted the suns that have set and the moons that have risen, the springs that have bloomed and the snows that have fallen since Tanglewood was first given its provocative name.

There was a yet unknown Tanglewood, where a lover of the Berkshire hills made, over a century ago, his summer home. This was the Tanglewood soon to be famous, to which the owner brought his friend Nathaniel Hawthorne, who out of a brief sojourn deep in these hills was to give the world—at least the American world—the beloved Tanglewood Tales.

Years passed and from a Tanglewood dormant so long emerged Tanglewood, summer capital of music for music lovers with the classics interpreted by the Boston Symphony Orchestra. Soon it outgrew its quarters and the facilities there as it commanded attention of the most critical, pleased the most captious, visioned for itself a greater mission.

Then came the Music Shed, the longer season, the increased number of concerts, the music lovers from across the world, days of the idyl, the dreaming, and the work, the pioneering, the hand-to-the-wheel days were over. Tanglewood's success is assured; it is self-assured. Tens of thousands come now each summer to hear and to see the Boston Symphony Orchestra as conducted by Dr. Kousevitsky, listening to the magnificent music under the suspect condition of the music shed, or hearing it while sitting or stretched out, singly or in congenial groups on the wide lawns under the stars.

No longer now are all the guests experienced musicians, struggling artists soon to be heard from, earnest students or the instinctive lovers of music. The bright crowds are sprinkled with poseurs, attention seekers whose chief claim to attention is eccentric dress for Tanglewood now—too well known, perhaps, is a journey, a place to be seen, a place to have been. This, however, is incidental; for when night approaches, and the stage is lit, the musicians take their places and the first notes of music break upon the air, quiet succeeds restlessness, personalities fade in the darkness. The pulse of the music throbs in the darkness. It is music then, music only, music under the stars.

INFORMATION OBSCURED

SYRACUSE, N. Y.
HERALD JOURNAL

AUG 6 - 1947

Photo by H. F. Babbitt, Jr.

TANGLEWOOD STUDENTS MAKE opera history. This shows close of first act of the first American performance of Mozart's opera "Idomeno" in the Berkshire Music Center. The final performance is tonight. Boris Goldovsky conducts. The Music Center, not Shed in Tanglewood, was scene of the pr

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 6 - 1947

START INSTRUMENT COLLECTION: Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, receives from Constance Keene and Abram Chasins, concert pianists, two instruments to start a Tanglewood collection for use by students whose instruments are inferior or who cannot afford to buy them. Miss Keene is holding her gift—a 150-year-old violin, while Mr. Chasins holds a century-old cello for the collection. Miss Keene, a scholarship pupil at the Berkshire Music Center in 1941, and her teacher, Mr. Chasins, a member of the first faculty of the school in 1940, made the presentations in honor of Koussevitzky's 73d birthday.

DAVENPORT, IA.
DEMOCRAT

AUG 7 1947

WITH AN ATTENDANCE

. . . of more than 146,000 for all events including chamber music concerts and rehearsals the Berkshire Music festival at Tanglewood, Mass., came to an end last Sunday night. This, the 10th season, showed an increase of 21,000 over last year. There was an audience of more than 12,000 present at the final concert and Dr. Sergei Koussevitzky and the Boston orchestra received a demonstration unsurpassed and seldom equalled at Tanglewood.

PORTLAND, ME.
EXPRESS

AUG 7 - 1947

The Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass. will end Sunday. The festival has been under the direction of Serge Koussevitzky, who will also direct the 11th season next July and August.

NORTHAMPTON, MASS.
GAZETTE

AUG 7 - 1947

Scholarships To Berkshire Music Center Provided

Four deserving music students of a potential 200 will be provided with scholarships to the Berkshire Music Center as the result of the first day's sales of the new Berkshire radio-phonograph induced at a special concert of the Boston Symphony orchestra last week at Tanglewood.

The new instrument, designed by RCA Victor to custom-built standards and which for the first time provides music reproduction covering the range of human hearing from 30 to 15,000 cycles, has been placed on display at the Brotherhood club, Walker street, Lenox.

Initial purchasers were: Mrs. Ernest B. Dane, Center Harbor, N. H.; A. W. Dicks, Springfield, Mass.; and Joseph L. Shapiro, New York city.

A silver plaque, inscribed to the purchaser as a scholarship donor and signed by Serge Koussevitzky, will be affixed to each instrument.

RCA Victor plans to make available a limited subscription of 200 Berkshire instruments, the sales of which will make possible a similar number of scholarships. Demonstrations of the instruments will be presented at the Brotherhood club until Aug. 16.

BARRINGTON,
MASS
COURIER
8/7/47

MUSIC MOUNTAIN TO OFFER VARIED MU

Guest Artists Include Oboeist, Pia and French Horn Player

Music Mountain at Falls Vill Conn., this week offers a variety suit many musical tastes, both in gram material, and in assisting ists. Friday afternoon at 3:00 o'c will see Louis Speyer, oboeist the Boston Symphony, and the m bers of the Gordon String Qua in the lovely Mozart Oboe Qua in F major. This is the first a woodwind has joined the string Music Mountain this season.

Charles Demarest, of Lake Conn., will be the second guest ist in the Dvorak Piano Quarte E flat major. Mr. Demarest, a g uate of the Yale School of Music the Curtis Institute, has studied tensively abroad. Since 1934 he devoted himself to teaching pian Hotchkiss School and concert w

Stravinsky's sad little tale a circus performer, entitled "T Pieces," received with so much husiasm last year that it is repe by request, rounds out Friday a noon's concert.

On Sunday afternoon at o'clock, the Gordon String Qua will have as its guest artists, J Barrows, French horn player the Minneapolis Symphony, Ward Davenny, pianist and dire of the Hartford School of Music. Quartet alone will open the prog with the delightfully melodious S bert Quartet in E flat major. the two guest artists will be he together in John Verrall's Sonata horn and piano.

After the intermission the formance of Brahms Horn Trio flat major, Opus 40, will mark reunion of three friends who st at the Yale School of Music toge —Ward Davenny, John Barrows Urico Rossi, the first violinist of Gordon String Qpartet.

ST. LOUIS, MO.
STAR-TIMES

AUG 7 - 1947

* * *

Prokofieff Nods

PROKOFIEFF has become such a master that his Romeo and Juliet Suite No. 2 comes as rather a shock, for in it he cavorts as clumsily as his colleague, Shostakovich. Surely this is no more than coarse fun at the expense of Mister Shakespeare.

The ballet was written in 1935, while Prokofieff was trying to adjust himself to the conditions obtaining in Russia, to which he had returned after an absence of 15 years. Perhaps that accounts for its sense of strain, its heavy-handed humor, its vulgar themes.

Serge Koussevitzky and the Boston Symphony Orchestra present four numbers from the second suite extracted from the ballet. They're played with zest and brilliant polish, and the recording is first-rate. (RCA-Victor 1129; 2 12-inch).

* * *

Miss Pons Again

TO THE considerable volume of recorded specimens of Lily Pons' artistry is now added an album entitled "Chansons." In this she snubs her coloratura self, for the most part, to sing French art songs. Most of these are delightful and they are presented delicately and gracefully.

Included are Bachelet's "Chere nuit," Faure's "Les Roses d'Ispahan" and "Apres un reve," four songs by Milhaud based on verses of Ronsard and Duparcs "L'Invitation au voyage." Accompaniments are provided by orchestras under Andre Kostelanetz and Maurice Abravanel. That Miss Pons hasn't entirely forsworn vocal athleticism is evident in Milhaud's "Tais-toi, Babillarde," a perfectly horrible little thing. (Columbia 689; 3 12-inch).

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HARRISBURG, PA.
NEWS

7 - 1947

ROMEO AND JULIET: PROKOFIEFF

This new recording by the Boston Symphony Orchestra for RCA Victor is bound to be a shock to those who have always thought of Romeo and Juliet as something sweet and tender. The cacaphony of the opening movement, which represents the feud of the Capulets and Montagues, is carried through the entire composition so that there is not a single moment of music that is conventionally used to portray the gentle passion. Instead, there is a steady use of revolutionary ideas that seem to follow the Soviet plan of using the veto against everything—even pleasant musical sounds. The section titled "Romeo and Juliet's Grave" is more a portrayal of lost souls in Hades than of the peace that the lovers are supposed to have found united at last in death. Perhaps there is a place for the work as pure musical composition, but the title is a travesty on the accepted versions of this best-loved of all the tragedies. There is nothing here to challenge the position held by the Tchaikowsky composition of the same name with which it should never, never be confused.

NEEDLE CHATTER

Question: What is the difference between a dischord and a dissonance?

Answer: A dischord is a single unharmonious chord; a dissonance is a dischord that dissolves into or is directly followed by a chord or pattern that is harmonious.

N. ADAMS, MASS.
TRANSCRIPT

AUG 7 - 1947

Series C Concerts Will Open Tonight

Third and Final Series of 1947 Berkshire Festival Season to Open with Guest Conductor.

[illegible] the third [illegible] 1947 Berk- [illegible] will be given [illegible] this evening [illegible] Serge Kousse- [illegible] Boston Symphony orchestra [illegible] surrendering the [illegible] conductor for the second time in Tanglewood history.

His protege, Leonard Bernstein, who conducted one of the concerts [illegible] first series, will occupy the podium again tonight to lead the orchestra in its performance of Haydn's B flat symphony and Schumann's Second symphony in C major, and with Ruth Posselt [illegible] Hindemith's violin concerto.

Seats [illegible] available, it was announced at Tanglewood today, for both [illegible] evening's concert and that of Saturday evening but the huge [illegible] shed is sold out for the [illegible] of the 1947 season [illegible] on Sunday afternoon [illegible] Dr. Koussevitzky conducting. At the Saturday evening program, Robert Shaw, director of the choral department of the Berkshire Music Center will conduct. The program will include Bach's Cantata No. 50, "Nun ist das Hiel;" Stravinsky's "Symphony of Psalms" and Mozart's "Requiem" with the Music Center chorus taking part [illegible] four soloists who were [illegible] Beethoven's Ninth symphony Tuesday evening, Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, bass, also taking part. The Sunday afternoon program will include Martinu's Concerto grosso for chamber orchestra with two pianos, Ravel's "Pavane" and "Bolero" and, as the final number of the season, Tschaikovsky's great Fourth symphony in F minor. The piano soloists who will perform the Martinu work with the orchestra are Lukas Foss and Bernard Zighera

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HARTFORD, CONN.
TIMES

AUG 8 - 1947

Berkshire Students List Three Concerts

Three concerts will be given this weekend by students of the Berkshire Music Center at Tanglewood: Tonight at 8:15 a symphony program in the Festival shed; on Saturday afternoon at 2:30 opera scenes will be played; and on Sunday morning at 10:30 the last student program of the season, prepared by William Primrose, will be held in the chamber music hall.

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BARRINGTON,

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PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 7 - 1947

Bernstein To Conduct Tonight At Opening of Final Series

The opening concert of the third and last series of the Berkshire Festival season will be played tonight at 8.15 by the Boston Symphony Orchestra, with Leonard Bernstein, first guest conductor at Tanglewood, taking the baton for the second time.

The program will include Haydn's symphony in B flat, Hindemith's violin concerto and Schumann's symphony Number 2 in C major. Ruth Posselt will be the soloist.

Miss Posselt, who has appeared with the orchestra at Tanglewood before, was born in Medford of musical parents. Beginning the study of violin at the age of three, she made her first public appearance in Jordan Hall, Boston, in her sixth year and her debut in Carnegie Hall, New York, at the age of nine.

After winning the Schubert Memorial Prize in 1929, she went to Europe for the first of six tours, including appearances with major orchestras in Amsterdam, Holland, Paris, Le[illegible], Moscow and Stockholm. [illegible] season of 1935-36 she ret[illegible] America for a transcontin[illegible]ur, appearing as soloist with [illegible] New York, Boston Chicago, Detroit, Washington, Cincinnati and St. Louis orchestras. She has played on several occasions with the Boston Orchestra in Boston, New York, and New Haven.

Programs for the week end follow:

Saturday 8.15 PM
Robert Shaw conducting

Cantata No. 50—Nun ist das Heil	Bach
Symphony of Psalms	Stravinsky
Requiem	Mozart

Soloists—Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor; James Pease, bass.

Sunday, 3.30 PM
Serge Koussevitzky conducting

Concerto Gross for chamber orchestra, with 2 pianos	Martinu
Lukas Foss and Bernard Zighera, soloists	
Pavane	Ravel
Bolero	Ravel
Symphony No. 4 in F minor	Tchaikovsky

Seats are on sale at the box office for the concerts tonight and Saturday. No tickets remain for the closing program on Sunday. A large audience is expected to listen from the lawn

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WORCESTER, MASS.
GAZETTE
AUG 7 - 1947

Mozart's 'Idomeneo' Given at Tanglewood

By RAYMOND MORIN

LENOX, Thursday—Students of the opera department of the Berkshire Music Center at Tanglewood gave the premiere American performances of Mozart's opera, "Idomeneo," on Monday and last night. Boris Goldovsky was musical and stage director.

Unlike the average company which deplores the presence of critics at its dress rehearsal, an audience of critics and others were invited to attend the dress rehearsal Sunday night. At that time, some of the critics recorded their views. Others reviewed the Monday night performance, and still another group, including this writer, elected to reserve opinions until last night when the production presumably would be at its best.

Render Service

The Berkshire Center, and Mr. Goldovsky in particular, have rendered an important service in rescuing this important work from obscurity. It is a Mozart, unknown here and almost everywhere else. He has been heretofore been entirely associated with opera buffa and the singpiel, but in this work he invaded a serious field.

The composer was commissioned to write "Idomeneo" and accomplished the task in 1780-81. Since then it has had sporadic revivals, the last being in London in 1938. However, Mozart had no attitude of extra curriculum about this opera; in fact it was one of his favorites.

The Story

The scene is laid on the Island of Crete. The story concerns the tragic consequences surrounding King Idomeneo who is about to return from the Trojan wars after an absence of several years. Ilia, the daughter of the vanquished king, is in love with Idomeneo's son Idamante. Elletra (daughter of Agamemnon) is also in love with him. To please Ilia who interests him, Idamante frees the Trojan slaves, which enrages her rival.

A terrific storm at sea jeopardizes Idomeneo's fleet, and in order to appease the god Neptune, Idomeneo promises to sacrifice the first human being he shall meet on land. It is Idamante. To solve this situation, it is decided that Idamante is to leave with Elletra for her native Argos, and again a storm breaks, reminding Idomeneo of his promise. The story ends with Elletra's suicide, Idomeneo's destruction, and a happy ending for Idamante and Ilia.

Highly Sensitized

Whether the major opera companies will add this production to their repertory is a question. If so, it will have to be depleted as much as it was last night, which was considerable. The music is unmistable Mozart, and mature Mozart at that. It is highly sensitized, and fluctuations of mood are as apparent in the musical essence as the pictorial and dramatic impressions. Its main limitations are a stilted style of presenting its narrative, and awkward entrances of the chorus.

The best that can be said of the orchestral performance is that it was adequate. The problem was one of intonation—flimsy-sounding strings and insecure brasses.

Too Ornate

The sets were ridiculously ornate and out of step with the inherent simplicity dictated by historical requirements. As in last season's "Peter Grimes," the background of moving clouds was inevitable, and again they were conspicuous enough to be distracting. In fact, too much detail was condensed on a small stage with cumbersome effect. The costumes were ornate but hardly imaginative.

The principals and chorus performed their tasks conscientiously. Joseph Laderoute sang the title role persuasively. Nancy Trickey was a musically and dramatically ingratiating Ilia. Except for a tendency to force her tones and to overdramatize, Paula Lenchner was a fiery Elletra. Dorothy Dawson, not too secure of tone but pleasantly lyric, was an ornamental Idamante.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 7 - 1947

Replica of Hawthorne's House Will Be Dedicated Next Year

Mrs. Guy Gannett Announces Plan To Christen Building at Special Federation Day at Music Center in 1948

The replica at Tanglewood of Nathaniel Hawthorne's "little red cottage" will be dedicated in the opening week of the Berkshire Music Center in 1948, according to tentative plans announced today by Mrs. Guy Patterson Gannett of Portland, Me.

In Lenox to inspect the progress of the building, Mrs. Gannett, former president of the National Federation of Music Clubs, initiated early in her presidency the project of reconstructing the cottage to contain practice studios for the school.

"We will christen the building with a federation day at which we shall hope to have a large attendance from the New England States, and at least a scattered representation from all sections of the country," she said. The program, as tentatively outlined, will include a reception and tea, and formal dedication ceremonies. Winners of federation competitions who are or have been students at the Berkshire Music Center will be present.

"Four winners are in the student body this summer," Mrs. Gannett said. "They are Paula Lencher, who received our $1000 young artists vocal prize in 1945, and who sang Elettra in "Idomeneo"; Joan Brainerd, our 1947 young artist voice winner; Adele Addison, New England district winner in the Paul Lavalle scholarship auditions; and Ruthabeth Krueger, violinist, who won a federation scholarship for strings at the Berkshire Music Center in nationwide competitive examinations in 1942. Miss Addison and Miss Brainerd were members of the cast of the opera, We hope to have these young people and possibly others back for the dedication of the building."

To Restore Oval Garden

Mrs. Gannett added that the federation hopes to secure an impressive exhibit of Hawthorne memorabilia for display during the dedication week. Conferences have been held with representatives of the Berkshire Garden Center regarding the restoration of the oval garden in front of the "little red house" as it was in Hawthorne's day.

"We will invite our national president, Mrs. Royden J. Keith of Chicago, and other national officers to attend the dedication," said Mrs. Gannett, who is permanent chairman.

Originally it was the intention to complete the structure, to be an exact replica of the former Hawthorne house, so that the two practice studios which it will provide would be available for use in the current season, but unavoidable delay in securing a building permit, bad weather and labor shortages delayed construction. When finished it will contain the practice rooms seating 36 perso[illegible] each, a reception room, a pow[illegible] room and kitchenette facilities.

JAMAICA, N. Y.
LONG ISLAND PRESS

AUG 8 - 1947

Top Pianist

Only 19 years old, Burt Bacharach of 150 Burns street, Forest Hills, has earned the highest grade in a piano competition conducted throughout Canada by McGill University in Montreal. He's studying at the Berkshire Music Center, Lenox, Mass., [illegible] summer.

NORTHAMPTON, MASS.
GAZETTE

AUG 8 - 1947

Three Concerts At Tanglewood This Week End

Three concerts will be given this week-end by the students of the Berkshire Music Center at Tanglewood. The symphony program this evening will begin at 8.15 in the Festival shed.

Opera scenes, not listed on the calendar of events, will be played Saturday afternoon at 2.30 and on Sunday morning at 10.30 the last student program of the season prepared under the direction of William Primrose, will be held in the chamber music hall. The three events are open to friends of the Berkshire Music Center.

These programs will be in addition to the three Berkshire Festival concerts on Thursday and Saturday evenings and Sunday afternoon by the Boston Symphony orchestra, conducted in turn by Leonard Bernstein, Robert Shaw and Serge Koussevitzky. The public is invited to the rehearsal Saturday morning at 1[illegible] for the benefit of the orchestra's pension fund.

NEW YORK, N. Y.
HERALD TRIBUNE
AUG 8 - 1947

Bernstein Heard

Conducts Boston Symphony in Tanglewood Concert

By Raymond Morin

LENOX, Mass., Aug. 7.—Leonard Bernstein conducted the Boston Symphony tonight in the first of the final series of three concerts at Tanglewood. Ruth Posselt was soloist in the Hindemith violin concerto. In spite of a rain an audience of 7,500 turned out to hear one of the most diversified programs of the festival.

As in his first appearance two weeks ago, Bernstein proved himself primarily an individualist of modern inclinations. In fact, the Haydn Symphony in B Flat, No. 102, impressed more as a vehicle for the conductor's specialized style.

Although the introductory largo was related with effective poise, the succeeding allegro vivace received over energetic treatment, and was detailed in its direction to a point not required by the Boston Symphony. While the adagio was heavy-laden dynamically, the minuet received a sturdy but not excessive beat and the trio was smoothly interwoven. The tempo of the finale, marked "presto," was somewhat driven, nevertheless causing obscurity in some of the detail, particularly in transitory passages.

Miss Posselt demonstrated exceptional violinistic talents both interpretively and technically. Her handling of the Hindemith's intricate structure was admirable, and Mr. Bernstein provided a beautifully pliant background, being constantly alert to the soloist's motives.

The violinist was at her best in the andante, extracting sensitive poetry from the instrument with tones of crystalline purity. In spite of the score's suppression of much of the bristling difficulties in the vivace, Miss Posselt projected its materials with eclat, even the hazardous cadenza being subject to few moments of imperfection.

The Schumann Symphony No. 2. in C major, adapted itself more happily to Mr. Bernstein's metier and temperament than did the Haydn. One might take issue with the retarded tempo and somewhat affected treatment of the adagio and with the accelerated tempo of the scherzo but it was nevertheless an excellent summation of its salient qualities. The program will be resumed Saturday night, with Bach's Cantata No. 50, Stravinsky's Symphony of Psalms, and Mozart's Requiem Mass. Robert Shaw will conduct.

NEW YORK, N. Y.
WORLD - TELEGRAM
AUG 8 - 1947

Music

Ruth Posselt Gets Ovation As Soloist at Berkshires

By ROBERT BAGAR.

LENOX, Mass., Aug. 8.—To begin the third and last part of the Symphonic Festival, last evening, Ruth Posselt, violinist, was heard as soloist in the Hindemith Concerto, a work composed in 1940, and introduced to this country by the Boston Symphony at Boston on April 19, ~~1940, when~~ Richard Burgin played the solo part.

Mr. Burgin and Miss Posselt happen to be Mr. and Mrs., a fact which made last night's concert a bit of an affair en famille, considering, too, that the conductor was Leonard Bernstein, Serge Koussevitzky's fair-haired child. The rest of the evening was devoted to the Haydn Symphony in B flat, No. 102, and the Schumann Symphony No. 2, in G minor, Op. 61.

It is a pleasure to report that Miss Posselt delivered a brilliant performance of the Hindemith Concerto. Her bowing was perfection itself and her intonation always true. Furthermore, not in a long time had I heard her play with such vividness, although I must confess she has always, more or less, been a favorite of mine.

Unexpected Contrasts.

The whole idea she had of the piece was absorbing. And in a modern work of this kind, replete with unexpected contrasts and unusual melodic intervals, she loomed greater every moment. The cadenza in the last movement found her at ease, and quite a tricky cadenza it is, too.

I wish that Mr. Bernstein had not hurled such enormous sonorities at her on occasion. That sort of thing was all out of proportion to the tone of the violin, to start with, and it made the poor little instrument sound, when it re-entered, like little Sophie lost in the big city.

Mr. Bernstein otherwise made it evident that he was at home in this Hindemith work. His conducting fitted it rather comfortably.

Section Uneven.

No so, however, with the Shumann Second. In this composition he handled the straight tempo measures well, but, especially in the second movement, the retards that lie around as if in ambush upset him. Naturally, that threw the whole section into an uneven plane, and it was rather apparent that he could do nothing about it.

I liked the spirit and the verve of Mr. Bernstein's Haydn, although in the last movement he went much too fast for a clear expression of the music. Nevertheless, a crowd of 7500 cheered and shouted and generally went ecstatic about everything brought before it.

HARTFORD, CONN.
TIMES
AUG 8 - 1947

Letters from the People

Berkshire Festival

To the Editor of The Times:

Now that the Berkshire Music Festival is at its glorious height, it would seem appropriate to recall a few interesting facts as to its origin.

The idea of creating an American music festival was suggested by the famous Salzburg (Austria) concerts. The first group of concerts was given by the New York Philharmonic Symphony Orchestra in August, 1934, on Dan Hanna's Stockbridge estate, with Dr. Henry Hadley conducting. About 2,000 people attended, and, subsequently, eagerly looked forward to the next year.

In 1935, the Berkshire Festival Society was incorporated, and two years later the permanence of its program was assured when Mrs. Gorham Brooks, of Boston and Lenox, presented "Tanglewood," her family estate, for the festival's future home. The Boston Symphony Orchestra, under Serge Koussevitsky agreed to play at six concerts. A large tent, holding 5,000 people was provided, crowds poured into Lenox and Stockbridge from every point of the compass, and the music was broadcast over a national hookup with Olin Downes as commentator.

During the 1937 concerts, a storm, climaxed by a cloudburst, dramatically interrupted an all-Wagner program. Conflict with the weather crystallized the idea of providing a music shed, as protection from sun and rain.

Within a few months, more than $80,000 was collected for this structure, itself a triumph of engineering and architectural invention. The Shed, constructed of 300 odd tons of steel, has a roof of two-inch planks, and an exterior of a sound-deadening composition. The main auditorium holds about 6,000 people and 3,000 more may sit in the colonnade.

Dr. Koussevitsky has visualized Tanglewood as widening its scope to become a significant center of the arts in America. The success of the festival suggested the next step in this direction, a musical academy to be developed simultaneously with the yearly concerts. "A center of music," wrote the conductor in a communication to the trustees of the orchestra, "would be a boon for those who want to study the fine arts in their relationship to culture; who are anxious to refresh their minds and personalities through contact with the best in art and the most distinguished in culture, and, for those who long for a creative rest in the summer." The proximity of the great ensemble, its conductor and members is of great advantage to the students. Here is an opportunity for students of instruments to devote a reasonably brief, concentrated term to the study of actual orchestral works in performance, under the guidance of practical and experienced orchestral musicians.

Such an institution is, no doubt, unique and far greater than any similar institution existing. Only a few great visionaries have dared to dream of it. Today this dream has come true.

There is every indication that the immediate future for music is in the United States, and the resources and enthusiasm that America can bring to the cultivation of great art.

YOLA C. DE PIETRO.
East Hartford.

No More Destruction

To the Editor of The Times:

The devils of the world have been destruction and poor distribution. What sense will there be in more production if we are going to allow it to be wasted in military affairs and destroyed. The only reason why the United States was, a few years ago, a nation with no debt but with a good surplus in her treasury, was that the U. S. was established as a country free from the wars and persecutions of the old country.

But our stupid participation in two world wars has placed us in debt equal to that of all the rest of the world. Britain is just waking up to the fact that war and her stupid waste of most of her loan has brought her to the end of her financial resources.

The U. S. should not step into her abandoned mistakes. If we copy her ideology let it be her proclamation that she "has no friends or enemies in the nations, that she does and will continue to do what is for her own interest."

The U. S. does not need to try to buy world trade. She will never get any world trade unless she gives it for less than the other nations would furnish it.

The wealth of the nations is in the hands of 10 per cent of the people. The 90 per cent live in varying degrees of destitution, illiteracy, undernourishment and poverty. Ten per cent of each nation ought to be able to plan and accomplish methods for their own population that will give every individual in the world a comfortable living, a suitable amount of employment in which he can earn a fair distribution of the production.

The masses, the 90 per cent of the population of the world, are not going to be satisfied with less much longer.

COMMON SENSE.
West Hartford.

Baldwin Versus Taft

To the Editor of The Times:

In The Times of July 24 is the story of Senator Taft trying to scuttle the consumers' price inquiry proposed by Senator Baldwin. Regardless of Senator Baldwin's good intentions nothing will be done until the next Congress.

Mr. Taft said, "The nation today is enjoying unparalleled prosperity, and, while prices are high wages are higher. The thing for Congress to do in such a situation is to do nothing."

That statement to me is a reflection on the intelligence of the members of Congress. The people voted for the members to pass laws that would protect the masses from usury. Senator Taft is chairman of several very important committees. He or some one on the committee inserts clauses in resolutions that kill their effect and the people suffer.

Senator Baldwin has made an effort to help the rank and file of his constitutents but, being a new member, his measures have been stopped by seniority procedure instead of qualified ability. Our country fought dictatorship in the last war but why does our government permit one man or a small group to control Congress?

Senator Taylor said it was not necessary to investigate high prices but we should investigate Taft and Wherry. This is not logical as that issue is a past affair.

I think the country would have been better off with controlled prices. What we needed in OPA was changed personnel and a new system. The time is at hand to meet the current inflation prices.

I talked with a young veteran recently. He makes $50 a week, has a wife and small baby of two months. He told me, "The entertainment world is going to suffer in this inflation. I mean the entertainment world that caters to my class of people with small incomes. It is just a luxury to live these days. When my little family gets the necessities of life we have nothing left."

Let Mr. Taft live on the average wage today and he will change his mind about Congress "doing nothing." This is a time for forceful leadership whether it be Democratic or Republican.

NANCY PENCE PAINTER.
Rockville.

COLUMBUS, OHIO
DISPATCH

These Days

Politics Holds Center of Stage In All Activities

By George E. Sokolsky

A VERY wise man who has seen the march of events for more years than most of us recently complained that there was too much politics in the air. This generation is obsessed by politics. In some countries, such as Italy and France, politics absorbs the energies of the people.

Art has flown into hiding; music has become a shrill cacophony; even production in industry has given way before the endless talk about government. As for morals, ethics, philosophy, they have disappeared altogether before the belligerent shout of the politician and the propagandistic lies of those who have seized power.

Even in our own country, politics holds the front page of newspapers and the staccato of the commentators. Unusual as it seems, the Broadway columnists, children of fashion, who used to be amusing with their tales of wickedness and their emphasis upon the grotesque, have gone political and vie with each other in political prophecy.

Even the vaudevillians, who are hired to amuse the public on the radio, punctuate their repetitive humor with political gags and slanted comment on the events of the day. If this trend continues, we shall have umpires at baseball games shouting, "Veto!" instead of "Strike!"

THE reason for this concentration on a single subject is obvious. It is that everywhere government has expanded and increased its power; that government has invaded the home, the church, the school, the college and university, the mill and factory, the farm. No man is free from government. Banks are owned or controlled by government.

In many countries, the food of the people *is distributed on minimum rations by government officials who decide for themselves not only what one is to eat but who is to eat. Even here in the United States, high food prices are due to government buying for foreign accounts. UNRRA not only fed millions with American food, which became a gift from government to government, but their governments sold the food to their own people and in some instances, only to those who were politically on the right side.*

When more than 35 cents of every earned dollar is taken from the individual by his government, the man who is deprived of the possibility of saving becomes politically conscious. He wonders why his government needs so much. When he discovers, as so many farmers did, that after the government has deprived him of his own earned money, it hands him a subsidy, he wonders what corruption is in the air.

When he sees that his government refuses to reduce his tax by one penny but plans to spend [illegible] over a four-year period in Europe and Asia and that a vast propaganda machine has been let loose upon him to confuse and deceive him into believing that the only way to save his economy is to throw good money after bad, he grows suspicious and becomes political. He wants to know what's cooking.

THAT is why we are so preoccupied with the mere business of government. And it is interesting that during the past decade nothing noteworthy has appeared in art, in music, in poetry, in the novel, in philosophy. It is all journalistic. It is all of the moment. It is like the frightening noise I listened to at the Berkshire Festival when Copeland vied with Stravinsky in the use of the instruments of music to produce the maximum of noise that the human ear can tolerate

But worse even than that [illegible] the absence of standards [illegible] of the living, of the cultivated [illegible] driven resistance [illegible] money decency out [illegible] men, such drives out good [illegible] emerge as as never before [illegible] and celebrities on ghost-[illegible] publicity-agented [illegible] politics

It is such an [illegible] absorbs the human mind and [illegible]st. Millions of women each year attend political lectures in thousands of clubs and forums who could, if they only would, devote themselves to the improvement of the mind and character of the next generation. It is a way of life—but not a good way of life.

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AUG 8

TANGLEWO CONCERT BY BE

Assistant Condu His Mastery shire Fes

By Willard M.

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While Haydn seldo nation, Bernstein b ter to its inherent g hes earthy humor. s the unfolding of t delicacy and infinite l and there was a r minuet. It sparkle e finale was as bri ying as the Boston during the festival. Fire, imagination, ginality, those are Schumann's "Symph ." Here is music b ous, music coming d suffered and conqu

NEW YORK, N. Y.
HERALD TRIBUNE
AUG 8 - 1947

Bernstein Heard

Conducts Boston Symphony in Tanglewood Concert

By Raymond Morin

LENOX, Mass., Aug. 7.—Leonard Bernstein conducted the Boston Symphony tonight in the first of the final series of three concerts at Tanglewood. Ruth Posselt was soloist in the Hindemith violin concerto. In spite of a rain an audience of 7,500 turned out to hear one of the most diversified programs of the festival.

As in his first appearance two weeks ago, Bernstein proved himself primarily an individualist of modern inclinations. In fact, the Haydn Symphony in B Flat, No. 102, impressed more as a vehicle for the conductor's specialized style.

Although the introductory largo was related with effective poise, the succeeding allegro vivace received over energetic treatment, and was detailed in its direction to a point not required by the Boston Symphony. While the adagio was heavy-laden dynamically, the minuet received a sturdy but not excessive beat and the trio was smoothly interwoven. The tempo of the finale, marked "presto," was somewhat driven, nevertheless causing obscurity in some of the detail, particularly in transitory passages.

Miss Posselt demonstrated exceptional violinistic talents both interpretively and technically. Her handling of the Hindemith's intricate structure was admirable, and Mr. Bernstein provided a beautifully pliant background, being constantly alert to the soloist's motives.

The violinist was at her best in the andante, extracting sensitive poetry from the instrument with tones of crystalline purity. In spite of the score's suppression of much of the bristling difficulties in the vivace, Miss Posselt projected its materials with eclat, even the hazardous cadenza being subject to few moments of imperfection.

The Schumann Symphony No. 2. in C major, adapted itself more happily to Mr. Bernstein's metier and temperament than did the Haydn. One might take issue with the retarded tempo and somewhat affected treatment of the adagio and with the accelerated tempo of the scherzo but it was nevertheless an excellent summation of its salient qualities. The program will be resumed Saturday night, with Bach's Cantata No. 50, Strawinsky's Symphony of Psalms, and Mozart's Requiem Mass. Robert Shaw will conduct.

NEW YORK, N. Y.
WORLD - TELEGRAM
AUG 8 - 1947

Music

Ruth Posselt Gets Ovation As Soloist at Berkshires

By ROBERT BAGAR.

LENOX, Mass., Aug. 8.—To begin the third and last part of the Symphonic Festival, last evening, Ruth Posselt, violinist, was heard as soloist in the Hindemith Concerto, a work composed in 1940, and introduced to this country by the Boston Symphony at Boston on April 19, 1940, when Richard Burgin played the solo part.

Mr. Burgin and Miss Posselt happen to be Mr. and Mrs., a fact which made last night's concert a bit of an affair en famille, considering, too, that the conductor was Leonard Bernstein, Serge Koussevitzky's fair-haired child. The rest of the evening was devoted to the Haydn Symphony in B flat, No. 102, and the Schumann Symphony No. 2, in G minor, Op. 61.

It is a pleasure to report that Miss Posselt delivered a brilliant performance of the Hindemith Concerto. Her bowing was perfection itself and her intonation always true. Furthermore, not in a long time had I heard her play with such vividness, although I must confess she has always, more or less, been a favorite of mine.

Unexpected Contrasts.

The whole idea she had of the piece was absorbing. And in a modern work of this kind, replete with unexpected contrasts and unusual melodic intervals, she loomed greater every moment. The cadenza in the last movement found her at ease, and quite a tricky cadenza it is, too.

I wish that Mr. Bernstein had not hurled such enormous sonorities at her on occasion. That sort of thing was all out of proportion to the tone of the violin, to start with, and it made the poor little instrument sound, when it re-entered, like little Sophie lost in the big city.

Mr. Bernstein otherwise made it evident that he was at home in this Hindemith work. His conducting fitted it rather comfortably.

Section Uneven.

No so, however, with the Shumann Second. In this composition he handled the straight tempo measures well, but, especially in the second movement, the retards that lie around as if in ambush upset him. Naturally, that threw the whole section into an uneven plane, and it was rather apparent that he could do nothing about it.

I liked the spirit and the verve of Mr. Bernstein's Haydn, although in the last movement he went much too fast for a clear expression of the music. Nevertheless, a crowd of 7500 cheered and shouted and generally went ecstatic about everything brought before it.

HARTFORD, CONN.
TIMES
AUG 8 - 1947

Letters from the People

Berkshire Festival

To the Editor of The Times:

Now that the Berkshire Music Festival is at its glorious height, it would seem appropriate to recall a few interesting facts as to its origin.

The idea of creating an American music festival was suggested by the famous Salzburg (Austria) concerts. The first group of concerts was given by the New York Philharmonic Symphony Orchestra in August, 1934, on Dan Hanna's Stockbridge estate, with Dr. Henry Hadley conducting. About 2,000 people attended, and, subsequently, eagerly looked forward to the next year.

In 1935, the Berkshire Festival Society was incorporated, and two years later the permanence of its program was assured when Mrs. Gorham Brooks, of Boston and Lenox, presented "Tanglewood," her family estate, for the festival's future home. The Boston Symphony Orchestra, under Serge Koussevitsky agreed to play at six concerts. A large tent, holding 5,000 people was provided, crowds poured into Lenox and Stockbridge from every point of the compass, and the music was broadcast over a national hookup with Olin Downes as commentator.

During the 1937 concerts, a storm, climaxed by a cloudburst, dramatically interrupted an all-Wagner program. Conflict with the weather crystallized the idea of providing a music shed, as protection from sun and rain.

Within a few months, more than $80,000 was collected for this structure, itself a triumph of engineering and architectural invention. The Shed, constructed of 300 odd tons of steel, has a roof of two-inch planks, and an exterior of a sound-deadening composition. The main auditorium holds about 6,000 people and 3,000 more may sit in the colonnade.

Dr. Koussevitsky has visualized Tanglewood as widening its scope to become a significant center of the arts in America. The success of the festival suggested the next step in this direction, a musical academy to be developed simultaneously with the yearly concerts. "A center of music," wrote the conductor in a communication to the trustees of the orchestra, "would be a boon for those who want to study the fine arts in their relationship to culture; who are anxious to refresh their minds and personalities through contact with the best in art and the most distinguished in culture, and, for those who long for a creative rest in the summer." The proximity of the great ensemble, its conductor and members is of great advantage to the students. Here is an opportunity for students of instruments to devote a reasonably brief, concentrated term to the study of actual orchestral works in performance, under the guidance of practical and experienced orchestral musicians.

Such an institution is, no doubt, unique and far greater than any similar institution existing. Only a few great visionaries have dared to dream of it. Today this dream has come true.

There is every indication that the immediate future for music is in the United States, and the resources and enthusiasm that America can bring to the cultivation of great art.

YOLA C. DE PIETRO.
East Hartford.

No More Destruction

To the Editor of The Times:

The devils of the world have been destruction and poor distribution. What sense will there be in more production if we are going to allow it to be wasted in military affairs and destroyed. The only reason why the United States was, a few years ago, a nation with no debt but with a good surplus in her treasury, was that the U. S. was established as a country free from the wars and persecutions of the old country.

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NANCY PENCE PAINTER.
Rockville.

COLUMBUS, OHIO
DISPATCH
AUG 8 - 1947

These Days

Politics Holds Center of Stage In All Activities

By George E. Sokolsky

A VERY wise man who has seen the march of events for more years than most of us recently complained that there was too much politics in the air. This generation is obsessed by politics. In some countries, such as Italy and France, politics absorbs the energies of the people.

Art has flown into hiding; music has become a shrill cacophony; even production in industry has given way before the endless talk about government. As for morals, ethics, philosophy, they have disappeared altogether before the belligerent shout of the politician and the propagandistic lies of those who have seized power.

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But worse even than that is the absence of standards, of the urbanities of living, of the cultivation of truth, of the resistance to the lie. Politics has driven decency out of our lives as bad money drives out good money. Picayune men, such as never before led a people, emerge as celebrities on ghost-written speeches and publicity-agented fame.

It is such an era and therefore politics absorbs the human mind and interest. Millions of women each year attend political lectures in thousands of clubs and forums who could, if they only would, devote themselves to the improvement of the mind and character of the next generation. It is a way of life—but not a good way of life.

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SPRINGFIELD, MASS.
MORNING UNION

AUG 8 - 1947

TANGLEWOOD CONCERT LED BY BERNSTEIN

Assistant Conductor Reveals His Mastery at Berkshire Festival

By Willard M. Clark

Tanglewood, Aug. 7 — Leonard Bernstein, assistant conductor during the current series of the Berkshire Festival, appeared for the second and final time in conductorial capacity tonight and again revealed his interpretive genius and technical mastery in a program which included the Hayden "Symphony in B-Flat Minor, No. 102," the Schumann "Symphony No. 2 in C Major" and Hindemith's "Concerto for Violin and Orchestra," in which he had the distinguished assistance of Ruth Posselt, wife of Richard Burgin, the Boston Symphony concert master.

Born Conductor

As we have noted before, Leonard Bernstein is a born conductor. True, he had to learn his craft and has done so under the guidance of Dr. Serge Koussevitzky, but it takes more than technique to become a conductor of the caliber of this young man. These other things come from the inside, from the heart and brain. We had watched him conduct Stravinsky's "Rites of Spring" and wondered what he might do with a Haydn symphony. What he did was eminently satisfactory.

While Haydn seldom needs rejuvenation, Bernstein brought a new luster to its inherent grace and sometimes earthy humor. Particularly fine was the unfolding of the adagio with its delicacy and infinite variety of detail and there was a real flourish in the minuet. It sparkled with humor. The finale was as brilliant a bit of playing as the Bosten men have given us during the festival.

Fire, imagination, freshness and originality, those are the ingredients of Schumann's "Symphony in C Major." Here is music both grave and joyous, music coming from one who had suffered and conquered. The total impression of the work is majestic and powerful. Perhaps its greatest beauty lies in the adagio, so compact, so lyric and perfect in form.

Mr. Bernstein revealed all the beauties of the work without resorting to undue sentimentality. There was a fine rhythmic flow throughout the work. Mr. Bernstein was content to let the music speak for itself. It needed nothing more.

One may or may not like the music of Paul Hindemith—yet those who hear it must admit that he is a master of his craft. To many his music is rough, dissonat and rhythmically mystifying. Others find a stimulus in his expert knowledge of form and obstinate individuality. His violin concerto played by Ruth Posselt and the orchestra is not a work to be judged on a single hearing.

There is real charm in it. Dramatic moments are many and the violin has many passages of poignant beauty. Yet it is safe to assume none of its melodies will be whistled. The violin remains the dominant voice throughout the work and the final lengthy cadenza is worthy of any violinist's mettle. Miss Posselt is one of the best violinists. Her tone is large, her sense of rhythm is absolute and her temperament equal to any demands. Seldom does a violinist have such perfect orchestral accompaniment as was given by the Boston players.

Tonight we had our first rain of the series but it didn't seem to appreciably lessen the size of the audience, which was estimated at 7500, and it certainly didn't dampen their enthusiasm.

Saturday night's concert will be devoted to choral works under the direction of Robert Shaw.

N. ADAMS, MASS.
TRANSCRIPT

AUG 8 - 1947

First Night Rain Falls at Festival

Audience of 7,500 Turns Out for Opening of Final Series of Season Despite Weather.

In spite of rain, the first that has fallen at Tanglewood on a concert night this season, another crowd of 7,500 turned out last evening for the opening program of the final series of the 1947 season, the ninth concert to take place in the big music shed at Lenox this year.

The 5,500 or more inside the shed and the general-admission audience of some 2,000 whose members clustered under the porticos, heard the Boston Symphony orchestra, in a nicely balanced program, respond as readily to the direction of a guest conductor, Leonard Bernstein as it does traditionally to the exactions of its music director, Serge Koussevitzky. For good measure, it heard also an outstanding performance of Paul Hindemith's violin concerto by Ruth Posselt and the orchestra.

Mr. Bernstein occupied the podium for the second time this season, thus putting a double hold on his title of the first guest conductor ever to handle the Boston Symphony at Tanglewood. Dr. Koussevitzky surrendered the baton to him for the first time in one of the concerts in the first series this season.

Besides the Hindemith concerto a contemporary piece lacking in appeal to many, the orchestra last evening performed Haydn's B flat minor symphony, No. 102, and Schumann's Second symphony, in C major, classic works that nicely balanced the dissonances and strange rhythms of the Hindemith work. In the latter Miss Posselt, one child prodigy who has fulfilled early promise, gave a scintillating performance that won her an ovation joined even by those who could make little sense of the piece she had been given to play.

On Saturday evening, Robert Shaw will conduct the concert devoted to choral works while on Sunday afternoon Dr. Koussevitzky will return to the podium to close the 1947 season with a solid program of orchestral works, ending with Tschaikovsky's Fourth symphony.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 8 - 1947

Bernstein Leads Orchestra As Final Festival Series Opens

By JAY C. ROSENFELD

The Boston Symphony orchestra played the 10th program in the 10th Berkshire Festival last night at Tanglewood with Leonard Bernstein occupying the podium as guest conductor for the second ime this season. This was the first f the three concerts which comprise the final week end of what vill probably be the Festival's ecord year.

An unsettled sky and various ght showers in the early evening nade the outlook rather indefinite, ut by opening time clear weather seemed quite certain. The air was fairly heavy and humid for strings. The program consisted of two of the older classic symphonies placed around the Hindemith violin concerto with Ruth Posselt as soloist. Miss Posselt played superbly. A relaxed confidence in her technique and her broad sweeping bow served her in the intricacies of her assignment. He tone was full and warm and her conception of the concerto completely within her grasp. Hindemith, however, has posed a most difficult task: his orchestration is copious to ponderous, and when he pits the solo violin against the French horn section, as occurs in the final movement, it behooves the listener to try to understand the music as a whole and not to try to tune in the soloist above the background. On that basis the music has a much greater appeal, at least in comparable instances. The slow movement allowed Miss Posselt's tone to be conveyed in its most distinctive and eloquent richness, as it had also been heard in the principal theme of the first movement.

Bernstein Knows the Score

Bernstein's offerings were the Haydn B flat symphony, No. 102, and the Schumann C major, No. 2. His control over the orchestra was absolute, and was based on a thorough knowledge of the scores and a well-planned system of communication with the orchestra. A conductor has two requisites: He must know how he would like the music at hand to sound, and he must be able to fashion the tone production of the orchestra to his mold. Bernstein is not the kind of conductor who beats time and then when he hears what comes out says: "That's what I want." He works the other way around. He says: "This is what I want," and proceeds to get it. We support this type of approach. It places the responsibility unequivocally on the shoulders of the conductor. He deserves complete praise, or blame, as the case may be, for the results.

Bernstein's Haydn (he conducted the Rochester orchestra in this same symphony in the Pittsfield High School auditorium last winter) leaves very little to chance. Practically every possibility is foreseen. He implanted a brilliance in the spirited movements and a vital intensity in the slow movements. He has still a bit of the path to traverse to convince his audience that he is playing from the heart. The same gesture reappears too obviously at given idioms. He worked over and polished the minuet to the point of dullness.

The Schumann reached incandescent salience in the heavenly adagio. The introduction to the first movement had not completely conveyed the same penetration. Bernstein's youthful zest in the scherzo demanded more than the Boston Symphony Orchestra first violin section could supply. The terrific pace caused the theme in the violins to become swallowed when they descended below the A string, and to become doubly obscured by too much tone in the cellos et al. We fear that lithe speed, accented rhythm and the impact of forceful, precise chords sometimes evokes indiscriminate enthusiasm, which, in turn, may influence artists to believe their efforts are worthy of maintainence and development. Bernstein's undebatable musical affluence includes some of the finest attributes possessed by any of the candidates of his age, but a convincing cognizance of the potentialities of the strings in particular and of the tonal results of the orchestra in general, rather than the visible means of producing them would assist in the progress he makes on every reappearance.

The last two concerts of the Festival will be conducted by Robert Shaw tomorrow evening and by Dr. Koussevitzky on Sunday afternoon.

GLENS FALLS, N. Y.
POST STAR

AUG 8 - 1947

The Vermont State Symphony Orchestra is the oldest of our stat symphonies. Toward its support th state appropriates $1,200. Ala Carter, conductor, leads all rehear sals and conducts all concerts durin the season. Concerts are played a over the state. Rehearsals are hel each week by groups, at Rutland an at Burlington; then the full force join at Middlebury.

The personnel is composed c mechanics, school teachers, farmer postmen, barbers, wives of stat legislators and stonecutters. The are in the orchestra solely for th pleasure of playing fine music. Th hardship which they undergo i traveling by bus over icy and snow blocked roads during the winter time shows that their love for ar is genuine.

Last Tuesday evening Serge Koussevitzky conducted Beethoven's Ninth Symphony in the large shed at Tanglewood. With this was coupled the same composer's Eighth Symphony, a work in sharp contrast to the Ninth.

The Eighth Symphony generates a mood of good spirits throughout, it having no slow movement. The second movement, an Allegretto Scherzando, gayly mocks Maelzel, the inventor of the metronome. In this, a light and catchy melody is set against a background of clicking metronomic beats. Of course it was beautifully played.

But, the crowning glory of the evening was the performance of the Ninth Symphony, called the "Choral." To give this work requires the full resources of both a symphony orchestra and a large chorus, also four fine soloists. For this reason it is not commonly heard.

However, last Tuesday Dr. Koussevitzky had at his command the full membership of the Boston Symphony Orchestra, also the large Festival chorus. Soloists were Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor; James Pease, bass.

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TIMES
AUG 8 - 1947

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JOURNAL AMERICAN

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The performances of both symphonies defined the paradoxical position in which Bernstein finds himself. He has yet to let the music express itself. At the moment he uses it as a vehicle for performance.

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SPRINGFIELD, MASS.
MORNING UNION

AUG 8 - 1947

TANGLEWOOD CONCERT LED BY BERNSTEIN

Assistant Conductor Reveals His Mastery at Berkshire Festival

By Willard M. Clark

Tanglewood, Aug. 7 — Leonard Bernstein, assistant conductor during the current series of the Berkshire Festival, appeared for the second and final time in conductorial capacity tonight and again revealed his interpretive genius and technical mastery in a program which included the Hayden "Symphony in B-Flat Minor, No. 102," the Schumann "Symphony No. 2 in C Major" and Hindemith's "Concerto for Violin and Orchestra," in which he had the distinguished assistance of Ruth Posselt, wife of Richard Burgin, the Boston Symphony concert master.

Born Conductor

As we have noted before, Leonard Bernstein is a born conductor. True, he had to learn his craft and has done so under the guidance of Dr. Serge Koussevitzky, but it takes more than technique to become a conductor of the caliber of this young man. These other things come from the inside, from the heart and brain. We had watched him conduct Stravinsky's "Rites of Spring" and wondered what he might do with a Haydn symphony. What he did was eminently satisfactory.

While Haydn seldom needs rejuvenation, Bernstein brought a new luster to its inherent grace and sometimes earthy humor. Particularly fine was the unfolding of the adagio with its delicacy and infinite variety of detail and there was a real flourish in the minuet. It sparkled with humor. The finale was as brilliant a bit of playing as the Bosten men have given us during the festival.

Fire, imagination, freshness and originality, those are the ingredients of Schumann's "Symphony in C Major." Here is music both grave and joyous, music coming from one who had suffered and conquered. The total impression of the work is majestic and powerful. Perhaps its greatest beauty lies in the adagio, so compact, so lyric and perfect in form.

Mr. Bernstein revealed all the beauties of the work without resorting to undue sentimentality. There was a fine rhythmic flow throughout the work. Mr. Bernstein was content to let the music speak for itself. It needed nothing more.

One may or may not like the music of Paul Hindemith—yet those who hear it must admit that he is a master of his craft. To many his music is rough, dissonat and rhythmically mystifying. Others find a stimulus in his expert knowledge of form and obstinate individuality. His violin concerto played by Ruth Posselt and the orchestra is not a work to be judged on a single hearing.

There is real charm in it. Dramatic moments are many and the violin has many passages of poignant beauty. Yet it is safe to assume none of its melodies will be whistled. The violin remains the dominant voice throughout the work and the final lengthy cadenza is worthy of any violinist's mettle. Miss Posselt is one of the best violinists. Her tone is large, her sense of rhythm is absolute and her temperament equal to any demands. Seldom does a violinist have such perfect orchestral accompaniment as was given by the Boston players.

Tonight we had our first rain of th series but it didn't seem to apprec ably lessen the size of the audienc which was estimated at 7500, and certainly didn't dampen their enth siasm.

Saturday night's concert will be d voted to choral works under the d rection of Robert Shaw.

N. ADAMS, MASS.
TRANSCRIPT

AUG 8 - 1947

First Night Rain Falls at Festival

Audience of 7,500 Turns Out for Opening of Final Series of Season Despite Weather.

In spite of rain, the first that has fallen at Tanglewood on a concert night this season, another crowd of 7,500 turned out last evening for the opening program of the final series of the 1947 season, the ninth concert to take place in the big music shed at Lenox this year.

The 5,500 or more inside the shed and the general-admission audience of some 2,000 whose members clustered under the porticos, heard the Boston Symphony orchestra, in a nicely balanced program, respond as readily to the direction of a guest conductor, Leonard Bernstein, as it does traditionally to the exactions of its music director, Serge Koussevitzky. For good measure, it heard also an outstanding performance of Paul Hindemith's violin concerto by Ruth Posselt and the orchestra.

Mr. Bernstein occupied the podium for the second time this season, thus putting a double hold on his title of the first guest conductor ever to handle the Boston Symphony at Tanglewood. Dr. Koussevitzky surrendered the baton to him for the first time in one of the concerts in the first series this season.

Besides the Hindemith concerto, a contemporary piece lacking in appeal to many, the orchestra last evening performed Haydn's B flat minor symphony, No. 102, and Schumann's Second symphony, in C major, classic works that nicely balanced the dissonances and strange rhythms of the Hindemith work. In the latter Miss Posselt, one child prodigy who has fulfilled early promise, gave a scintillating performance that won her an ovation joined even by those who could make little sense of the piece she had been given to play.

On Saturday evening, Robert Shaw will conduct the concert devoted to choral works while on Sunday afternoon Dr. Koussevitzky will return to the podium to close the 1947 season with a solid program of orchestral works, ending with Tschaikovsky's Fourth symphony.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 8 - 1947

Bernstein Leads Orchestra As Final Festival Series Opens

By JAY C. ROSENFELD

The Boston Symphony orchestra played the 10th program in the 10th Berkshire Festival last night at Tanglewood with Leonard Bernstein occupying the podium as guest conductor for the second time this season. This was the first of the three concerts which comprise the final week end of what will probably be the Festival's record year.

An unsettled sky and various light showers in the early evening made the outlook rather indefinite, but by opening time clear weather seemed quite certain. The air was fairly heavy and humid for strings. The program consisted of two of the older classic symphonies placed around the Hindemith violin concerto with Ruth Posselt as soloist. Miss Posselt played superbly. A relaxed confidence in her technique and her broad sweeping bow served her in the intricacies of her assignment. He tone was full and warm and her conception of the concerto completely within her grasp. Hindemith, however, has posed a most difficult task: his orchestration is copious to ponderous, and when he pits the solo violin against the French horn section, as occurs in the final movement, it behooves the listener to try to understand the music as a whole and not to try to tune in the soloist above the background. On that basis the music has a much greater appeal, at least in comparable instances. The slow movement allowed Miss Posselt's tone to be conveyed in its most distinctive and eloquent richness, as it had also been heard in the principal theme of the first movement.

Bernstein Knows the Score

Bernstein's offerings were the Haydn B flat symphony, No. 102, and the Schumann C major, No. 2. His control over the orchestra was absolute, and was based on a thorough knowledge of the scores and a well-planned system of communication with the orchestra. A conductor has two requisites: He must know how he would like the music at hand to sound, and he must be able to fashion the tone production of the orchestra to his mold. Bernstein is not the kind of conductor who beats time and then when he hears what comes out says: "That's what I want." He works the other way around. He says: "This is what I want," and proceeds to get it. We support this type of approach. It places the responsibility unequivocally on the shoulders of the conductor. He deserves complete praise, or blame, as the case may be, for the results.

Bernstein's Haydn (he conducted the Rochester orchestra in this same symphony in the Pittsfield High School auditorium last winter) leaves very little to chance. Practically every possibility is foreseen. He implanted a brilliance in the spirited movements and a vital intensity in the slow movements. He has still a bit of the path to traverse to convince his audience that he is playing from the heart. The same gesture reappears too obviously at given idioms. He worked over and polished the minuet to the point of dullness.

The Schumann reached incandescent salience in the heavenly adagio. The introduction to the first movement had not completely conveyed the same penetration. Bernstein's youthful zest in the scherzo demanded more than the Boston Symphony Orchestra first violin section could supply. The terrific pace caused the theme in the violins to become swallowed when they descended below the A string, and to become doubly obscured by too much tone in the cellos et al. We fear that lithe speed, accented rhythm and the impact of forceful, precise chords sometimes evokes indiscriminate enthusiasm, which, in turn, may influence artists to believe their efforts are worthy of maintainence and development. Bernstein's undebatable musical affluence includes some of the finest attributes possessed by any of the candidates of his age, but a convincing cognizance of the potentialities of the strings in particular and of the tonal results of the orchestra in general, rather than the visible means of producing them would assist in the progress he makes on every reappearance.

The last two concerts of the Festival will be conducted by Robert Shaw tomorrow evening and by Dr. Koussevitzky on Sunday afternoon.

GLENS FALLS, N. Y.
POST STAR

AUG 8 - 1947

The Vermont State Symphony Orchestra is the oldest of our state symphonies. Toward its support the state appropriates $1,200. Alan Carter, conductor, leads all rehearsals and conducts all concerts during the season. Concerts are played all over the state. Rehearsals are held each week by groups, at Rutland and at Burlington; then the full forces join at Middlebury.

The personnel is composed of mechanics, school teachers, farmers, postmen, barbers, wives of state legislators and stonecutters. They are in the orchestra solely for the pleasure of playing fine music. The hardship which they undergo in traveling by bus over icy and snow blocked roads during the winter time shows that their love for art is genuine.

Last Tuesday evening Serge Koussevitzky conducted Beethoven's Ninth Symphony in the large shed at Tanglewood. With this was coupled the same composer's Eighth Symphony, a work in sharp contrast to the Ninth.

The Eighth Symphony generates a mood of good spirits throughout, it having no slow movement. The second movement, an Allegretto Scherzando, gayly mocks Maelzel, the inventor of the metronome. In this, a light and catchy melody is set against a background of clicking metronomic beats. Of course it was beautifully played.

But, the crowning glory of the evening was the performance of the Ninth Symphony, called the "Choral." To give this work requires the full resources of both a symphony orchestra and a large chorus, also four fine soloists. For this reason it is not commonly heard.

However, last Tuesday Dr. Koussevitzky had at his command the full membership of the Boston Symphony Orchestra, also the large Festival chorus. Soloists were Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor; James Pease, bass.

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ALBANY, N. Y.
KNICKERBOCKER NEWS

AUG 8 - 1947

Choral Symphony Good Musical Show

By C. R. ROSEBERRY

The ideal stage for the Choral Symphony would be a mountain summit where it could flaunt itself to the stars. Lacking that, and with due allowance for practicalities, there is no more perfect setting for this supernal moment in music than Tanglewood of Lenox.

Again it was recreated there Tuesday night. Koussevitzky does not merely repeat—he reanimates, when he is sufficiently transported. Such is the exaltation with which one comes away from each fresh audition of the Hymn of Joy that there is always the temptation to say: "This, then, was the best."

I HAVE HEARD the Beethoven Ninth at Tanglewood three times, now. As memory serves, I would judge it has been orchestrally better done there before, but chorally never. The eagerness of the student voices in the Festival Chorus may actually be preferable to the polished perfectionism of a mature choir. At least, there is much to support the view that youthful exuberance may express more adequately the uninhibited outpouring of joyousness intended by the composer who was never to hear it except in his mind's ear.

Dr. Koussevitzky and his Bostonians completed their Beethoven cycle Tuesday night with the last two symphonies. There was the usual overflow audience upon the blanket-strewn lawn. The program began early—at 7:30—and was over before 10, making it an unusual Tanglewood evening in more ways than one.

THE BRIEF Eighth Symphony is always a pleasant diversion. It is Beethoven at his most capricious, and the orchestra relinquished something of its dignity to enter into the playful mood. I always wonder how Beethoven happened to write so nervous, un-Beethoven-like a score. Koussevitzky did not attempt to stand on tiptoe for something that was wholly within reach.

No greater contrast is to be found in all the Beethoven literature than between these two symphonies—and so the program was nicely balanced for a humid August eventide.

The Choral Symphony is a good musical show, in the best sense of the word, and the white-frocked figures of the chorus massed behind the orchestra in the music shell always add visual impact to auditory splendor.

KOUSSEVITZKY WAS somewhat less than inspired in the first two movements of the symphony. They were artistically beyond cavil, but they did not incandesce. Conductorial genius began to make itself felt, however, in the third-movement cantabile. From the muted, scarcely tangible initial statement of the theme, through its successive variations, it was a thing of celestial beauty. One remembers especially the harmonic discourse for horns, perhaps because it is not always done so angelically.

Then all the dynamic power and spiritual nobility of Beethoven flared up in the final movement negating any suspicion that Koussevitzky is not temperamentally suited to the full realization of that Teutonic composer. The declamation by basses and cellos at the outset was majestically sonorous, beyond Tanglewood precedent.

THE DIAPHONOUS manner with which Koussevitzky ushered in the first dolce statement of the "Ode to Joy" theme whispered to the innermost psyche.

The rapport between chorus and orchestra was as fine as you will hear. The soloists were good, if not exceptional: Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, bass. The solo quartet passage, "Freude, Tochter aus Elysium," soared into the higher realms of vocal expression.

NEW YORK, N. Y.
HERALD TRIBUNE

AUG 9 - 1947

Bernstein Heard

Conducts Boston Symphony in Tanglewood Concert

By Raymond Morin

LENOX, Mass., Aug. 7.—Leonard Bernstein conducted the Boston Symphony Thursday night in the first of the final series of three concerts at Tanglewood. Ruth Posselt was soloist in the Hindemith violin concerto. In spite of a rain an audience of 7,500 turned out to hear one of the most diversified programs of the festival.

As in his first appearance two weeks ago, Bernstein proved himself primarily an individualist of modern inclinations. In fact, the Haydn Symphony in B Flat, No. 102, impressed more as a vehicle for the conductor's specialized style.

Although the introductory largo was related with effective poise, the succeeding allegro vivace received over-energetic treatment, and was detailed in its direction to a point not required by the Boston Symphony. While the adagio was heavy-laden dynamically, the minuet received a sturdy but not excessive beat and the trio was smoothly interwoven. The tempo of the finale, marked "presto," was somewhat driven, nevertheless causing obscurity in some of the detail, particularly in transitory passages.

Miss Posselt demonstrated exceptional violinistic talents both interpretively and technically. Her handling of the Hindemith's intricate structure was admirable, and Mr. Bernstein provided a beautifully pliant background, being constantly alert to the soloist's motives.

The violinist was at her best in the andante, extracting sensitive poetry from the instrument with tones of crystalline purity. In spite of the score's suppression of much of the bristling difficulties in the vivace, Miss Posselt projected its materials with eclat, even the hazardous cadenza being subject to few moments of imperfection.

The Schumann Symphony No. 2, in C major, adapted itself more happily to Mr. Bernstein's metier and temperament than did the Haydn. One might take issue with the retarded tempo and somewhat affected treatment of the adagio and with the accelerated tempo of the scherzo but it was nevertheless an excellent summation of its salient qualities. The program will be resumed Saturday night, with Bach's Cantata No. 50, Stravinsky's Symphony of Psalms, and Mozart's Requiem Mass. Robert Shaw will conduct.

WINSTON-SALEM, N. C.
TWIN CITY SENTINEL

AUG 9 - 1947

Centenary Methodist Church is losing a tenor soloist as Louis C. Purdey leaves his post here as industrial manager of the Chamber of Commerce to become general manager of the Brunswick, Ga., Chamber of Commerce. . . . Frances Yeend, who was one of the soloists Tuesday night when the Boston Symphony Orchestra presented Beethoven's Ninth Symphony at the Berkshire Festival, will be soloist Sunday afternoon, Aug. 17, at the Brevard Festival. . . . David Witherspoon, the Greensboro tenor who sang the leading role in "Tales of Hoffman" here at the Piedmont Festival, is busy with choir work at Grace Methodist Church in his hometown and is working up a concert program which he will present in various cities in this area in the Fall.

NEW BRITAIN, CONN.
HERALD

AUG 9 1947

THESE DAYS

by GEORGE E. SOKOLSKY

It was not a fight between Joe Louis and some contender; it was not the Army-Notre Dame game; it was not the World Series. It was not a mob that had gathered to see some obscene novelty. It was Serge Koussevitzky directing the Boston Symphony in the Beethoven Symphonies in succession from the First to the Ninth.

Twenty-four thousand Americans, socialites in boxes, students on rugs and blankets bringing their lunch with them, came from every state to hear the Fifth on a Saturday night in the Berkshire hills, far from any big city. This was no accidental response to "What shall we do tonight?" It took a great effort for many of these visitors to come to our green hills where Longfellow, Bryant, Hawthorne and a century of brilliant Americans found their inspiration. The music festival has outrun the hotels and boarding houses, the telephone system, the roads. The Berkshires remain primitive—in spots primeval. But the Americans who love music come. I met a friend who drove up that Saturday night — listened — and drove back to New York — an eight-hour trip for an hour of Beethoven.

The Ninth was done on a Tuesday night in midsummer and the audience was enormous, perhaps as many as 12,000. A chorus of 250 young music students, between the ages of 18 and 22, sang as Beethoven's chorals had never been sung before. When Koussevitzky's baton fell on the last note, the audience was on its feet cheering, shouting, applauding, waving. The old man —73 this year—stood there facing mature America.

And that is what Tanglewood means. It is something much more than good music brilliantly executed. Most of that huge assembly were not professional musicians. Most of them cannot recognize a fluff by the French horn or a missed note by a pianist. Most of them have never —or could ever—read Schiller's "Ode to Joy" in the original. Few of them can explain the growth of Beethoven's personality from the First to the Ninth.

But all of them, voluntarily, by a conscious effort, in accordance with their means, satisfied a yearning for perfection. As I milled in the crowd, during the intermissions, it came upon me more and more that this was a young audience, that many thousands were G. I.'s and their girls, such as decades ago might have gone to Coney Island or Brighton Beach or some such place. They are young in years but their tastes have matured. The taste of the nation has matured. The culture of the American people has been elevated from the trivialities of the moment to the eternal humanities.

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(Copyright, 1947, King Features Syndicate, Inc.)

ALLENTOWN, PA.
CALL

AUG - 9 1947

These Days

By GEORGE E. SOKOLSKY

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WORCESTER, MASS.
GAZETTE

AUG 11 1947

Music Festival Record Smashed

LENOX, Aug. 11 (AP)—A new attendance record was set this year at the tenth annual three-week Berkshire music festival at Tanglewood.

A crowd of twelve thousand attended yesterday's closing concert to bring the total attendance for the series to one hundred and one thousand, eighteen thousand more than last year.

Attendance at all events, including the chamber music concerts and rehearsals was announced by the directors as one hundred and forty-six thousand as compared with one hundred and twenty-five thousand in 1946.

After the final concert, Dr. Serge Koussevitzky, conductor of the Boston Symphony orchestra and founder and director of the Berkshire music center, said he would leave Aug. 16 for a European vacation.

The 425 music students who participated in the festival also prepared to leave for their homes in all parts of the United States and Europe.

NEW YORK, N. Y.
WORLD - TELEGRAM
AUG 9 - 1947

'Idomeneo' Is Candidate for Opera Stage

By ROBERT BAGAR.

LENOX, Mass., Aug. 9.—After the able performance given Mozart's "Idomenso" by the student forces of the Berkshire Music Center, the opera, to my thinking, looms as a strong possibility for professional performance. Boris Goldovsky and his assistants worked many weeks; first of all to put the libretto, a meandering and confused thing in the latter parts, into a shape that was acceptable.

In doing so he was forced to make several cuts, combine scenes, make two characters into one, the priest and Arbace and, consequently, excise parts of the music itself. A number of musical parts were of necessity omitted, a matter, which to listeners not acquainted with the score, did not seem of extreme importance.

Put Action Into Chorus.

"Idomeneo" was presented in three acts, with subdivisions. It is an opera in the stylized, classic spirit, and thus not one calling for acting in the sense of lyric drama, but rather for the quiet statuesque movements of an "orfeo" or an "alceste."

Yet in these movements, as Mr. Goldovsky handled the situation, there was the feeling of motion and selectivity. For instance, the chorus was not just thrown onto stage in bunches, a pack here, another there, all looking fixedly at something and singing when they had to. Instead he had his choral mass, giving some semblance of taking part in the action. The chorus people walked and made gestures without stealing interest from the main part of the proceedings at any moment. When the chorus was featured in the music and the plot itself, of course, it could not help being the center of attention.

Only Elettra, so tellingly impersonated by Paula Lenchner, showed any kinetic activity at all. And, as we know the lady from her Orestean experiences, this would appear to have been imperative. Otherwise, the principals behaved in the very special manner we associated with the Grecian drama.

Enchanting Music.

The music of "Idomeneo" is so fine and so enchanting that it is a pity we did not get performances of the work before this. The Mozart of this period is again a Mozart who gives intimations of other musical styles to come. It is not difficult, for instance to recognize suggestions of present day dissonances, of the melodic turn of phrase of Brahms, of Verdi and other composers after his time.

Actually, there is not one instant that is not absorbing in the whole score, or as much of it as we were permitted to hear because of the revisions in the libretto. The second act, where Mozart's invention is at the peak, is remarkable in its dramatic, melodic and harmonic qualities. The quartet for the chief voices is, I believe, one of his supreme achievements. And the writing for the chorus is especially vigorous and communicative.

"Idomeneo" was good enough to be one of Mozart's two favorites among his operas, the other being "Don Giovanni." It is surely good enough, as has so convincingly been shown by the opera department of the Berkshire Music Center for yours truly.

HANOVER, PA.
SUN

AUG 9 - 1947

Richard Bales conducted 9 of the 18 Watergate concerts. There he made his conductorial debut in 1935 at the age of 19 upon the invitation of Dr. Hans Kindler, the eminent conductor of the National Symphony Orchestra, who is always alert to discover and encourage young talent. He has been guest conductor for most of the major orchestras of the United States. Following the success of his first appearance as guest conductor of the Naumburg Concerts in Central Park, he has been invited back three times. Serge Koussevitzky chose him for private instruction in 1940 as one of a group of five outstanding and coming young American conductors. Since 1943 Mr. Bales has been in charge of the musical presentations at the National Gallery of Art.

CHICAGO, ILL.
HERALD-AMERICAN

AUG 9 - 1947

THESE DAYS

A Nation Matures

—BY GEORGE E. SOKOLSKY—

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Resounding Cheers

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On Upgrade

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NEW YORK, N. Y.
NEWS

AUG 9 - 1947

Busy At ABC . . . With Wednesday already set as its comedy night of the radio schedule for next Fall the boys at ABC are lining up Tuesday as the No. 1 evening for serious listening. Effective Sept. 2, America's Town Meeting of the Air will be switched from Thursday to Tuesdays at 8:30 P. M., immediately preceding the Boston Symphony Orchestra. This will give fans two solid hours of forum and concert music. Thursday is also being slated as a comedy night. The network is shooting for the new cigaret show featuring Don Ameche, Frank Morgan and Frances Langford. If it lands this plum, the entertainment will be spotted on Wednesdays to supplement Henry Morgan, Bing Crosby and Lionel Barrymore. In that event, the Abbott and Costello series, now tentatively scheduled for Wednesdays, would be aired on Thursdays. And around them, on this night, ABC would build a number of laugh shows. These would be selected from 16 new comedy programs now under consideration.

Springfield, Mass
AUG 9 - 1947

OFF Stage
By W. Harley Rudkin
THEATRE

Columbia (M-MM-688) Shostakovitch: Symphony No. 9; Philharmonic Symphony of New York, Efrem Kurtz conducting. Composer's jubilant outpourings of victory over Nazis. Last of trilogy which started with Seventh, dedicated to heroes of Leningrad. Music light-hearted and sprightly; fidelity and interpretation excellent...Songs from "Northwest Outpost," sung by Nelson Eddy; orchestra and chorus under direction of Robert Armbruster (Columbia, M-MM-690). Disappointing projection of Friml's score for picture. Mr. Eddy sings "Love Is The Time," "Nearer and Dearer," "Tell Me With Your Eyes," "One More Mile," and "Raindrops On a Drum," the latter the best of a not particularly clear recording.

Adele Addison, young Springfield soprano who won a scholarship at Tanglewood this season, is making fine progress. This week she appeared in the American premiere of Mozart's "Idomeneo," and prior to that she had sung roles in other operatic concerts.

At the close of one of these, Dr. Serge Koussevitzky, director of the Boston Symphony Orchestra, was so impressed with her performance that he went backstage to congratulate her. But no one could find Adele.

Next day, they told her of the circumstance, and asked her where she had gone. It isn't everyday that "Koussie" goes backstage with personal commendation. Completely unaware that her performance had been anything out of the ordinary Adele said, "I went home and went to bed."

PHILADELPHIA, PA.
NEWS

AUG 9 - 1947

DISC Discussions

By VINCENT E. CLARK

For several months the two major record manufacturing companies have been announcing their intentions to produce complete scores of the operas during the forthcoming winter season. Columbia, for example, plans to do its recording directly from the stage of the Metropolitan Opera House in New York, using the effective asoustics of the playhouse while RCA Victor proposes to make its recording inside its studios.

The first of the postwar recordings of a full opera, La Traviata, however, was made by neither of these methods. It was recorded in Rome by Columbia, at the opera house there, under the direction of Vincenzo Bellezza, and it is an excellent recording job. The cast is superb and the recording engineering, sans surface noises, is almost perfect. Verdi's La Traviata, of course, is a melodious work and when it is presented as it is in this two volume, 15-record offering, it is worth owning.

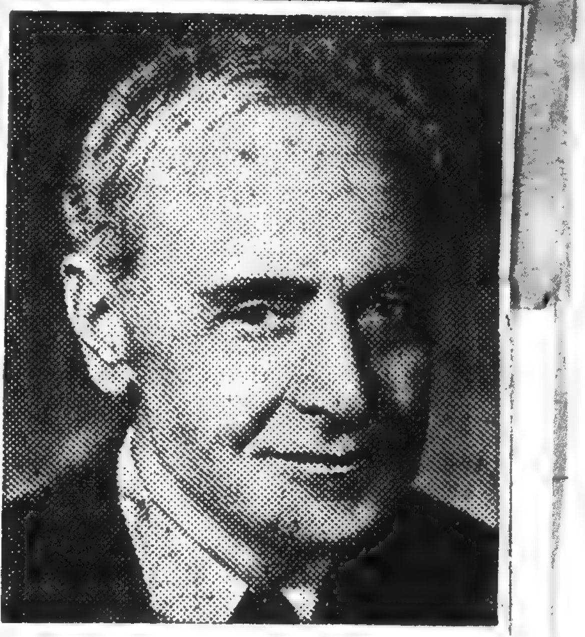
RCA Victor, previously, issued a repressing of its recording of Mozart's Marriage of Figaro, waxed before the war. While it also is a fine job, a comparison of the two will disclose the remarkable advance in recording engineering during the past several years.

La Traviata is the third major offering of Columbia this season. The first was a two-volume recording of Nahel's Messiah and the second was a three-volume set of Handel's Grosso Concerti, both made with meticulous care as to musical perfection and sound fidelity. There were several slight cuts in the score of the Messiah, but on the whole it was an excellent piece of work.

The one major offering of RCA Victor this week is the Boston Symphony Orchestra's recording of exceprts from Prokofiev's ballet suite, Romeo and Juliet. It is a melodic work, remarkably well done under the baton of Dr. Serge Koussevitsky, tracing the somber story of the Shakespearian lovers, the total effects ranging from estatic joy to profound tragedy.

In the popular field, the offerings are not too heavy this week, the major Columbia album being a series of nostalgic waltzes played by Abe Lyman's orchestra. These recordings are excellent and, for many, will take them back in memory to their college and high school dance days. They include such numbers as Charmaine, Down By the Old Mill Stream, Missouri Waltz. Meet Me Tonight In Dreamland, Jeannine and others.

FORT WAYNE, IND.
NEWS SENTINEL
AUG 9 - 1947



Sergei Koussevitzky

RECORDED MUSIC

Prokofieff Music Found Strong, Able

BY WALTER A. HANSEN
(News-Sentinel Music Critic)

Shortly after Sergei Prokofieff had completed his magnificent "Concerto No. 2, in G Minor, for Violin and Orchestra," he began work on a ballet entitled "Romeo and Juliet." The famous composer-pianist had returned to the USSR in 1932 and had made his peace with the Soviet authorities. Now his music would be on trial. If it should fail to be in agreement with the tenets and, shall one say, the whims of the dictators of art and taste in Sovietland, Prokofieff would be branded as a composer unworthy of being heard by his countrymen; if it should meet the requirements of the all-powerful arbiters, there would be applause, encouragement and support.

Prokofieff passed the test long before he wrote his "Violin Concerto No. 2" and "Romeo and Juliet." The Soviet Union became proud of him. What is more, it had every reason to boast of Prokofieff's achievements. It is true that in recent years the USSR has bestowed more praise upon Shostakovich than it has seen fit to give to Prokofieff; but this does not mean, and cannot mean, that Shostakovich is a greater composer than Prokofieff. My own judgment, whatever it is worth, tells me that the man who wrote the "Violin Concerto in G. Minor" will, as time goes on, be hailed as an abler writer of music than the man who created the long-winded and blatantly advertised "Leningrad Symphony."

Excerpts from Prokofieff's "Romeo and Juliet," as played with sumptuous orchestral tone by the Boston Symphony Orchestra under Serge Koussevitzky (RCA Victor Album 1129), enable one, I believe, to arrive at an accurate judgment concerning the composer's skill. The music is intensely and graphically programmatic, but it never degenerates into that meretricious and tawdry type of descriptive writing which soon becomes painful to one's ears. Prokofieff puts strength into his work. It is a strength characteristic of him and of him alone. Furthermore, his music is individualistic to a striking degree. Prokofieff has been an industrious student of many styles of writing; but, by reason of the alchemy of his remarkable skill, he has been able to avoid copying. His command of the resources of the orchestra is as comprehensive as it is extraordinary.

The readings of Dr. Koussevitzky do not always elicit unequivocal praise from those whose business it is to hand down verdicts; but no one can deny with even the slightest semblance of justice that Boston's famous conductor is a past master of the art of producing ravishingly beautiful orchestral tone and of giving thrilling emphasis to tone color. Koussevitzky's performance of the excerpts from Prokofieff's "Romeo and Juliet" ("Montagues and Capulets," "Juliet the Maiden," "Dance" and "Romeo at Juliet's Grave") is stirring. The recording is exceptionally fine.

Leopold Stokowski has made an excellent arrangement of the beautiful waltzes contained in Johann Strauss' "Die Fledermaus" ("The Bat"), and under his dynamic direction the Hollywood Bowl Symphony Orchestra gives a tonally resplendent performance of the transcription (RCA Victor 10-1310).

CINCINNATI, OHIO
TIMES-STAR

AUG 9 - 1947

THESE DAYS

by GEORGE E. SOKOLSKY

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HARTFORD, CONN.
TIMES

AUG 9 - 1947

Some Modernism Not So Difficult to Take

By C. E. L.

Two contemporary compositions have just emerged from the recording studios which represent modernism's best foot forward. It would flatter Richard Strauss to be placed in that category; there are even those who begrudge Prokofieff the distinction, if it is one.

But they are both living and both have had a wider acceptability than ever so many other modernists. Strauss's "The Bourgeois Gentilhomme" is so lucid and objective that this composition almost deserves to be placed in the same category with those of younger composers who are leaving dissonance behind in favor of melody. Here Strauss manifests his wit, which was always keen, unencumbered by bombast. He comes very close to the Strauss of "Rosenkavalier." As a matter of fact, it comes very close to Prokofieff's sardonic moments. The Russian's recording is his "Romeo and Juliet," Suite No. 2. The Strauss number is a Columbia product, performed by the Pittsburgh Symphony Orchestra, under Fritz Reiner and Prokofeiff's ballet music is done by Koussevitzky's Boston Symphony Orchestra under the Victor label. Both are excellently recorded, the Bostonian album particularly so.

The Prokofieff suite starts with the most sonorous side ever recorded. The volume is almost too great for the dissonances used. This time it is not dissonance for its own sake for the clashing tones are highly descriptive of the collision between the two august houses of Verona whose tragic differences have been the subject of several composers previously—Berlioz, Gounod and Tchaikovsky. In about that order they have been singularly successful in setting this immortal story to music but I think that Prokofieff, if anything, is superior to his predecessors.

The music represents a condensation of quite a long ballet which was some time getting into production. Only the high lights of the story are here touched upon but there is enough to give the atmosphere and the continuity. Prokofieff at first contrived a happy ending for the work but was prevailed upon to stick to the original and the finish is suitably somber, although it ends upon a major chord.

* * *

THREE RECENT Columbia albums are strictly commercial items and will be seized upon by the many devotees of the maestros concerned: Xavier Cugat, a collection of tangos; Abe Lyman, a set of four records, all in waltz time; and Andre Kostelanetz favorites, which has Jalousie, Fire Dance, Monastery Garden and others.

Popular Records

COLUMBIA: Frankie Carle, "The Glow-Worm" and "Penguine at the Waldorf."

Doris Day, "I'm Still Sitting Under the Apple Tree" and "When Johnny Is Just a Memory."

The Modernaires, "Something in the Wind" and "The Turntable Song."

Chu Berry, "Chuberry Jam" and "Maelstrom."

NEW YORK, N. Y.
SUN

AUG 9 - 1947

THESE DAYS

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TORONTO, CANADA
GLOBE & MAIL

AUG 9 - 1947

Music and Drama

Canadians Prominent At Tanglewood Festival

By COLIN SABISTON

LENOX THEATRE (Tanglewood, Mass., Aug. 8 (Staff).—These Massachusets hills are full of Canadians. Last week I joined the group from Canada which captured Pittsfield, Lenox, Stockbridge and other adjacent centres—and captors never had a better time.

The other night I went to the Boston Symphony Orchestra concert and got all tangled up in the search for my seats among a group of people I see all the year around in Toronto auditoriums. Next night I went to the opera and heard a Canadian sing the title role in Mozart's Idomeneo. And on Tuesday evening I went across the road to the Rollins Theatre (Lenox Theatre to you), and ran bang into Floyd and Mrs. Chalmers; saw their daughter Joan on the stage; saw Michael Ney, with other actors and actresses, performing Laurence Houseman's St. Francis; and met a New York composer who has collaborated with Toronto's Herman Voaden in the writing of an opera.

That is a partial list. At every stop light there is near me a Canadian car with someone leaning out of the window to cry a cheery "Hi, Sab!" It is a kind of preview of the Canadian National Exhibition—except that there is nothing here but music and scenery.

Scenery Competes

AT THE moment, I must confess, I am more interested in the scene—human and mountainous—than in art. Last night, for instance, I had to drive off the highway into a private lane while the most tremendous thunderstorm in my experience made fireworks on the top of my car. Every blast of thunder not only shook my windows, but the very earth on which I stood jumped like a nervous cat. Strange to say, I was not afraid. I thought quietly to myself, well, my boy, if this is yours, here it is; and if it is not yours, you are at least not getting wet. In the end I did get wet—but I did not get hit; and I also got my supper and returned to Tanglewood to see Serge Koussevitzky conduct his Boston Symphony Orchestra in some of the later Beethoven symphonies.

There may be better orchestras in the world, and better conductors, too. But there is no better orchestra and no better conductor to give Beethoven's last movement of the Pastoral Symphony a better performance in a better setting. The ordinary cliche for an experience like this is to say one's hair stood on end. But that night my shoes came off—and I liked it.

If anyone tells me that Tanglewood is the most efficient summer music centre in the world I will not dispute him. The shed—a great steel supported roof with no walls—has almost perfect acoustics; if one prefers the sky, then stay outside and the music sounds just as well; if you want to talk with your chance neighbor during a dull passage (even Koussevitzky cannot make all the music in the world always all-absorbing, then you just speak up—and a nice time is had by all.

Toronto Players

I FOUND Torontonians playing fiddles, painting scenery, spouting Moliere and just relaxing, under almost every tree. Actors and musicians at the Rollins Drama School included Andrew MacMillan, Andrew Zubak, Pegi Brown, Michael Ney, Audrey Mitchell, Diana Thompson, Toronto pianist George Crum, Shirley Smith, Louise Roy of Winnipeg and the Toronto Conservatory of Music, Marguerite Tanner, and Joan Chalmers, who is the only student of stagecraft from Canada at this institution.

If you ask me what were they doing, the answer is everything. Crum is making musical arrangements; others are singing and acting (combining two courses), and the others are just working to give marvellously good performances of Shaw's Fanny's First Play (last week) and Houseman's St. Francis (this week). They also have done Moliere's Imaginary Invalid—and brooding over them all is Boss Rollins, Dr. John Reich as drama director and Nicholas Goldschmidt of the Toronto Conservatory of Music, in charge of all musical matters pertaining to this theatre.

Take all that; add umpteen thousand Americans from every state in the Union; add, also, some of New England's finest scenery; overall, lend an ear to the symphonies and chamber music events under Koussevitzky, and you have the Tanglewood Music Festival picture. There are no competitions; no yelpings for priorities—but there are traffic cops for every turn in the road—and, believe me, they are needed.

ELMIRA, N. Y.
ADVERTISER

AUG 9 - 1947

These Days

By GEORGE SOKOLSKY

It was not a fight btween Joe Louis and some contender; it was not the Army- Notre Dame game; it was not the World Series. It was not a mob that had gathered to see some obscene novelty. It was Serge Koussevitzky directing the Boston Symphony in the Beethoven Symphonies in succession from the First to the Ninth.

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WINSTON-SALEM, N. C.
TWIN CITY SENTINEL

AUG 9 - 1947

Zino Francescatti, violinist, will make his debut on the Telephone Hour at 8 p.m. Monday, Aug. 25. When he played recently at Lewisohn Stadium, his mother was in the audience. She had been a violinist herself but had given it up when she was married. She resumed her career in France 43 years later, however . . .

Centenary Methodist Church is losing a tenor soloist as Louis C. Purdey leaves his post here as industrial manager of the Chamber of Commerce to become general manager of the Brunswick, Ga., Chamber of Commerce. . . . Frances Yeend, who was one of the soloists Tuesday night when the Boston Symphony Orchestra presented Beethoven's Ninth Symphony at the Berkshire Festival, will be soloist Sunday afternoon, Aug. 17, at the Brevard Festival. . . David Witherspoon, the Greensboro tenor who sang the leading role in "Tales of Hoffman" here at the Piedmont Festival, is busy with choir work at Grace Methodist Church in his hometown and is working up a concert program which he will present in various cities in this area in the Fall.

ROCHESTER, MINN.
POST BULLETIN
AUG 9 1947

George E. Sokolsky—

Good Music Captures Imagination of Youth

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The Ninth was done on a Tuesday night in midsummer and the audience was enormous, perhaps as many as 12,000. A chorus of 250 young music students, between the ages of 18 and 22, sang as Beethoven's chorals had never been sung before. When Koussevitzwy's baton fell on the last note, the audience was on its feet cheering, shouting, applauding, waving. The old man—73 this year—stood there facing mature America.

And that is what Tanglewood means. It is something much more than good music brilliantly executed. Most of that huge assembly were not professional musicians. Most of them cannot recognize a fluff by the French horn or a missed note by a pianist. Most of them have never—or could ever—read Schiller's "Ode to Joy" in the original. Few of them can explain the growth of Beethoven's personality from the First to the Ninth.

But all of them, voluntarily, by a conscious effort, in accordance with their means, satisfied a yearning for perfection. As I milled in the crowd, during the intermissions, it came upon me more and more that this was a young audience, that many thousands were G.I.'s and their girls, such as decades ago might have gone to Coney Island or Brighton Beach or some such place. They are young in years but their tastes have matured. The taste of the nation has matured. The culture of the American people has been elevated from the trivialities of the moment to the eternal humanities.

For Tanglewood is but one expression of this cultural upsurge among our people. What other nation can speak of at least 35 symphonic groups spread from coast to coast, playing not only to the elite but to great masses as in the Hollywood bowl, the Robin Hood Dell concerts in Philadelphia, the Stadium concerts in New York and in so many other cities that it is hard to keep them all in mind? And over the radio, the Philharmonic, the NBC and the Detroit symphonies, week after week, enrich a nation with their contributions to American culture.

I speak here only of music, for at the moment it is music that has captured the imagination of American youth. This lust for a better life will pour itself into poetry, art, the dance and in time even the theater will respond to its stimulus. We are on the upgrade.

And what is so glorious about it is the utter freedom of participation. No government plays any part in any of this. No government subsidizes, controls, lays down rules and regulations. No government official decides what shall or shall not be played, who is to perform, who is to listen. A free people choose between Beethoven and Irving Berlin and choose by taste. Tanglewood, as every noteworthy cultural development in the United States, is a voluntary product of a free people who ask nothing but the unimpaired right to pursue their own courses without interference by the state. I listened to Beethoven's Ninth at Tanglewood with that as a constant overtone.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 9 - 1947

Tanglewood Manners

To the Editor of THE EAGLE:—

The other night I heard something that disproves in part your editorial of Aug. 4 saying that Tanglewood audiences are inconsiderate. I went to the end of the queue extending from the ticket window where tickets can be procured for concerts of the Berkshire Music Center. Tickets for general admission were very limited. The last [illegible] in line asked me if I had been there before. He said he asked because he was letting those who had not, stand in front of him.

TREVOR TEELE.
Windsor Mountain School,
Lenox.

AUSTIN, MINN.
HERALD
AUG 9 1947

GEORGE E. SOKOLSKY: More of Tanglewood

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Audience of 12,000

The Ninth was done on a Thursday night in midsummer and the audience was enormous, perhaps as many as 12,000. A chorus of 250 young music students, between the ages of 18 and 22, sang as Beethoven's chorales had never been sung before. When Koussevitzky's baton fell on the last note, the audience was on its feet cheering, shouting, applauding, waving. The old man — 73 this year — stood there facing mature America.

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SCRANTON, PA.
TIMES
AUG 9 - 1947

THESE DAYS *By George E. Sokolsky*

TANGLEWOOD

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(Copyright, 1947, King Features Syndicate, Inc.)

SPRINGFIELD, MASS.
NEWS
AUG 9 - 1947

Records Broken As Tanglewood Festival Closes

More Than 100,000 Persons Have Attended; Final Concert Tomorrow

Tomorrow, the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood in Lenox, comes to an end. This year's Festival, under the direction of Serge Koussevitzky, broke all attendance records, with as many as 14,000 at single concerts, and more than 100,000 at the 15 concerts.

The 1947 Festival included Bach and Mozart programs by a chamber orchestra, and nine Festival concerts in the Music Shed. These included a Beethoven cycle, culminating with the Ninth Symphony at an extra concert. A special "Music for All" concert on July 29 demonstrated the Boston Symphony Orchestra's part in the dissemination of symphonic music by phonograph and radio.

Robert Shaw will conduct this evening's concert, which will include the Mozart "Requiem," with the same soloists as for Beethoven's Ninth Symphony; the Bach Cantata No. 50 "Nun is das Heil;" and Stravinsky's "Symphony of Psalms."

Final Concert Tomorrow

Serge Koussevitsky will conduct the closing concert of the season Sunday afternoon, with Martinu's "Concerto Grosso for Chamber Orchestra, with two Pianos; Ravel's "Pavane" and "Bolero," and Tchaikovsky's Symphony No. 4.

NEW YORK, N. Y.
SUN

SYRACUSE, N. Y.
POST-STANDARD

AUG 9 - 1947

America Has Matured

George E. Sokolsky

George Sokolsky

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TORONTO, CANADA
STAR

AUG 9 - 1947

Stewart Brings Orchestra

Reginald Stewart, founder of the "Proms" in Toronto, is to bring his Baltimore Symphony Orchestra to Massey Hall for a concert on Nov. 20. He is spending vacation time at Cape Cod and partly on a visit to his parents in Toronto . . . Irwin Dillon, young tenor of Toronto, sang recently with the Chatauqua Symphony Orchestra at Chatauqua. He has already had engagements with three opera companies, and is a New York church soloist . . . Joseph Laderoute, Canadian tenor, sang the title role of Mozart's "Idomeneo" at the Tanglewood festival in the Berkshires.

CONNEAUT, OHIO
NEWS-HERALD

AUG 9 - 1947

Sunday afternoon at 5:15 "Symphony Hall" features the Brahms Concerto in D Major. Jascha Heifetz is soloist, with Koussevitzky conducting the Boston Symphony Orchestra.

Students At Berkshire School Of Music

ADELE ADDISON, soprano, of Springfield, Mass., is in the Opera Class and has been awarded the Hancock prize, a scholarship at Westminster Choir College, from which she graduated last year and sang the role of Zernina in "Don Giovanni," produced at Tanglewood in July.

KEMPER HERRELD, head of the Music Department at Atlanta-Spelman Morehouse Colleges in Atlanta, is an Auditor at the Berkshire School of Music and a member of the Festival Chorus under Robert Shaw. He has been head of music at the Atlanta Colleges for more than twenty years.

PENELOPE JOHNSON, well-known violinist, second-year student at the Berkshire School of Music in the Advanced Orchestra Class. Miss Johnson has appeared in many concerts and is one of the few violin artists on the concert stage.

NEW YORK, N. Y.
AMSTERDAM STAR NEWS

AUG 9 - 1947

MUSIC

By Nora Holt

Eight Scholarship Students At Berkshire Music School

Requirements for scholarships and paid study at the Berkshire Music School in Lenox, Mass., under the direction of Serge Koussevitzsky, are high and signifies that the applicant has already shown exceptional talent by previous matriculation, experience and performance in various musical fields, and has arrived at a serious aim and purpose. Of the 425 students this season at the school, eight are Negroes which shows a gain of five over last year's entrants. Dr. Koussevitzsky's address at the opening of the fifth season stressed the obligation of the artist to his society and era which should be the fundamental aim of every musician. "It is the mission", said the maestro, "of the artist not only to reflect his time, environment and life of his people, but also to shape the consciousness of the masses, to seek inspiration in the pathos of their constructive effort. He must awaken the people from the passive acceptance of the values of art to an active interest in the work of art."

These and other related observations might seem to students, he remarked, "as extending beyond the scope and objective aims of our school". But it should be more and more apparent to musicians that with practical study and advancement goes the mission to help shape the structure of life, culture and art of a race. Nothing of serious purpose, dignity and continuous application will reflect the great heritage we possess which must be used to aid in placing our race on a higher plane before the people of the world.

A letter from Penelope Johnson, talented violinist, spending her second season at the Berkshire Music School, gives a brief detail of students working there this year. Last summer Miss Johnson, Martha Carman, 'cellist from Sandusky, Ohio, and the Lees, Everett and Sylvia Olden, formed the group granted scholarships. Mr. Lee, gifted violinist and conductor has a scholarship this summer at Juilliard, with an opportunity of conducting the student symphony on frequent occasions.

Adele Addison, soprano, of Springfield, Mass., has proven her seriousness as an artist. She is a graduate of Westminster Choir College, has given a number of sucessful concerts and is working in the Opera Dept. under Boris Goldowsky, the only colored in the class. She recently appeared in the role of Zerlina in "Don Giovanni" with favorable faculty comments.

Kermit Moore, 'cellist, is from Arkon, Ohio, student at the Cleveland Institute of Music and a member of the Cleveland Philharmonic Orchestra. He is a member of the Advance Orchestra under Dr. Koussevitzsky and in July played the Saint-Saens' Cello Concerto with the orchestra.

Ernest W. Simms, oboe-ist is from Tuskegee Institute, has been studying at the Boston Conservatory under Mr. Gillet. He is a member of the Dept. V. Orchestra under Richard Buigin. Also played oboe in the Navy Band.

Kenneth M. Burke, tympanist from Boston, holds a B. S. degree from Tufts College in Engineering. Spent three years as an engineer in the Navy and conducted the band. He is a member of the Boston Civic Orchestra and was accepted in the Advanced Orchestra Class at Lenox.

Kemper Harreld, well-known violinist and head of the music department at Atlanta-Spelman-Morehouse Colleges at Atlanta, is an auditor working in the Festival Chorus while attending lectures and concerts.

Janice Johnson, composer-pianist, from Washington, D. C., received degrees from Howard and Minor Teachers College and her master's from the Chicago Musical College. She received honorable mention for a composition submitted recently in the Boston Pops contest for Negro composers. Member of the Composition class and Festival Chorus under Robert Shaw.

Penelope Johnson noted young violinist, has been heard in the East in many concerts and is highly regarded as a serious musican whose fine character and charming personality point to a rosey future.

Concerts in the music shed at Tangelwood, Lenox, Mass., by the Boston Symphony, the Festival Chorus, Chamber Music, motion pictures and lectures, have drawn a record crowd to the Berkshires. The credit goes to the great music philanthropist, Dr. Koussevitzsky and the many musicans and patrons of art who have sustained him in this noble experiment - a school of music for the youth of America where they may study, hear and participate in the best music provided by the finest musicians of our time.

Saturday Review of Literature
NEW YORK, N. Y.
AUG 9 - 1947

The New Recordings

COMPOSITION, PERFORMER, ALBUM NUMBER, NUMBER OF RECORDS	ENGINEERING		PERFORMANCE AND CONTENT
	Recording Technique	*Surface*	
HANDEL, 12 CONCERTI GROSSI, Opus 6. Busch Chamber Players. A. Busch, E. Drucker, vls. H. Busch, cello. M. Horszowski, harps. continuo. Columbia M 685(25) 3 vols. $28.50	Vigorous, lots of highs; sometimes bit heavily recorded. Fine balance between solos, *tutti*, harpsichord. Slight distortion apparent on a few sides.	A to B+	*(See below)* Big collection endlessly varied, short, mostly interchangeable movements—top listening. Playing is good, though sometimes coarse; ensemble uneven. Correct instrs. adds to ease of listening, liveness.
BACH, BRANDENBURG CONCERTO #2. *a*) Boyd Neel Orch. London Decca EDA 27 (2) $5	Broad perspective, wide range. Piano far too prominent (shouldn't be there at all).	A—	Both tonally overweight. Neel is smoother; uses original valveless clarino. BSO uses high-B♭ trumpet. Both use piano, wrongly. Unpleasantly prominent in Neel; in background in BSO.
b) Boston Symphony, Koussevitzky. With #5) Victor M 1118 (4) $5	Good, *(SRL* July 12) but less effective recording than above. Surfaces poor.	B+ to B	
RAVEL, DAPHNIS AND CHLOE, Suites 1 & 2. Paris Conservatory Orch. Münch. London Decca EDA 29 (2) $7.50	Ultra high fidelity, cavernously live, like other ffrrs. Very brilliant effects here.	A—	Both suites together; an outstanding all-French performance. Quite unlike domestic recordings.
RUSSIAN MELODIES. Piatigorsky, cello; R. Berkowitz, pf. Columbia M 684 (3 10") $3	Another in series of this type album. Balance is off—too much cello, too close. Fine liveness.	A	Familiar trifles. Not as effective as recent Francescatti album (*SRL* Apr. 5) Too much Piatigorsky.

CONCERTI GROSSI

THE huge three-volume recording of all twelve of Handel's Concerti Grossi opus 6 (*above*) is for me one of the most welcome releases in many years—for here is a prize example of repertory versus non-repertory. These concertos are customarily found in that class of music where a "representative" example is considered sufficient for historical reference and occasional repertory performance. Arbitrarily, inexplicably, Concertos numbers 5 and 6 are the choice, and these two we hear every time (until some people, a bit naïvely, assume that perhaps these are in fact the only good ones), just as the official Haydn symphony in every music appreciation book was for so many years the everlasting "Surprise"; as Palestrina turns up on choral programs with his unimportant "Sicut Cervus"; as Lassus, the multi-prolific genius, is neatly boiled down to the eternal "Matona, Lovely Maiden," one of his duller works; as Gluck is tied to his "Orpheus" ballet music and "Divinités du Stix"—fine but hardly unique examples of his genius; as even a man like Ibert cannot escape from his early "Escales," Liadov from that endlessly "Enchanted Lake," Poulenc from his "Perpetual Motion"! We might mention in passing the thirty-two full-length oratorios of which "Messiah" is number 16 and the music in forty-seven Handel operas, ninety-nine per cent of which is never heard.

I defy any listener to explain on musical grounds why the relatively familiar Concertos numbers 5 and 6 in this set are in any way more extraordinary than the ten other works of genius here unfolded, most of which are utterly unknown in this country! I challenge anyone to find more superb music of its sort than this endlessly varied collection of the best, the most honest and straightforward, the most subtle of the Handel musical output.

For those who have enjoyed the elaborately transcribed "Water Music," "Fireworks," and other synthetic Handel suites à la Beecham—here are forty-nine sides of the same music or better, and in its original state, too, unmarred by that "modernization" that does little more than make this music sound both antique and childish.

EDWARD TATNALL CANBY.

PITTSBURGH PA.
SUN
AUG 9 - 1947

THESE DAYS

Beethoven At Tanglewood

By GEORGE E. SOKOLSKY

IT WAS not a fight between Joe Louis and some contender; it was not the Army-Notre Dame game; it was not the world series. It was not a mob that had gathered to see some obscene novelty. It was Serge Koussevitzky directing the Boston Symphony in the Beethoven symphonies in succession from the First to the Ninth.

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But all of them, voluntarily, by a conscious effort, in accordance with their means, satisfied a yearning for perfection. As I milled in the crowd, during the intermissions, it came upon me more and more that this was a young audience, that many thousands were GIs and their girls, such as decades ago might have gone to Coney Island or Brighton Beach or some such place. They are young in years but their tastes have matured. The taste of the nation has matured. The culture of the American people has been elevated from the trivialities of the moment to the eternal humanities.

For Tanglewood is but one expression of this cultural upsurge among our people. What other nation can speak of at least 35 symphonic groups spread from coast to coast, playing not only to the elite but to great masses as in the Hollywood Bowl, the Robin Hood Dell concerts in Philadelphia, the Stadium concerts in New York and in so many other cities that it is hard to keep them all in mind? And over the radio, the Philharmonic, the NBC and the Detroit symphonies, week after week, enrich a nation with their contributions to American culture.

I speak here only of music, for at the moment it is music that has captured the imagination of American youth. This lust for a better life will pour itself into poetry, art, the dance and in time even the theater will respond to its stimulus. We are on the upgrade.

And what is so glamorous about it is the utter freedom of participation. No government plays any part in any of this. No government subsidizes, controls, lays down rules and regulations. No government official decides what shall or shall not be played, who is to perform, who is to listen.

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ALBANY, N. Y.
TIMES UNION
AUG 9 - 1947

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Tanglewood Offers Inspiring Lesson

By George E. Sokolsky

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This Clipping From
SHREVEPORT, LA.
TIMES
AUG 13 1947

George Sokolsky

Tanglewood Called Example of Nation's Cultural Upsurge

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SHREVEPORT, LA.
TIMES

AUG 4 - 1947

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George Sokolsky

He's Just a Simple Fellow, Who Likes Music, Not Noise

I am not a musician nor even a music critic. But I like to go to concerts. Every other Sunday, during the winter, when I am in New York, I go to Carnegie Hall to listen to the Philharmonic. During the summer, when I am up in the Berkshires in Massachusetts. I go to Tanglewood three times each week to listen to the Boston Symphony during the Festival.

I do not try to understand music as I do a table of statistics of the politics of Henry Wallace. There are scientists called musicologists who devote themselves to understanding music. With them, it is like mathematics; something with formulae.

I just go to listen. I like Tanglewood most of all because I can see the pine-covered hills and the sky while I listen. I even like it when it rains. Sometimes it is good to listen to music and rain. It is soothing.

This year I shall hear all nine of Beethoven's symphonies, one right after the other in order. That will be a new experience for me, although I have tried it with records. Still, records are not the same as sitting in the big shed in Tanglewood up in the green Berkshires. No records can be like that.

I know that I shall stretch my legs, relax, maybe chew a cigar, and listen. Do I know why Beethoven wrote No. 1 or No. 5 or No. 9? No! And I don't care. It would be the same to me if his name were Smith or Jones. All I want to do is to listen and to be transported to the infinite.

So the musicians spoil it all for me. They play something by Aaron Oopland that hits me over the head. To me it is no longer music because I cannot listen. I am pushed. I am kicked around. It has something to do with the Century of the Common Man of the Nazi or Communists of other busy-bodies. It is a factory, a mill, a mine. It is terrific—that is, the noise is terrific.

Then I come the next day and they give me a dose of Stravinsky which sounds in places like a million GI's rubbing dungarees on tin washboards. The rubbing is fearsome. I am told that it all has to do with some kind of ancient Russian springtime ritualistic dance. If that is a Russian springtime, then those people have never walked down a lane with a pretty girl in the newness of the year. If that is the music they used to dance to, it must have been done with caterpillar tractors.

The critics say this is absolute music, but I am a simple fellow who likes Beethoven, Brahms, Schubert and even Jerome Kern and Gershwin. But do I have to like noise too? Do I have to go to Tanglewood to hear the Boston Symphony produce the sounds of a newspaper press room? Maybe the critics like the arithmetic of music; as for me, give me beauty of melody, rapture of expression, intensity of feeling. I leave the physics of the celestial orbs to the atomic scientists. Their music is, boom! That's really what Copland and Stravinsky sound like to me—just a lot of boom.

Maybe I ought not to step into the domain of the music critics. They apparently know what it is all about and like it. Or maybe, up at Tanglewood, they ought to have special sessions for critics and musicologists and such experts who can do their calculus while they watch Maestro Koussevitzky or his protege, Leonard Bernstein, belabor their minions through the cacophony called modern music. But for simple folks who just want to listen to beauty, this fare is too heady, like vodka spiked with anisette.

And the question arises: Why must everything modern be so exhibitionistic, so bombastic, so tough on the ear and the soul? Why must it all sound like a lie—like a small boy's lie? Why must even music be so unmannerly, so gross, so grotesque? Youth tells me it is the spirit of the age—two wars with a depression in between. What a spiritless age!

LONG BRANCH, N. J.
RECORD

AUG 9 - 1947

GEORGE E. SOKOLSKY

It was not a fight between Joe Louis and some contender; was not the Army-Notre Dame game; it was not the World Serie It was not a mob that had gathered to see some obscene novelty. was Serge Koussevitzky directing the Boston Symphony in the Be thoven Symphonies in succession from the First to the Ninth.

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LEBANON, MO.
DAILY RECORD
AUG 9 1947

George Sokolsky Says:

Tanglewood

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(Copyright, 1947, King Features Syndicate, Inc.)

This Clipping From
TUCSON, ARIZ.
CITIZEN
AUG 11 1947

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By George E. Sokolsky

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CROOKSTON, MINN.
TIMES
AUG 9 1947

GEORGE E. SOKOLSKY

Sokolsky Wants His Music Sweet

(Copyright 1947, by King Features Syndicate)

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MILWAUKEE WIS.
JOURNAL

Boston Orchestra Won't Visit City

The Boston symphony orchestra, it was disclosed Thursday, will not come to Milwaukee this season because there is no available place of suitable size for the orchestra to play.

The Auditorium, where the Boston organization, under Serge Koussevitzky, has played for the last two years to soldout houses, has been engaged for Dec. 6 and Dec. 7 by the International institute. The Boston orchestra makes its annual tour in December and could come to Milwaukee only Dec. 6. Under auspices of the Arion Musical club, the orchestra has made its annual concert one of the leading events of the musical season.

The Auditorium management explained that the Dec. 6 date could not be made available to the Arion club because the International institute, with its annual "fair," takes over practically the entire building for two full days.

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NEW YORK, N.Y.

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LEXINGTON, KY.
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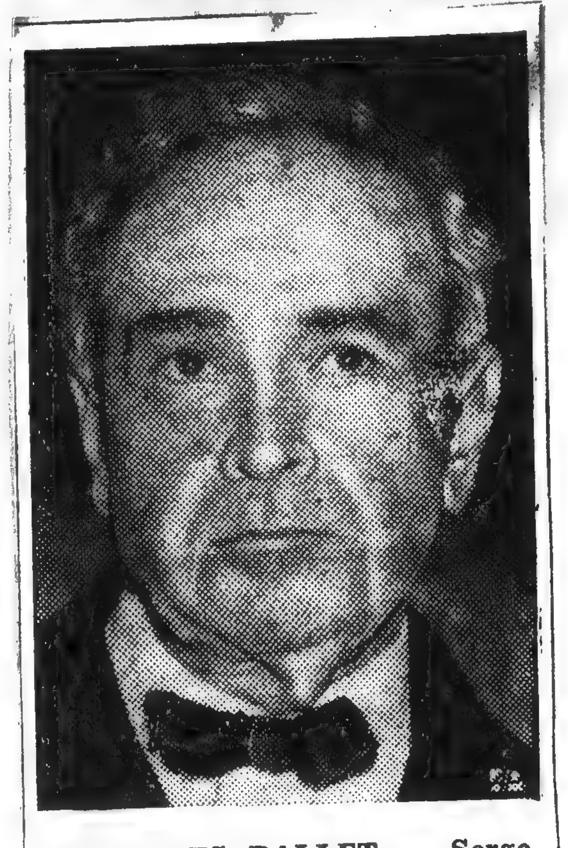

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17

This Clipping From
ALBANY, N. Y.
TIMES UNION
AUG 10 1947

Music

Festival To Close Today

By EDGAR S. VAN OLINDA

THE final concert of the Berkshire Music festival will be given this afternoon in the large shed, beginning at 3:30 o'clock. The program will consist of the Concerto Grosso for chamber orchestra and two pianos, by Martinu; Ravel's "Pavene" and Tchaikowsky, No. 4. There are no reserved tickets for sale but admission tickets to the grounds, enabling any to hear the program will be on sale at 1:30 o'clock.

* * *

THE FIRST Regiment Band of the N. Y. State Guard, directed by Lt. Peter Schmidt will give a free concert this afternoon on the band stand of the Lake House, beginning at 3 o'clock. This is one of a series of concerts sponsored by the American Federation of Musicians. The guest soloist will be Mrs. Peter Schmidt, violinist, who will play "Adoration" by Borowsky and "To a Wild Rose" by McDowell. The band's program will include works by Von Weber, Victor Herbert, Tobani, Lampe and Mayerbeer.

* * *

THE MONDAY Musical chorus will participate in the song festival on the grounds of the Otesaga hotel at Cooperstown this afternoon at 4 o'clock, assisted by the Singers' club of Poughkeepsie and the Thursday Morning Musical club of Schenectady, all under the direction of Dr. Elmer Tidmarsh. The program consists of portions of the three club's spring concert numbers. Helen Henshaw will present a 20-minute organ recital preceding the concert, and will be the accompanist for the vocal numbers. Community singing will follow the concert which is open to the public at no charge. In the event of rain, the concert will be held in the hotel auditorium.

* * *

LEO D'ALESSANDRO, Albany baritone, and a student of Boris Godolfsky of the Berkshire Festival school of opera and the New England Conservatory of Music, Boston, is the soloist at the weekly Sunday morning services at St. Peter's Episcopal church, at 11 a. m., during the summer vacation of the regular choir.

* * *

THE AMERICAN Male chorus, formerly the International Male chorus, conducted by Lewis Bullock, will present two free concerts in Albany High school auditorium Thursday and Friday nights, Aug. 21 and 22. The all-Veteran group of vocalists is making a national good will tour, entertaining the wounded in Army, Navy and Veteran hospitals throughout the nation. This group was heard recently in the Westchester County Center at White Plains when it was invited to sing a special program on the occasion of the annual get-together of the Associated Male Singing clubs of America. Free tickets will be available after Aug. 17 at John G. Myers company; W. M. Whitney and Company and the Van Curler Music company.

PRO
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Symphony Orchestra, Serge Koussevitzky, conductor. RCA Victor, Set DM-1129. Four 12-inch sides.

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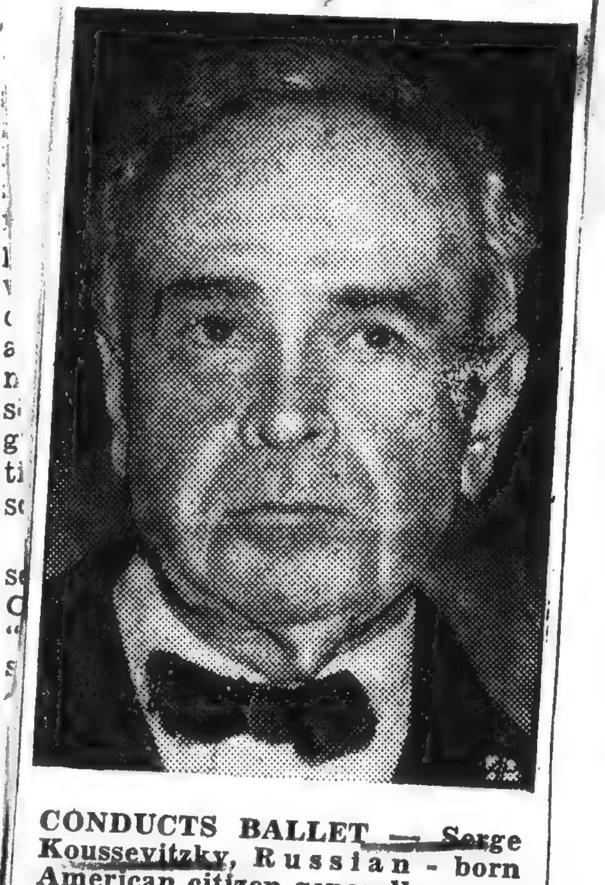

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• OFF THE RECORD •

LA TRAVIATA, by Verdi. Complete and recorded by soloists, chorus and orchestra of the Opera House, Rome, conducted by Vincenzo Bellezza. Columbia.

Columbia's first complete opera recording since the war is likely to meet a cooler reception than it might otherwise receive in view of the promised recording of Traviata by Maestro Toscanini. But to the home opera lover, particularly in this music-forsaken section of the country, the bird in the hand in this case is well worth holding.

Rome's postwar opera company and orchestra are both somewhat spotty, the former particularly in the staccato emotional scenes of the second act. But this understandable lack of polish is more than compensated for by the intense feeling which Adriana Guerrini and Luigi Infantino, in the roles of Violetta and Alfred, respectively, put into the famous arias of this hardy perennial. Particularly pleasant are the popular Drinking Songs and Un de felice from Act I and Parigi O Cara from Act III. Miss Guerrini's dazzling coloratura in Ah, fors'e liu is magnificent.

ROMEO AND JULIET. From Prokofieff's ballet, Suite No. 2, played by the Boston Symphony Orchestra with Serge Koussevitzky conducting. Victor.

The Voctor technicians have marred the Boston Symphony Orchestra's masterful recording of four movements from Prokofieff's lovely music for the "Romeo and Juliet" ballet. The resonance of the somber passages and the delicate shading of the lighter movements, on three of the four sides, are slurred and distorted, obviously by bad recording. One side, containing "The Dance" and the opening strains of "Romeo by Juliet's Grave," is beautiful, however. If all four sides were as well recorded, this would be an outstanding album.

WAGNERIAN EXCERPTS. By Torsten Ralf, Metropolitan Opera tenor, accompanied by Fritz Busch and Metropolitan Opera orchestra. Columbia.

Torsten Ralf, one of the great operatic tenors, is heard to advantage in arias from "Lohengrin," "Tannhauser," "Parisfal" and "Die Meistersinger" in this series of recordings. Fritz Busch, one of the foremost interpreters of the music of Richard Wagner, has provided a brilliant background for the solo voice. Recommended to all who treasure the rich harmonies of Wagner.

PIATIGORSKY IN RUSSIAN MELODIES. 'Cello and piano recordings. Columbia.

Recognized as the greatest living exponent of the violoncello, Gregor Piatigorsky has fashioned beautiful music from these typically Russian pieces. They include Rubinstein's "Melody in F," "Vocalise" by Rachmaninoff, "Song of India," by Rimsky-Korsakov, "Orientale" by Cui, "Chanson Triste" and "None But the Lonely Heart" by Tschaikovsky. Ralph Berkowitz plays the piano accompaniments in fine style.

THE STUDENT PRINCE. Selections by Sigmund Romberg. Columbia.

This favorite operetta, known to nearly everyone after 20 years on the road, is given fine treatment by solo voices, a chorus and orchestra under the direction of Marek Weber. It is neatly packaged and offers practically every song of student life at Old Heidelberg. Such favorites as "Deep in My Heart," "Golden Days," "The Magic of Spring," "Serenade," "Birds are Winging" and "To The Inn We're Marching" are charmingly reproduced.

KOSTELANETZ FAVORITES. Played by Andre Kostelanetz and his orchestra. Columbia.

On four 12-inch discs, Andre Kostelanetz and his orchestra have recorded eight semi-classical works which he considers among his most popular arrangements. Except that the ornate Kostelanetz style becomes wearisome after two or three 12-inch waxings, the album contains some pleasing bits of modern music.

Included are the superb Kostelanetz playing of "Jalousie," the most familiar of all tangos; Rubinstein's lovely "Romance in E-Flat Major," the quiet "In A Monastery Garden" and the always-welcome "Rosary," De Falla's "Ritual Dance of Fire," which is becoming increasingly familiar and popular; "Souvenir," by Hungary's Franz Drdla; the charming "Swan" from Saint-Saens' "Carnival of Animals" and "Yours Is My Heart Alone."

FIRST PIANO QUARTET. Three Etudes and Variations on a Theme by Paganini. Victor.

The First Piano Quartet whose members are Messrs. Garner, Edson, Padwa and Mittler, has already become established as a high-ranking concert attraction. These men have combined their talents to produce brilliant effects on four grand pianos. The three etudes, by Chopin, are "Butterfly," "Harp" and Thirds." The tonal effect sounds as if produced by one great instrument and the ensemble is technically near perfection. Recommended to all lovers of piano music.

This Clipping From
NEW YORK, N. Y.
TIMES

10 1947

TANGLEWOOD ENDS TODAY

Sponsors Already Making Plans for 11th Festival Next Year

With the 1947 Berkshire Festival closing this afternoon at Tanglewood, the sponsors announced here yesterday that the plans are already being made for another festival next summer. Serge Koussevitzky again will conduct the Boston Symphony Orchestra, and the concerts will be held in July and August.

Next season will be the eleventh for the festival, which this year broke all previous attendance records. Estimating the attendance at the final concert in advance, it was announced that more than 100,000 persons will have heard the fifteen concerts. The largest audience for a single concert was 14,000.

The Berkshire Music Center also closes today. It, too, will be opened again next year. This summer 425 students attended the six-weeks session. The student chorus participated in the festival programs and the opera department gave the first performance in America of Mozart's "Idomeneo."

This Clipping From
CHATTANOOGA, TENN.
TIMES

AUG 10 1947

The Enduring Record

CLASSICAL

Prokofieff: "ROMEO AND JULIET, BALLET, SUITE NO. 2," Boston Symphony Orchestra with Serge Koussevitzky conducting, RCA Victor, set DM 1129. Like his Scythian Suite, a romantic work, Romeo and Juliet get brusque treatment from its composer, apparently because it is ballet literature. Good performance, however the melodies may seem.

This Clipping From
BIRMINGHAM, ALA.
NEWS

AUG 10 1947

BERKSHIRE FESTIVAL notes have been sent me by several Alabama music lovers, including Birmingham's Mrs. J. W. Luke. All of them are singing the praises of the glorious music in the inspiring setting of the Massachusetts countryside with Serge Koussevitzky conducting the Boston Symphony Orchestra. Guest soloists, both vocal and instrumental, have been featured with the orchestra. And some of the programs have been heard here in Birmingham over the ABC network and WSGN, The News-Age-Herald Station, on Tuesday evenings.

Most unusual event of the entire season this year, I'm told, was the day-long program covering records, television and motion pictures—the mediums that are playing an important part in development of musical appreciation in America and throughout the world. The event, "Music for All," attracted music critics from all parts of the country.

For the first time anywhere, the public was invited to compare symphonic recordings side-by-side with the modern orchestra itself, with the Boston Symphony Orchestra playing compositions it has disced over a 32-year-period, and giving the audiences the recorded versions of the same compositions.

The Boston Symphony Orchestra, under the baton of Koussevitzky, is featured every Tuesday night during the "season" over WSGN.

CHICAGO, ILL.
SUN

AUG 10 1947

By Felix Borowski.

THERE is a quality in the music of France that is not to the same extent perceptible in that of other countries. It is not easy to pin down in words this peculiarity, other than to declare it to be polished refinement. While this is noticeable in French operas, and even oratorios—such as those of Gounod or Jules Massenet—it is particularly an attribute of French songs. Perhaps the latter make their best effect interpreted by French artists, and an exemplification of this may be perceived in an album discussed below.

CHANSONS, sung by Lily Pons with orchestra conducted by Andre Kostelanetz and Maurice Abravanel. Columbia Masterworks. Three 12-inch records.

There never has been any doubt about the exquisite vocal style of Lily Pons, nor is there any in the matter of her singing in this album of French songs. If there is any deficiency, it concerns the lack of passionate expression in such works at Bachelet's "Chere Nuit," Faure's "Roses d'Ispahan" or "Apres un Reve." There are four songs by Milhaud, cute and pleasant in a radical fashion.

* * *

BACH. Suite No. 2, B minor; and Suite No. 3, D major, played by the Boston Symphony Orchestra, Serge Koussevitzky, conductor. RCA Victor Red Seal. Five 12-inch records.

The two Suites—or "Ouvertures," as Bach called them—are among the master's finest instrumental creations. Record collectors will be delighted with this recording of them. Koussevitzky's orchestra, so rich in color and adroit in performance, gives a beautiful reading.

* * *

HANDEL. Water Music Suite, arranged by Eugene Ormandy. Played by the Philadelphia Orchestra. Columbia Masterworks. Two 12-inch records.

This music, long familiar in Sir Hamilton Harty's orchestral version, is presented here in similar form by Ormandy. The latter's transcription of six movements is expertly accomplished and the recording is very good. Recommended.

This Clipping From
WASHINGTON, D. C.
TIMES HERALD

AUG 10 1947

These Days

By GEORGE E. SOKOLSKY

IT was not a fight between Joe Louis and some contender; it was not the Army-Notre Dame game; it was not the World Series. It was not a mob that had gathered to see some obscene novelty. It was Serge Koussevitzky directing the Boston Symphony in the Beethoven Symphonies in succession from the first to the ninth.

Twenty-four thousand Americans, socialites in boxes, students on rugs and blankets bringing their lunch with them, came from every State to hear the Fifth on a Saturday night in the Berkshire Hills, far from any big city.

This was no accidental response to "what shall we do tonight?" It took a great effort for many of these visitors to come to our green hills where Longfellow, Bryant, Hawthorne and a century of brilliant Americans found their inspiration.

The music festival has outrun the hotels and boarding houses, the telephone system, the roads. The Berkshires remain primitive—in spots primeval. But the Americans who love music come.

I met a friend who drove up that Saturday night—listened—and drove back to New York—an eight-hour trip for an hour of Beethoven.

THE Ninth was done on a Tuesday night in midsummer and the audience was enormous, perhaps as many as 12,000. A chorus of 250 young music students, between the ages of 8 and 22, sang as Beethoven's chorals had never been sung be-ore.

When Koussevitzky's baton ell on the last note, the audince was on its feet cheering, houting, applauding, waving. he old man—73 this year—tood there facing mature merica.

And that is what Tanglewood eans. It is something much ore than good music brilantly executed. **Most of that ge assembly were not profesonal musicians. Most of them nnot recognize a fluff by the ench horn or a missed note a pianist.**

Most of them have never—could ever—read Schiller's de to Joy" in the original. w of them can explain the owth of Beethoven's personality from the First to the Ninth.

BUT all of them, voluntarily, by a conscious effort, in accordance with their means, satisfied a yearning for perfection. As I milled in the crowd, during the intermissions, it came upon me more and more that this was a young audience, that many thousands were GIs and their girls, such as decades ago might have gone to Coney Island or Brighton Beach or some place.

They are young in years but their tastes have matured. The taste of the nation has matured. The culture of the American people has been elevated from the trivialities of the moment to the eternal humanities.

For Tanglewood is but one expression of this cultural upsurge among our people. What other nation can speak of at least 35 symphonic groups spread from coast to coast, playing not only to the elite but to great masses as in the Hollywood Bowl, the Robin Hood Dell concerts in Philadelphia, the stadium concerts in New York and in so many other cities that it is hard to keep them all in mind?

And over the radio, the Philharmonic, the N.B.C. and the Detroit symphonies, week after week, enrich a nation with their contributions to American culture.

I SPEAK here only of music, for at the moment it is music that has captured the imagination of American youth. This lust for a better life will pour itself into poetry, art, the dance and in time even the theater will respond to its stimulus. We are on the upgrade.

And what is so glorious about it is the utter freedom of participation. No government plays any part in any of this. No government subsidizes, controls, lays down rules and regulations. No government official decides what shall or shall not be played, who is to perform, who is to listen.

A free people choose between Beethoven and Irving Berlin and choose by taste. Tanglewood, as every noteworthy cultural development in the United States, is a voluntary product of a free people who ask nothing but the unimpaired right to pursue their own courses without interference by the State.

I listened to Beethoven's Ninth at Tanglewood with that as a constant overtone.

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This Clipping From
PARKERSBURG, W. VA.
NEWS

AUG 10 1947

Opera Festival Will Be Aired Over ABC Network

NEW YORK,—A three-week Light Opera Festival to be heard Tuesday from 8:30 to 9:30 p. m., EDT, will be presented over the American Broadcasting Company on August 12, 19, and 26. Josef Stopak, returning from his Summer season as conductor of the Pittsburgh Light Opera Company, will preside over the festival which will feature Polyna Stoska, soprano and Ernest McChesney, tenor. Each program will include solos and duets by artists from the light opera repertoire as well as special orchestral excerpts.

Miss Stoska recently appeared on Broadway in the Kurt Weill musical, "Street Scene." Although she has sung 26 major operatic roles in five languages in many major cities of this country, it was not until the Weill musical that she spoke her first lines on the stage. Previously in this city, Miss Stoska sang with the New York City Center Opera Company, appearing in "The Flying Dutchman," "Gipsy Baron," "Marenka" and other works. She has been soloist with the Boston Symphony, Minneapolis Symphony and several other orchestras. Born in Worcester, Mass., she also appeared with the Worcester Philharmonic Orchestra. Three years later she went to Europe to sing in opera and last month was heard in Mexico City.

McChesney, born in West Orange, N. J., is the leading tenor of the Chicago City Opera Company and he has just completed a Summer season with the Pittsburgh Light Opera Company. The young American tenor began his career as a boy soprano in his hometown church.

While still in his 'teens, he sang the male lead in one of the "Ziegfeld Follies" and later appeared as principal tenor in numerous operettas. It was while singing in "The Merry Widow" at Colorado City Opera House, that he attracted the attention of a colleague, Richard Bonelli, Metropolitan Opera baritone, who also was in the cast. Bonelli encouraged McChesney's career and his work won approval of Ernestine Schumann-Heink who made him her co-artist during her last tour.

McChesney has appeared in recitals from coast-to-coast, as soloist with the Philadelphia and other orchestras, appeared with the Boston Handel and Haydn Society and at the Toronto Music Festival.

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This Clipping From
WORCESTER, MASS.
TELEGRAM

AUG 10 1947

Robert Shaw Conducts Tanglewood Concert

By RAYMOND MORIN

LENOX, Sunday—Robert Shaw, tremendously gifted young choral conductor, last night led the Boston Symphony and the festival chorus in the next to last concert of the Berkshire Music Festival at Tanglewood, in spite of a rainy night.

CONDUCTOR

Robert Shaw who conducted orchestra at Tanglewood last night.

An audience of 8500 turned out to hear this unique program.

Program Listed

The program was Bach's "Cantata No. 50," Stravinsky's "Symphony of Psalms," and Mozart's "Requiem Mass." Soloists for the Mozart mass were the same quartet that sang last Tuesday night in Beethoven's Ninth Symphony: Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor; James Pease, basso.

Mr. Shaw, who had the distinction of being the second guest conductor to appear at Tanglewood (Leonard Bernstein was the first) achieved a personal as well as musical triumph last night. He is not skilled in orchestral conducting as was distinctly evident in the Bach cantata when he addressed himself primarily to the chorus.

Inspiring Conductor

However efficient the orchestra may be and responsive to direction, it does at times play better than others. Last night the orchestra obviously made a sincere effort to elevate the art of its young guest in spite of his directives which were not always explicit, but typically those of choral conducting. His Stravinsky, from an orchestral point of view, was by no means a source of bafflement, but rather one of extreme caution. The Bach and Mozart works aligned themselves more pliantly to his metier.

I doubt if there is a more inspiring and enlightened choral conductor than Shaw. As a large Worcester chorus discovered two seasons ago when he conducted at the Auditorium. The actual performance is but a small part of the effort—it is the preparation that counts. He would seem to begin where most conductors leave off.

Cantata Magnificent

He insists upon diction being not only clear but euphonious and at all times collaborative with the character of the musical phrase. In the Bach cantata, for example, the words "and I heard a loud voice saying in Heaven" were given a spiritual quality that could never be achieved with the spoken word. The entire cantata was magnificent. Rhythmic precision was exact, there was perfect control of dynamics, vocal sounds were full-throated and round, and phrases were clean cut. Again in the Stravinsky symphony the number of tonal inflections that he derived from the single word, "Alleluia," were remarkable.

This writer has never been able to reconcile the sometimes blatant, elusive, even coarse harmonic constructions of the Stravinsky music with the Latin text they accompany, but that is neither here nor there. The fact remains that it was a beautiful interpretation, and with the exception of brief fragments of the final movement, powerfully declared.

Final Concert Today

Saturday night's deadline being what it is, we were unable to hear but the first four excerpts of the Mozart Requiem. Prevented as it was from completion by the composer's death and written under great physical stress, it is a work of profound implication.

Particularly worthy of note was the brilliant execution of the complex counterpoint in the "Kyrie Eleison," and the breadth of tone in the "Dies Irae" chorus. In the solo quartet "Tuba Mirum," the four soloists did excellent work. Mr. Lloyd encountered difficulty with phrase completions but the remaining three soloists gave fine accounts of their respective tests.

This great festival comes to a reluctant close this afternoon with Dr. Koussevitzky conducting Martinus' "Concerto Grosso for Chamber Orchestra," Ravels "Pavane", and "Bolero," and Tchaikovsky's "Fourth Symphony.

This Clipping From
TAMPA, FLA.
TRIBUNE

AUG 10 1947

ON THE NEW RECORDS

LILY PONS SINGS SONGS OF OLD FRANCE IN FRENCH; BOSTON SYMPHONY OFFERS ROMEO AND JULIET BALLET

Despite the Summer heat, new record releases forecast the early arrival of Fall with serious music that requires more than light listening for full enjoyment.

For her latest Columbia album, Lily Pons offers a group of French art songs, sung in French, and RCA Victor is featuring excerpts from Serge Prokofieff's ballet, Romeo and Juliet, in a performance by Serge Koussevitzky and the Boston Symphony ~~Orchestra~~.

Miss Pons presents "Chansons" by the French lyric Impressionists, Duparc and Faure, and by such contemporaries as Milhaud and Bachelet. These represent a relatively recent trend in that country's song history. Until the latter half of the Nineteenth century, French song-makers had probed no emotions deeply, but were content to pipe the joys of pastoral life. As they acquired greater stature and depth, the light-hearted "chansons" became media for more personal emotions.

One of these songs is Bachelet's best-known work, Chere Nuit. From the pen of Gabriel Faure comes the musical setting of a poem by Leconte de Lisle, Les Roses d'Ispahan. Darius
haud, one of the most significant
ern French composers, is repre-
d by four songs, commissioned
Pons in 1941, based on the
the Sixteenth century poet,
Ronsard. Other lyrics in the
parc's L'Invitation au
n the Baudelaire poem
un Reve.

aetz and Maurice
chestral accompani-

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES

AUG 10 1947

WNBH and ABC fill in the gap between the end of the Berkshire Music Festival last Tuesday night and the opening of the Boston Symphony Orchestra ~~broadcasts in the Fall with a series~~ of special musical programs. First three broadcasts in that series will be the Light Opera Festival to be heard from 8:30 to 9:30 the next three Tuesday nights. Josef Stopak will conduct the festival and Polyna Stoska, soprano and Ernest McChesney, tenor, will be featured artists. Each program will include solos and duets by artists from the light opera repertoire as well as special orchestral excerpts.

This Clipping From
PASADENA, CAL.
STAR-NEWS & POST

AUG 10 1947

Victor is continuing its campaign to furnish good music by Bach with two more albums using Serge Koussevitzky and the Boston Orchestra for the medium. Since the Boston is one of the finest musical organizations in the nation the campaign is worthy. Newest works include two more of the "Brandenburg Concertos" (2 and 5) in Album 1118 and Suites 2 and 3 in Album 1123.

This Clipping From
BRIDGEPORT, CONN.
HERALD

AUG 10 1947

Local Aces Skeptical About 'Third Program'

City Radiomen Think Bob Hope, Soap Operas Tough Competition

By JIM VAN DYK

Despite the sucess of the BBC's so-called Third Program, local radio men and women doubt that American audiences would accept a program offering Shakespeare, Racine, and Beethoven rather than Red Skelton, John's Other Wife, and Mary Margaret McBride.

The Third Program, recently begun as a "noble experiment," has attracted more than 2,000,000 British listeners, who hear opera, symphonies, the greatest literature of all time, and even such authors as Racine and Moliere in their original French writing.

The success of the allegedly high brow entertainment has proved to the BBC that culture is neither dull, dead, nor boring.

Paying no attention to public likes or dislikes, nor to listeners' interest, the directors of the Third Program found that their audience could and would listen to the classics, and the program has become one of the top successes of the BBC schedule.

To the BBC idea that the success of the Third Program would prompt other nations to improve their radio programs in such a fashion, the local radio people turn a deaf ear.

They think, as a whole, that it might be a fine idea, but they do not believe that Americans would listen to the classics if the competition was being provided by Bob Hope.

DARCY SKEPTICAL

Over at WNAB, Darcy Peatt says that "it just isn't radio."

The point is, according to Darcy, that "People just won't listen to anything that makes them think. They listen only for entertainment."

"The old masters should have changed their style if they wanted to hit radio in a big way," she joked, "They just have to be taken seriously, and you can't play bridge while listening to Chaucer."

Others in the know at WNAB concurred in this opinion.

The general agreement came when it was stated that "In order to be accepted, it would have to be presented as entertainment, and not as a strong dose of high-brow tongue twisting."

The success of such high-brow programs as the recent ABC presentation of the Berkshire Music festival, with the Boston Symphony orchestra ~~in Beethoven's Ninth Symphony, [illegible]~~ alter the opinion of the broadcasters that essentially, the American public will not swallow the classics over the radio.

Classical music has had some success, but literature, the radio men think, is quite a different matter.

This remains in spite of the fact that BBC has made a success with such widely-varied programs as John Hersey's Hiroshima, poetry by the greatest poets from Keats and Chaucer to Frost and Lewis, Greek tragedies, stories such as Moby Dick, and Shakespeare's plays from Richard II to Hamlet.

George Barnes, of BBC, says that the program is not directed to a clique of "intellectuals," but to the educated man, be he a truck driver or a poet.

WQXR IS PROOF

It seems a shame that American broadcasting stops at a widely scattered listing of music, and does not have the courage to try an experiment at educational and evidently successful as the Third Program.

The popularity of radio station WQXR in N. Y. proves that there are listeners in the U. S. who are interested in something more than an indefinite proof that Life Can Be Beautiful.

In short, it is high time that the radio of the U. S. had the courage to cater to the best, instead of the worst, demands of the American audience.

Radio can educate and refine, as well as entertain.

Classics are not dead unless they are buried under a mountain of soap.

This Clipping From
NEW YORK, N. Y.
PM

AUG 10 1947

CRITICAL and AMUSEMENTS

Hague

On Discs . .

Handel in Bulk

Having given us the *Messiah* last Spring, Columbia again has dipped into the ample musical output of George Frederick Handel. This time it has come forth with an even bulkier offering – a three-volume set of recordings of his *Twelve Concerti Grossi*, Op. 6, as performed by the Busch Chamber Players under the direction of Adolph Busch. (Columbia Set M or MM 685, 25 12-inch discs, $29.93.)

Hague

Handel's remarkable powers of improvisation find full play in these dozen "Grand Concertos," which he wrote in 1739 in the incredibly short space of one month. Cast in the traditional Concerto Grosso form – in which a smaller group of solo instruments (*concertino*) and a larger one (*tutti*) are contrasted with each other and backed up by a *continuo* of double bass and harpsichord—they admirably serve to show off the many facets of the Saxon master's instrumental genius. Listening to them, one is impressed—and, in turn, entertained and moved—by the vigor and exuberance of the composer's ideas and the freedom with which they are developed, by the constant dramatic interplay of *tutti* and *concertino*, by the diversity of rhythmical patterns and the profusion of ornamentation employed.

The present performances are excellent throughout, and the recordings, as such, are first-rate. Violinists Adolf Busch and Ernest Drucker, and cellist Hermann Busch, who make up the *concertino*, harpsichordist Mieczyslaw Horszowski, and the other instrumentalists, all do a very fine job, playing together with precision, balance and style. Columbia is to be congratulated for so satisfactorily making available on wax so monumental a job.

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Other Sets

Bach: SUITES NOS. 2 (B MINOR) AND 3 (D MAJOR), *Boston Symphony under Serge Koussevitzky* (Victor M or DM 1123, $6.14). Two Koussevitzky specialties, recorded in the acoustically felicitous Concert Hall at Tanglewood. There is some surface noise on the set I have, but the general tone quality of the instrumets is finally reproduced—it is bright without being thin, mellow without being thick. The delightful B-minor Suite is adorned with some virtuoso flute-playing by Georges Laurent, the orchestra's solo flutist. The richer-textured D-major contains the famous *Air* in its original—and most affecting—form.

Beethoven: SONATA NO. 14, IN C-SHARP MINOR, Op. 27, No. 2, *played by Vladimir Horowitz, pianist* (Victor M or DM 1115, $2.99). The esteemed wizard of the keyboard has his way, which is not ex-

MORE

This Clipping From
BRIDGEPORT, CONN.
HERALD

AUG 10 1947

NOTABLES HEAR -:-

Mrs. Evelyn LaCroix, left, and Mrs. Eleanor Simpson, heading the large delegation of Bridgeporters at the festival.

Joseph L. Lazare, Bridgeport medical detailer, takes time out for a bit of ice cream between numbers.

Berkshire Festival Ends After Big Year

15 Concerts Draw 100,000 To Tanglewood Extravaganza

Today, the Berkshire festival by the Boston Symphony orchestra at Tanglewood in Lenox, Mass. comes to an end. This year's festival, under the direction of Serge Kousse[illegible] all attendance records, with as many as 14,000 at single concerts, and more than 100,000 at the 15 concerts.

The 1947 festival included Bach and Mozart programs by a chamber orchestra, and nine festival concerts in the Music Shed.

These included a Beethoven cycle, culminating with the Ninth Symphony at an extra concert.

A special "Music for All" concert on July 29 demonstrated the Boston Symphony orchestra's part in the dissemination of symphonic music by phonograph and radio.

The Berkshire Music Center, Dr. Koussevitzky's summer school at Tanglewood, likewise completed, on August 10, its six-weeks session.

The 425 students were drawn from 40 states and 15 other countries.

The student orchestras gave concerts weekly, under the direction of Dr. Koussevitzky and his assisting and student conductors.

Chamber music concerts were given under the supervision of William Primrose.

The chorus, under the direction of Robert Shaw, took part in the festival, singing in Beethoven's Ninth Symphony, Mozart's Requiem, and Stravinsky's Symphony of Psalms.

The composition class was under Aaron Copland and Arthur Honegger, Samuel Barber taking the place of the latter when illness prevented him from completing the term.

The Opera department, under the direction of Boris Goldovsky, gave the first American performance of Mozart's Idomeneo on Aug. 4 and 6.

The Boston Symphony orchestra announces the 11th season of Berkshire festival concerts for next summer at Tanglewood, Serge Koussevitzky, music director.

The festival will be given in July and August, 1948. The detailed plans will be made known later.

The Berkshire Music Center will simultaneously hold its sixth session, under Dr. Koussevitzky's direction.

This Clipping From
PROVIDENCE, R. I.
JOURNAL

AUG 10 1947

Woonsocket Organist Will Make Concert Tour of Belgium, France

C. A. PELOQUIN FLIES TO EUROPE AUG. 23

5-Week Jaunt Is Under Auspices of Brussels Society

C. A. Peloquin

C. Alexander Peloquin, organist of the Precious Blood Church, Woonsocket, will fly to Belgium Aug. 23 on a 5-week concert tour of that country and France. He will return Sept. 28.

The trip is under the auspices of the Belgo-American Association of Brussels, whose president is Van Zeeland, former Belgian ambassador to the United States. More than 10 concerts have been planned.

Three years ago Peloquin landed in Europe as an army warrant officer. He spent nine months in Italy, appearing as piano soloist with the San Carlo Symphony Orchestra in several concerts.

After the Seventh Army's invasion of southern France in the Summer of 1944, Peloquin was transferred to Grenoble, where he met Jean Kluczinski, a prominent architect, who has invited Peloquin to be his guest on the current trip. Kluczinski's father was once president of the Warsaw Symphony Orchestra.

Worms, Germany, was next on Peloquin's wartime itinerary. There, on V-E Day, he led a band and chorus of ten thousand American soldiers in songs of celebration.

From Worms he travelled up the Rhine Valley to Cologne and Aachen and was finally sent to Namur. The seeds of Peloquin's coming tour were planted in Belgium, where he directed joint concerts of American and Belgium bands, and played in piano duets with Miss Gilberte Van Dijcke of Namur, a graduate of the Liege Conservatory with first prize in piano and composition.

The fame of these duets became wide-spread and has evidently lasted, because Peloquin is being called back again to share concerts with Miss Van Dijcke on his Belgium trip. Plans call for her to play Gershwin's "Rhapsody in Blue" on the same program that Peloquin conducts the RAF concert band, as well as being his two-piano partner in other compositions.

Peloquin, who came to Woonsocket in 1936, studied piano with Jesus Maria Sanroma for five years in Boston. He has performed for the Providence Art Club and Art Museum.

In the Summers of 1940 and 1941 he held scholarships to the Berkshire [illegible] Center, and was soloist with Leonard Bernstein, Aaron Copland, [illegible] Johnson conducting, the latter now leader of the Cincinnati Symphony orchestra.

This Clipping From
CHICAGO, ILL.
TRIBUNE

AUG 10 1947

Prokofieff: Suite No. 2, from the ballet, "Romeo and Juliet," played by the Boston orchestra under the direction of Serge Koussevitzky [Victor [illegible] two 12 inch records]. Back in 1937 when Serge Prokofieff came to town to play his third piano concerto with the Chicago Symphony, he introduced the first suite from what was then his brand new ballet. But the second has eluded us rather consistently and this brilliant album fills a deplorable gap. For this is extremely evocative ballet music in that you might call it music of demeanor. Knowing Shakespeare's characters, you can see them in Prokofieff's terms. So the Montagues and Capulets are proud folk with a low boiling point, Juliet is a young and volatile maiden with touches of the Classical Symphony in her blithe gait, the dance is touched with rapiers not quite sheathed, and Romeo at Juliet's grave is as darkly romantic as Dolin's Pavlova cloak in the tomb scene of "Giselle." The performance is on the magical side.

Serge Prokofieff

• • •

Ravel: Orchestral Fragments, Series 1 and 2, from "Daphnis and Chloé," played by the Paris Conservatory orchestra under the direction of Charles Münch [English Decca EDA-29; three 12 inch records]. After Mr. Münch's major American success last season no one is going to have to peddle his records, particularly not when they deal with Ravel's justly popular ballet music, which he plays with a beguiling sense of its darkly voluptuous textures.

• • •

French Songs: Sung by Lily Pons, soprano, with orchestra under the direction of André Kostelanetz and Maurice Abravanel [Columbia M-689; three 12 inch records]. On the whole, rather disappointing. Miss Pons is not in her best voice and in her pursuit of the stratosphere of coloratura display she has neglected the ecstatic subtleties and serenities of song to which the music in this album is willing to yield its secrets. But you may want to investigate four beguiling songs Darius Milhaud wrote at her behest, debonair and allusive trifles after the poet, Ronsard. Miss Pons skims their surface, and also has her way with "Chère Nuit," "Les Roses d'Ispahan," "L'Invitation au Voyage," and "Apres un Reve."

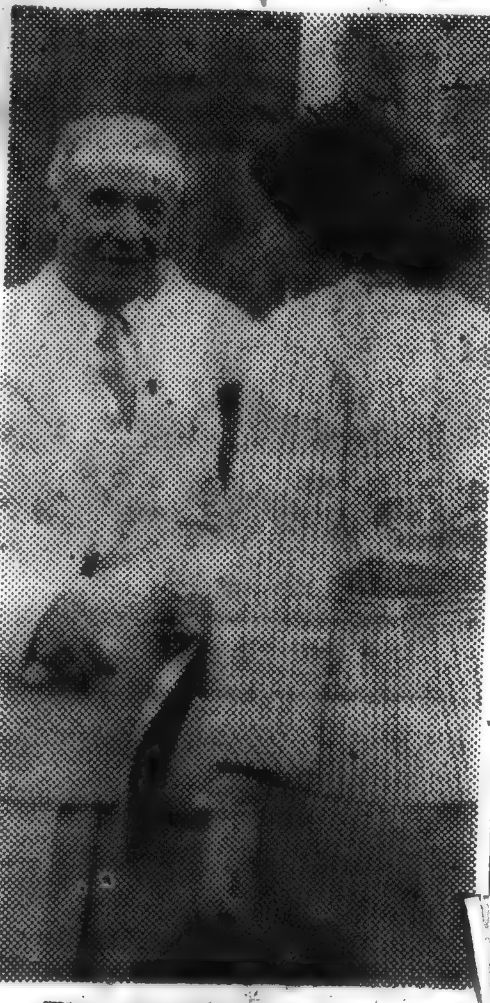
Lily Pons

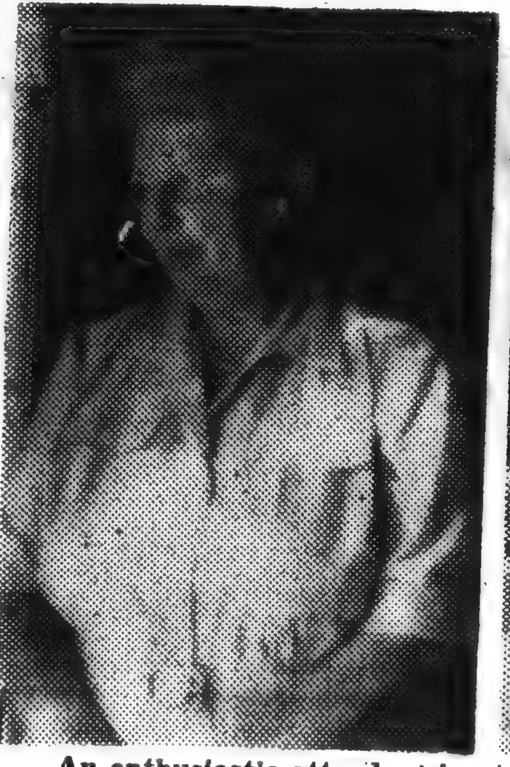
-:- BOSTON SYMPHONY -:- -:- -:- AT TANGLEWOOI

foremost viola play-
Primrose, displays
American-made in-

Here's a closeup of Robert Shaw, aged 31, the most sought-after choral conductor in the U. S.

Fritz Mahler, a favorite guest conductor with the Bridgeport Symphony, sends this greeting back to friends here.


The maestro himself, Dr. Serge Koussevitzky, pauses to chat with some of his admirers.


An enthusiastic attendant is Mrs. Marian Beecher, president of the Conn. Federation of Music Clubs.

Frances Yeend, soprano, scores a triumph singing the lead in Beethoven's Ninth Symphony.

2 This Clipping From
NEW YORK, N. Y.
TIMES

AUG 10 1947

FINAL DAY OF BERKSHI

Serge Koussevitzky and members of the Boston Symp

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TOLEDO, OHIO
TIMES

AUG 10 1947

* * *

THE members of the Boston Orchestra, who never seem to take a vacation, have moved from Symphony Hall where they played the annual pop concerts in May and June to the Charles River Esplanade where they played in early July to the Berkshire Festival where they are still functioning.

Since July 1 in Raleigh, N. C., the "Lost Colony" Symphonic Pageant has been regular fare. The Westminster Choir from Princeton is the unusual attraction in these concerts. There have been weekly chamber music concerts throughout the summer at the Eastman School of Music in Rochester.

The annual Saratoga Spa Music Festival will begin in September at Saratoga Spring, N. Y. In Chicago at Grant Park and Ravinia there have been concerts every night for more than a month. The Bayview Concerts at Petoskey, Mich., have just about run their annual ten week span. The National Music Camp concerts at Interlochen, Mich., which incidentally became front page news a year or so ago through Mr. Petrillo's efforts to keep them from being broadcast, have been running their regular course since late June. The University of Wisconsin has presented a summer course of six concerts. Cincinnati's "Opera at the Zoo" will conclude this week a season which began in June. And the almost three month operetta season in St. Louis has, if the news reports are correct, progressed just as efficiently this summer as it has through every summer since its inception.

* * *

IN California at Carmel-by-the-Sea the 10th edition of that community's annual Bach Festivals was played last month. The Budapest Quartet has been performing every Tuesday night throughout the summer at the San Francisco Museum of Art and each Wednesday evening at Mills College in Oakland. At the Hollywood Bowl the regular summer concert season has been in promer concert season has been in progress since approximately the first of last month.

And in two to three dozen other localities throughout the country there has been set forth the kind of music and performance which has usually graced the annual Faculty Concerts in Ann Arbor.

All this is a lot of music in a season which up to a few years ago has been thought of pretty largely as a vacation time from anything like the arts. But the whole matter of summer music has been progressing by leaps and bounds since the years before the war. Each year there are more concerts in a larger number of places. And moe frequently than not there are better concerts both as to content and execution.

And the audiences everywhere have become regularly larger. The summer vacation used to be in most cases just the annual rest period away from home if possible. Now in our travel-minded country it is almost always away from home, but it is not unusual when the general plans include a stop at a musical festival of one kind or another along the way.

* * *

THIS is a pretty picture. And it is pleasant to relate that it becomes a little prettier every year.

When we shall have some creditable summer music in Toledo is anybody's guess. But, when and if it ever comes, it will at least be advantageously situated. For our Walbridge Park Ampitheater is a splendid place for outdoor concerts.

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NEW YORK, N. Y.
HERALD TRIBUNE

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Special to the Herald Tribune

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Despite overcast skies, there was turnout of 2,000 at this morning's public rehearsal, which started at 10 o'clock. Serge Koussevitzky was in charge of the rehearsal until the short intermission at 11:30. He devoted this time to work on three of the numbers in tomorrow's final concert of the season, namely, Tchaikovsky's Fourth Symphony and the "Pavane Pour Unde Infante Defunte" and "Bolero," both by Ravel. The program will also include Martinu's Concerto Grosso for chamber orchestra.

Mr. Koussevitzky often stopped the orchestra to smooth over a fine point, and there were times when he stepped down from the podium to show some of the orchestra men, at close range, what his intentions were or to point out some detail of the printed orchestral part on a given instrumentalist's music stand. Mr. Shaw took charge during the second half of the rehearsal period, conducting all three works of this evening's program, and well past the 1 o'clock limit of the prescribed rehearsal period he was still energetically rehearsing the Mozart requiem.

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RECORDS: HANDEL

All 12 Concerti Grossi In Three Albums

By **HOWARD TAUBMAN**

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For the average collector this is probably a prohibitive sum, but those who can afford it—and certainly libraries, institutions and record clubs can—could scarcely make a better investment. Here is music of unflagging quality and spirit. Perhaps not every one of the concertos is of equal value, but there is enough in each work to warrant attention. And the twelve works together help to convey the stature of a towering genius.

Written in Month

The word for Handel is abundance. In these concertos there is abundance of ideas, of spirit, of tenderness and laughter, of sheer geniality. In the face of this achievement it is almost staggering to remember that Handel wrote the twelve works in a month. As Emanuel Winternitz, author of the adult program notes that accompany the set, remarks, this allowed Handel "about two and a half days for one concerto, less time than it would take an experienced copyist to make a fair copy."—

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"Handel's *Concerti Grossi* are characterized by utmost freedom in the handling of the thematic material. They are full of surprises in this respect. Ideas come to him in inexhaustible profusion, new motives and rhythmical patterns entering throughout the course of the movements. Motives which have just been introduced are transformed in the hands of the master and are spun out in multiform versions. Even the fugues are in a freer style than we would expect to find in this strict form. It is thus, one supposes, that Handel must have improvised on the keyboard. With the brilliance and the free, informal life of the *Concerti Grossi* before us, we can understand the sensation the Saxon devil created by his keyboard extemporizations among musical connoisseurs in Italy and England and how it is that he defeated at the organ no less a person than Domenico Scarlatti."

Mr. Busch and his ensemble have given the twelve works performances of thrust and vigor. The playing has solidity and spaciousness. If it lacks some of the refinement of tone and style other interpreters might have brought to this music, it has a sturdy vitality without which Handel would not be himself. The recording is good.

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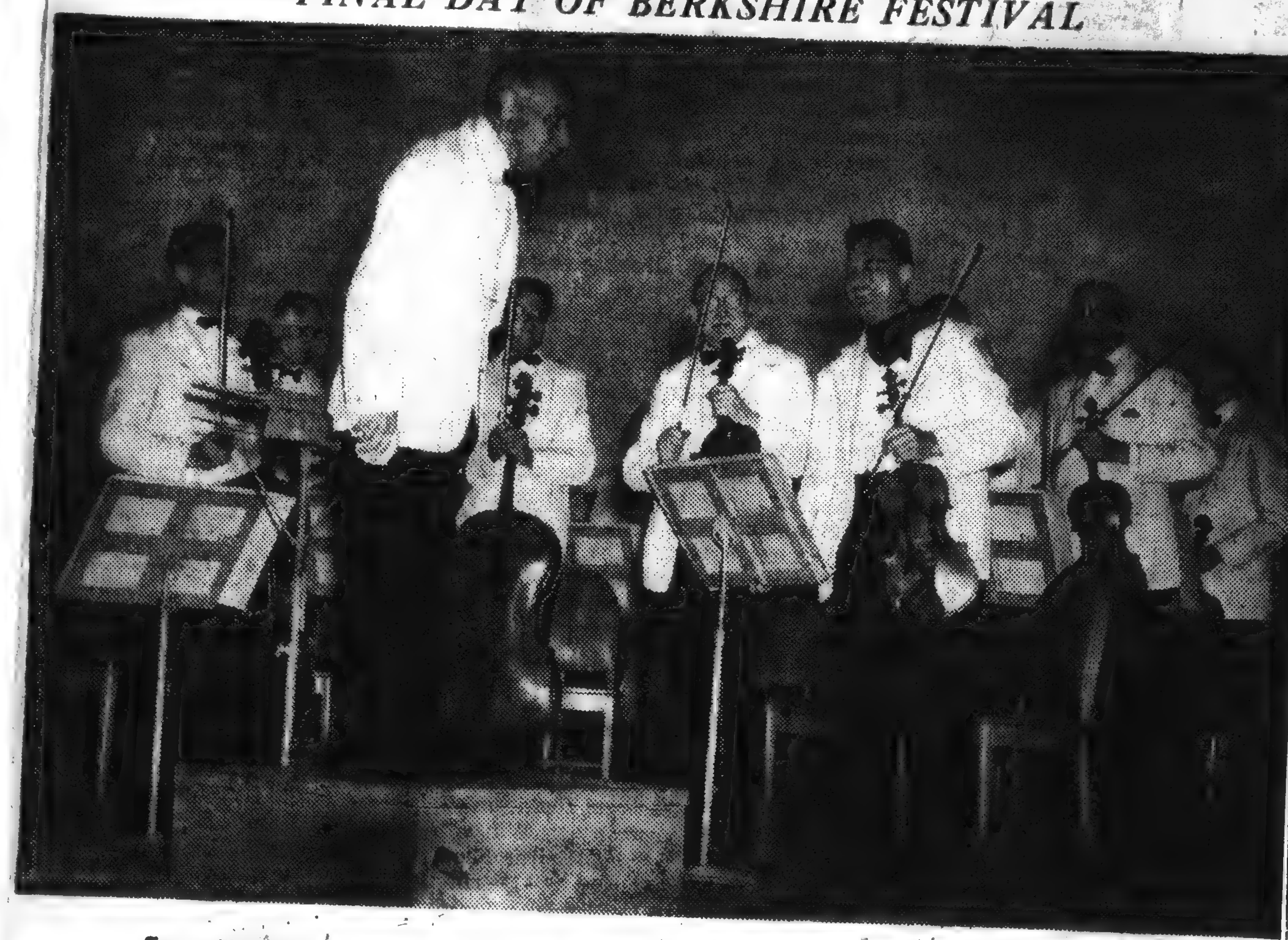

H. S. Babbitt Jr.

Serge Koussevitzky and members of the Boston Symphony take a bow at Tanglewood.

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This Clipping From
WASHINGTON, D. C.
POST
AUG 10 1947

The Record Player

Schumann Humoreske Given Fine Styling

Schumann: Humoreske. Paul Loyonnet, pianist. Concert Hall Society, unlimited release. A-1. $7.20. Though you may not know the name of Paul Loyonnet, do not let that keep you from buying this set. His pianism is of the finest romantic Gallic tradition. Remarkably enough, that very combination of styles makes his Schumann both elegant and warm-hearted. Schumann himself would probably not ask more.

This is an early work, dating from the year during which Schumann their marriage. More of a piece than Carnival, which came later, Humoreske has broad outlines and a bigness throughout which give it a genuine excitement. Loyonnet is practically perfect in every respect, if one excepts a little stiffness right at the beginning.

The piano tone is some of the finest on records, and the surfaces are excellent vinylite with only a little noise on side three.

Ravel: Daphnis and Chloe, suites 1 and 2. Paris Conservatory Orchestra directed by Charles Munch. Decca EDA. $7.35. What I am about to say is tantamount to heresy, in my book. Just the same, I cannot help myself. I like this Daphnis and Chloe better than that of the Boston Symphony with Koussevitsky.

Don't think for a minute that it hasn't taken weeks to reach this shattering opinion. For 15 years the Koussevitsky-Boston conception of this music has brushed off all rivals. Their old recording was great, their fairly recent one even more so. But here we have the old matter of a fine French conductor and orchestra exercising their subtle magic on a masterpiece of French music. The difference in the sound of the solo trumpets, solo flutes, and the rippling of both strings and woodwinds is one source of constant amazement.

So too is the astonishing difference afforded by the slightly more languid tempo which Munch adopts throughout. There is no more sensuous music than this, and Munch emphasizes that quality without sacrificing any of the rhythmic excitement which has always made Koussevitsky's reading so stunning. Also, in the first suite, of which this is the first modern recording, the ensemble playing of the Paris orchestra is of bravura quality.

Finally, as is practically always the way with English Decca records, their recording engineering is of such superior vein as to mock at our poor domestic average. Incidentally, this set, and all Decca sets from now on are of standard size for record changers. For my money, anyone who loves Ravel needs this album.

Puccini: Butterfly: Un bel di; also: Boheme: Mi chiamano Mimi. Victor. $1.05. Jeannette MacDonald, soprano, with orchestra under Frieder Weissman. Who has not recorded these arias? We have one or both of them from Grace Moore, Lucrezia Bori, Claudia Muzio, Bidu Sayao, Licia Albanese, Elizabeth Rethberg and countless others. Miss MacDonald is in every way unfit to sing them. Lacking imagination, finesse, proper attention to note values, and sounding only hard and lifeless, this singing has nothing to commend it.

Two by Bostonians

From Victor come two new albums by the Boston Symphony Orchestra, with Serge Koussevitzky conducting. One is devoted to Bach's *Suites, No. 2 and No. 3*,—music of a freshness that belies its age and familiarity. The performance is a credit to the precision and brilliance of the Bostonians, and Georges Laurent, the flute soloist in the B minor Suite, does a handsome job.

The second album is Mr. Koussevitzky's version of Shostakovich's *Ninth Symphony*. The New York Philharmonic-Symphony and Columbia reached the market with this score some months ago, and theirs is a clean, sprightly interpretation. But the Bostonians have a shade the better of it in spirit of performance and quality of recording. What is more, the Boston has managed to get the work onto three twelve-inch disks.

As to the merits of Shostakovich's symphony, they have been argued sufficiently here and in the Soviet Union. The truth is that the work is not important enough for all that discussion. It is agreeable, chipper, lightweight—a minor effort that should be received as such without requiring the poor composer to turn out a masterpiece every time he sets pen to paper.

In the Popular Field

Vox has released two exciting jazz albums. One, *Charlie Christian Memorial Album*, recalls the brilliant art of the late guitarist. The other, *Louis Armstrong—Paris, 1934*, makes available another fine jazz artist's work as it was more than a decade ago.

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NEW YORK, N. Y.
HERALD TRIBUNE
AUG 10 1947

Serge Koussevitzky

Who conducts the last concert of the Berkshire Festival this afternoon at Tanglewood, Lenox, Mass.

FESTIVAL CLOSES

By FRANCIS D. PERKINS

THE BOSTON Symphony Orchestra, conducted by Serge Koussevitzky, will give the last concert of the 1947 Berkshire Festival today at 3:30 in the Music Shed at Tanglewood, Lenox, Mass. The program consists of Bohuslav Martinu's Concerto Grosso for chamber orchestra with two pianos; Ravel's "Pavane" and "Bolero" and Tchaikovsky's fourth symphony. The Berkshire Music Festival also completes its six weeks session today. It had an enrollment of 425 students, who came from forty states of this country and fifteen other lands.

Another festival series will be presented by the Boston Symphony under Dr. Koussevitzky at Tanglewood next July and August. This will be the eleventh festival by the official count, which omits the series given by the Center's student orchestra under Dr. Koussevitzky in 1942, the Mozart series of 1944 and the Bach-Mozart series of 1945. The Berkshire Music Center will hold its sixth session during the same period.

In all probability, the production of Mozart's "Idomeneo" by the Center's Opera Department under Boris Goldovsky's direction last Monday and Wednesday at Tanglewood was the first of this notable opera seria in the United States. The most experienced singer in a mainly student cast was Joseph Laderoute, the tenor who had shared the title role in last summer's Tanglewood production of Britten's "Peter Grimes," and his singing, in tone quality, production and style, was the best in Monday's performance. He sang the florid phrases of his principal aria with notable fluency and continuity of line.

Ann Bollinger, as Idamante, produced a likable voice with occasional unevenness; Nancy Trickey, as Ilia, displayed a voice of very appealing quality, although occasional spreading could be noticed in the uppermost tones. Paula Lenchner portrayed the role of Elettra with considerable emotional effectiveness, if also with a tendency to force her higher notes. Some of her music, in its style and expressive color, anticipated that of the Queen of the Night in "The Magic Flute," written eleven years later. Frank Guarrera sang Arbace acceptably.

The musical performance under Mr. Goldovsky (who doubled as stage director) was spirited and well integrated. There was room, indeed, for more flexibility of tempo and a greater range and variety of expressive color and atmosphere in this revelation of a remarkable score, but in weighing such impressions it should be considered that this was a mainly student production, and that "Idomeneo" would be an exacting, if rewarding task for a long-established professional organization. Mr. Goldovsky can be thanked for bringing forth an opera which represents Mozart's mature genius in this field, and has a vitality and appeal which should commend it to the attention of the Metropolitan or the New York City Center's company.

This Clipping From
MEMPHIS, TENN.
COMMERCIAL APPEAL
AUG 10 1947

With The New Recordings

By THE REVIEWER

WILLIAM KAPELL, brilliant pianist, plays the little-known but elegantly rounded Beethoven Concerto No. 2 in B flat with the NBC symphony Orchestra under direction of Vladimir Golschmann. The B-flat concerto has everything —flashing melody, an almost Mozartian delicacy at times and some of the essence that put the composer at the zenith of the heap. You will revel in the gracious theme that recurs constantly throughout the three movements, to the rollicking rondo that brings this fine work to a conclusion. Mr. Kapell's piano playing is precise and has feeling. The orchestra gives a colorful reading to its score. By way of an encore, Mr. Kapell plays The Brahms Intermezzo in E. It's on the eighth side. Victor.

More Prokofieff

Serge Koussevitsky and the Boston Symphony have added another to their growing list of fine performances from the Prokofeiff repertoire. This time Koussevitsky conducts four sections from the Second Suite based on the ballet, "Romeo and Juliet." The music is orthodox Prokofeiff, leaning all the way from his joyous and frenetic skips about the note range to those somber and distant episodes when the composer dwells on death. The Victor album contains two 12-inch discs and, from the seven sections of the Second Suite, these are included: Montagues and Capulets, Juliet the Maiden, Dance, and Romeo and Juliet's Grave. This is an album to add considerably to the fame of the composer, conductor and orchestra.

Songs Of France

Lily Pons is back between the covers of a Columbia album, for which she has waxed three 12-inch records with some of the art songs or "chansons" of France. Miss Pons sings in French, in a style which has made her famous, and she seems in better voice than usual. Four songs by Darius Milhaud under the caption, "Songs of Ronsard," claim both sides of one record, while on the others are Bachelet's "Lovely Night," Faure's "The Roses of Ispahan" and "After a Dream" and Duparc's "Dreamworld." All the selections have that quiet and delicate approach which the French have elected to use since Debussy and Ravel gave it a start. The orchestra is conducted by Andre Kostelanetz on some of these records, by Maurice Abravanel on others. An English translation of the songs is printed in the album.

Maryla Jonas Plays

Maryla Jonas, now world famous for her performances of Chopin music, hardly wanders afield in her choice of two Schubert pieces for a single 12-inch record released by Columbia. For both selections sound like Chopin, and Miss Jonas plays them as if they were. Schubert's Impromptu in G Major is on one side, and a mixture of waltzes on the other.

The final work completed by the dying Debussy was his Sonata No. 3, a luminous bit of chamber music which is increasing in popularity. Robert Casadesus is the pianist and Zino Francescatti the violinist. The combination is a happy one, and the result something no lover of chamber music should miss. It's a Columbia album. The odd side consists of Ravel's Berceuse.

Wienawski Concerts

The Concerto No. 2 in D major for violin by Wienawski receives sparkling treatment at the hands of Soloist Isaac Stern, magnificently supported by the Philharmonic-Symphony of New York and conducted by Efrem Kurtz in a Columbia album. A crisp reading by soloist and orchestra counterbalances the heavily romantic atmosphere to produce a fine recording of a lovely, melodic work.

Two ancient Hebraic chants whose origins are lost in time are movingly sung by Richard Tucker on a Columbia single disc with chorus and orchestra accompaniment. They are the traditional Kol Nidre and Eli, Eli. Both are solemn and poignantly beautiful.

Fine Recording

Hear the Hollywood Bowl Orchestra, under the direction of Leopold Stokowski play a symphonic arrangement of the gay waltzes from Strauss' opera, Die Fledermaus. Here's a concert on a 10-inch that will make your nerves tingle by its three-four time beauty. One regrets that the Victor people left so much of the disc unused—but there's superlative quality here.

CHICAGO, ILL.
TRIBUNE
AUG 10 1947

BETTER THAN THE 'MET'

Mitropoulos, No Fraud, Is Never Dull, Writes Eastern Critic

By CECIL SMITH
in The New Republic

Dimitri Mitropoulos made his Lewisohn Stadium debut with a concert version of Puccini's "Madame Butterfly."

The performance was an opportunity to hear the orchestra score played better than you will ever hear it done at the Metropolitan . . .

Mitropoulos made an impressive thing of it. There is no fraud about him. When he conducts a complicated work, he really knows it. He lacks the poised simplicity of Pierre Monteux, the serenity of Bruno Walter at his best, the patrician aristocracy of Serge Koussevitzky. His taut nervousness sometimes threatens to push the players into strident tone and jagged rhythmic attacks, so that his conducting has the excitement of impending calamity which, in the end, never occurs.

However, Mitropoulos is never dull and he never means to exploit himself at the expense of the music.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 9 - 1947

Festival Finale Starts Tonight

Robert L. Shaw, 31-year-old conductor, will take the podium in the Music Shed at Tanglewood tonight to lead the Boston Symphony Orchestra and the Berkshire Festival chorus of 200 voices in a program of compositions by Bach, Stravinsky and Mozart

The 10th season of the Berkshire Festival will draw to a close over the week end at Tanglewood, with concerts in the Music Shed tonight and tomorrow afternoon.

Shaw Conducts Tonight

Robert Shaw, who for the past two seasons has prepared the chorus and taught choral conducting at the Berkshire Music Center, will appear as guest conductor tonight. Tomorrow afternoon Dr. Serge Koussevitzky will conduct the Boston Symphony Orchestra in the closing concert.

Tonight's concert, which will start at 8.15, will be featured by Shaw conducting the orchestra and Festival chorus of 200 voices in the Bach contata No. 50 "Nun ist das Heil und die Kraft"; Stravinsky's "Symphony of Psalms," and Mozart's "Requiem Mass."

Soloists for the "Requiem" will be Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, bass, who formed the quartet for Beethoven's "Ninth Symphony" at Tanglewood Tuesday.

All previous attendance records for the season are expected to be shattered over the week end as reports continued to pour in from all parts of the county that hotels, inns and rooming houses were filled to capacity.

Mr. Shaw is a native of Red Bluff, Cal., where his father was a clergyman. Graduating from Pomona College, Claremont, Cal., where he conducted the college glee club, he came East in 1938 to form a radio glee club for Fred Waring. Until he entered the Navy in 1945, Mr. Shaw trained choruses for the Aquacade at the New York and San Francisco Expositions, "Carmen Jones," "Laughing Room Only," and "Seven Lively Arts," while continuing radio work.

In 1943 he received an award as the year's most important American-born conductor by the National Association for American Composers and Conductors and a Guggenheim fellowship.

In 1946 he was appointed director of choral activities for the Julliard School of Music in New York. Guest conductor of the Columbia Broadcasting System's Symphony Orchestra since 1944, he has appeared as guest conductor of the ABC and NBC Symphony Orchestra.

In 1941 he founded, and has since directed, the Collegiate Chorale, who have sung in concerts at leading halls in New York City and with leading orchestras, performing major choral works and giving initial performances of compositions by Barber, Britten, Copland, Foss and other contemporary composers. They performed this spring at the Harvard University Symposium of Contemporary Music new works by Copland, Hindemith and Malipiero.

Tomorrow's Program

Tomorrow afternoon's program conducted by Serge Koussevitzky will include Martinu's "Concerto Grosso for Chamber Orchestra," with two pianos; Ravel's "Pavane" and "Bolero" and Tchaikovsky's Symphony No. 4 in F minor.

Because all seats for both concerts have been sold, large audiences are expected to listen from the lawn, as they did last Saturday and Sunday for the Beethoven programs. Admission tickets will be on sale three hours before the concert.

MINNEAPOLIS, MINN.
DAILY TIMES

AUG 11 1947

Edited by Jay Edgerton

Daily Times News Staff

Today, President Truman was back at his White House desk, refreshed after a cool week-end at Shangri-La; plans were being made for his South American jaunt; Republicans, Democrats battled over merits, demerits of the 80th congress; U. S. Army's CID cast suspicious eyes on the death of Princess Hermine, second wife of Germany's last Kaiser, also reported theft of $2,000,000 worth of her jewels; there was more trouble in Palestine; Moslem's state of Pakistan was being organized in India; the Henry Ford of Canada died; Postmaster General Bob Hannegan was planning a convalescent vacation in Hawaii; Boston Symphony's Dr. Serge Qoussevitzky bought tickets for Europe; Madame Peron was on her way home to Argentina; a parachute-jumper died in San Francisco bay, and an 18-year-old boy lost a one-out-of-six gamble with death playing "Russian roulette" in Port Huron, Mich.

NEW YORK, N. Y.
REGISTER

AUG 10 1947

Pop Concert To Feature Latin-American Music

A "Latin-American Night" program, with Alfred Gallodoro, saxophone and clarinet virtuoso as guest artist, will mark the fifth "Pop" concert in the Yale Bowl next Tuesday evening, August 12, at 8:15.

ALFRED GALLODORO
Pop Concert Artist

Mr. Gallodoro is one of those rare phenomena among performing artists, being equally at home with both popular and classical music. He has appeared with Paul Whiteman, among others in the popular field, and under the batons of Toscanini and Stokowski in the realm of classical music.

A musical commentator has said that "His clean execution of staccato passages is phenomenal — many of the passages in which he tongues each note would be considered difficult even if played legato."

Concerto By Creston

On Tuesday evening, he will play the "Concerto for Saxophone and Orchestra" by Paul Creston, a young composer, who has twice held a Guggenheim Fellowship, and is currently occupying the post of organist at St. Malachy's Church in New York City.

His clarinet offerings will include the "Fantasie Impromptu," by Chopin, in an arrangement for clarinet by Ted Dale; the "Serenade Espagnol,' by Cecile Chaminade; the passionate Roumanian dance, "Hora Staccato," by Dinicu, in an arrangement by Heifetz.

Conductor Harry Berman will lead the New Haven Symphony Orchestra in the overture to "Il Guarany," by Gomez and selections from the current Broadway hit, "Finian's Rainbow." The music for the latter was composed by Burton Lane and arranged for symphonic presentation by Robert Russell Bennett, who, incidentally, had a hand in arranging the original score. The orchestra also will present the popular "Malaguena," by Lecuona, the "Latin-American Symphonette," by Morton Gould and two Mexican dances by De-Campo and Partichela.

Lee To Be Emsee

Richard C. Lee, director of the Yale University News Bureau, will be the new master of ceremonies for the concert. Mr. Lee was instrumental in founding the "Pop" concerts, having served as the chairman of the Publicity and Promotion Committee since their inception. He also is a charter member of the New Haven Junior Chamber of Commerce, which is sponsoring the current series of concerts.

In the event of rain, the concert will be held on the first clear evening.

With the concluding concert this afternoon at 3:30, the Berkshire Festival at Tanglewood in Lenox, Mass., comes to an end. The program includes the "Concerto Grosso for Chamber Orchestra," with two pianos, by Martinu; two works by Ravel, the "Pavane" and the 'Bolero"; Symphony No. 4, in F minor, by Tschaikovsky.

This year's Festival broke all attendance records, with as many as 14,000 at single concerts, and more than 100,000 at the 15 concerts.

The Berkshire Music Center, Dr. Koussevitzky's summer school at Tanglewood, also completes its six weeks session today. The 425 students at this year's session were drawn from 40 states and 15 other countries. The student orchestras gave concerts weekly under the direction of Dr. Koussevitzky and his assisting and student conductors. Chamber music concerts were given under the supervision of William Primrose. The chorus, under the direction of Robert Shaw, took part in the Festival, singing in Beethoven's Ninth Symphony, Mozart's Requiem, and Stravinsky's Symphony of Psalms.

The composition class was under Aaron Copland and Arthur Honegger, though Samuel Barber took the place of the latter when illness prevented him from completing the term. The Opera Department, under the direction of Boris Goldovsky, gave the first American performances of Mozart's "Idomeneo" last week.

The fame of the Tanglewood concerts is increasing year by year. Already they have attained a prominence in our national musical picture comparable to that of the famous Salzburg concerts in the European musical sphere.

Two items of interest to local musicians and composers have just been announced.

The first is an announcement by the Associated Concert Bureau about their second annual nationwide auditions for students of piano, violin, and voice. Auditions will be held in various cities all over the country. Winners of the local auditions are to be presented in State Concerts, with the finalists appearing at Carnegie Hall, New York City.

Eight first prizes of $500 will be awarded in the following eight divisions: piano, violin, soprano, mezzo soprano, contralto, tenor, baritone, and bass.

In this state auditions will be held in New Haven and Hartford at a time to be announced later. Additional information may be obtained by writing to the Associated Concert Bureau, Inc., 1775 Broadway, N. Y. City.

Expense Is Heavy

Naturally, there is considerable expense connected with this worthy project and the Bureau would be glad to hear from any persons or organizations interested in sponsoring the New Haven auditions.

The other item concerns Mona Paulee, distinguished mezzo soprano of the Metropolitan and Dean Holt, well known pianist and former orchestra leader.

Inspired by a typical American pioneering spirit, they have decided that they would like to do their share in helping further native composing talent in connection with their concert tour for the 1947-48 season.

Miss Paulee and Mr. Holt (Mr. and Mrs. in private) feel that the best way of helping promising composers is to bring their works constantly to the public, not just in New York, as is customary but to a nation wide audience. Believing that musical programs in general have too long been made up from the standard repertoire, they desire composers from all over the State to submit their works to them.

Will Choose 12 Best

They plan to choose the 12 best songs received and incorporate them into their program. The compositions will be alternatingly performed, which means that they will be heard at an average of about 20 times during the coming season and might even be published in an album which Miss Paulee has been asked to compile from the repertoire of her favorite songs.

Composers are asked to send in their works before September 1, to the Paulee-Holt residence in New York at 200 West 57th Street. All manuscripts must bear the name

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NEW YORK, N. Y.
SUN

AUG 11 1947

Attendance Record Set at Tanglewood

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NEW HAVEN, CONN.
JOURNAL-COURIER

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After the closing concert, Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra and founder and director of the Berkshire Music Center, said he would leave Aug. 16 for a European vacation.

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During the afternoon program, Bohuslav Martin, a native of Policka, Czechoslovakia, whose "Concerto Grosso for Chamber Orchestra," opened the concert, was called from the audience to share the ovation given Dr. Koussevitzky and the Boston Symphony Orchestra. The orchestra also performed Ravel's "Pavane Pour Une Infante Defunte" and "Bolero," as well as Tchaikovsky's Fourth Symphony

SYRACUSE, N. Y.
HERALD-AMERICAN

AUG 10 1947

Opera Premiere in Tanglewood

Joseph Babbitt, Jr.

Students in Berkshire Music Center shown in the third scene of Mozart's rarely-heard opera, "Idomeneo" directed and conducted by Boris Goldovsky. Left to right: Dorothy Dawson as Idamante (a role taken at one of the performances by Elizabeth Ann Bollinger; Nancy Trickey as Princess Ilia and Joseph Ladourete as Idomeneo, King of Crete. The opera was sung twice. The Berkshire festival closes today with the Boston Symphony in compositions by Ravel and Tschaikowsky.

More Than 100,000 At 15 Concerts This Season

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DAILY TIMES

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ENQUIRER NEWS

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Glen Ridge, N.J.
Paper
7/II/47

MUSICAL WHISPERS

By AL WOHL

THE PHILADELPHIA ORCHESTRA, under the baton of Eugene Ormandy, has broken all existing records. They have recorded more discs than any other orchestra in the business, and they have played to more people over a given period of time, than any other musical organization. The Philadelphia Society is proud of this honor, and according to their manager, they will continue to be the outstanding orchestra in the world. "The Serenade for Strings" by Tchaikovsky, was the last recording made by the orchestra for Columbia? The Seranade is in four movements, the second of them being the familiar and silken Waltz, in which some critics have detected a Spanish flavoring.

SHOSTAKOVICH'S NINTH SYMPHONY has finally been recorded and is now available. This symphony was begun shortly after VE day, and was completed in six weeks, and three months later, the Leningrad Symphony Orchestra played it for the first time. Audiences who haven't heard the Ninth are in for a shock. Mr. Shostakovich has always been known for his tragic and morbid music, and in this symphony, the melody is written in a gay and exuberant manner. The Boston Symphony with

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KNICKERBOCKER NEWS

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NEW YORK, N. Y.
JOURNAL AMERICAN
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Koussevitzky Gives Festival 'the Works'

By MILES KASTENDIECK

LENOX, Mass., Aug. 11.—If concerts were rated as smash hits, Serge Koussevitzky produced one at Tanglewood yesterday afternoon. First, he lined up a program predominantly popular, symhonically speaking.

Then he and the Boston Symphony gave it the works, as they would not say in Boston. Some 12,000 people flocked to this final event of the 1947 Berkshire Festival.

The program opened with Mantinu's delightfully rhythmic and cheerful concerto Grosso. It qualifies for popular appeal and obviously caught the fancy of this audience.

Lukas Foss and Bernard Zighers were the pianists as they have been in other performances of this week.

Mr. Mantino was himself present to take to bows.

* * *

Pleasant to Hear.

Ravel's "Bolero" naturally overshadowed his "Pavane." The familiar virtuoso work was given a rousing performance. In the clean-cut acoustics of the music shed, each solo was a pleasure to hear, even with the slight mishap in the horn.

The accumulative power of the music had an electrifying effect. Ravel's tour de force has lost none of its impact when so played.

The Tschaikowsky Fourth Symphony ended the concert. It, too, was given a virtuoso performance. The festival ended in a blaze of brass.

Koussevitzky gave it everything and few can match him in this music.

Still another conductor appeared on Saturday night.

It was a debut with a major orchestra for Robert Shaw. The program was choral, but the chorus was that of the Festival, not the collegiate chorale which is Shaw's stamping ground.

Once again, he proved to be a better director of choruses than an interpreter of choral music.

* * *

Great Enthusiasm

The program included Bach's Cantata, No. 50, Stravinsky's Symphony of Psalms, and Mozart's Requiem Mass (heard recently in New Work). It created a great deal of enthusiasm.

A severe electrical storm in the late afternoon cut attendance to 8,500. It had been 14,000 the Saturday before.

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This Clipping From
HARTFORD, CONN.
COURANT

AUG 11 1947

12,000 Hear Final Concert In Festival

Koussevitsky, Players Given Ovation for Tschaikowsky Work

BY T. H. PARKER.

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Twelve thousand idolaters at the shrine of Serge Koussevitzky and the Boston Symphony orchestra gave a hail-and-farewell ovation to conductor and players for their vivid presentation of Tschaikowsky's Fourth Symphony which concluded the 12 concerts of the 1947 season.

This came on the heels of an absolutely spectacular performance of Ravel's Bolero that reduced the steel girders of the music shed to a molten mass of twisted metal and tossed the roofboards for miles around, and with it provided a slightly colossal wind-up to the festival.

Opening the program, which also included Ravel's Pavane, was the Concerto Grosso for two Pianos by Bohuslav Martinu, Czech composer now living in this country and on hand today to receive a hearty tribute. Mr. Martinu's work is a not over-long composition of three standard movements, in pretty much traditional Concerto Grosso style, but modern enough in sound and temper. It is altogether an alert, deft, vigorous piece, right out of the heart of pre-war Mittel-Europa. These Czechs are indelible nationalist, and for all the contemporary sophistication of Mr. Martinu's writing, it is at heart full of Czech temperment, melodically and rhythmically. Modern Czech and not unadulterated, but Czech just the same.

First Movement Folksy.

The first movement is the most patently Czech, embullient and folksy. The writing, for flute, oboes, clarinets, horns, pianos and strings, is compact, fresh and shrewd. The work for the pianos is quite integrated, highly solid and inclined to be percussive. The second movement, andante, is mittel-European misery, a kind of chromatic lament, and here the piano writing is dense, contributing for the most part a mass of sound, and impact of dramatic weight. In the third movement, the work experiences a highly animated convalescence and the pianos ride to the fore. To some listeners this did not seem Czechoslavakian in color. Actually, I think, it was a union of an acute national sense of rhythm and American jazz, which at the time, 1938, was tickling their feet in middle Europe, and no composer who made pretensions of modernism, could not afford to try his hand at it.

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SUN

AUG 11 1947

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The season's attendance was 18,000 more than it was last year.

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SCHENECTADY, N. Y.
UNION-STAR
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'Hymn To Joy'

(Editorial in "Christian Science Monitor")

AMONG THE QUIET NEW England hills the other night, under the lonely reaches of the stars, the Ninth Symphony of Beethoven loosed its splendor on the air.

People far from the scene of the Berkshire Music Festival—in city rooms, on suburban porches—heard over their radios the Boston Symphony Orchestra bringing the mighty symphony to the triumphant last movement, where the chorus joins the instruments in proclaiming through Schiller's "Hymn to Joy" the blessedness and universal brotherhod of man.

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That was in the midst of total war. The other night it was in the midst of uneasy atomic peace. The same stars looked down—the stars that spoke to Schiller of a loving Father's reign.

The young anti-Nazi wrote that she wept as she listened, yet felt in her heart the joy of knowing that the law of brotherhood could not be forever hidden by the anarchy of war. Did any troubled heart the other night reach out through the botched, unhappy peace of today to the exultant joy that created the Ninth Symphony and that ordered the shining architecture of the stars?

In spite of the stupid slumbers and nightmares of men, reality breaks through to listening hearts

NEW YORK, N. Y.

This Clipping From
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JOURNAL AMERICAN
AUG 11 1947

Koussevitzky Gives Festival 'the Works'

By MILES KASTENDIECK

LENOX, Mass., Aug. 11.—If concerts were rated as smash hits, Serge Koussevitzky produced one at Tanglewood yesterday afternoon. First, he lined up a program predominantly popular, symhonically speaking.

Then he and the Boston Symphony gave it the works, as they would not say in Boston. Some 12,000 people flocked to this final event of the 1947 Berkshire Festival.

The program opened with Mantinu's delightfully rhythmic and cheerful concerto Grosso. It qualifies for popular appeal and obviously caught the fancy of this audience.

Lukas Foss and Bernard Zighers were the pianists as they have been in other performances of this week.

Mr. Mantino was himself present to take to bows.

* * *

Pleasant to Hear.

Ravel's "Bolero" naturally overshadowed his "Pavane." The familiar virtuoso work was given a rousing performance. In the clean-cut acoustics of the music shed, each solo was a pleasure to hear, even with the slight mishap in the horn.

The accumulative power of the music had an electrifying effect. Ravel's tour de force has lost none of its impact when so played.

The Tschaikowsky Fourth Symphony ended the concert. It, too, was given a virtuoso performance. The festival ended in a blaze of brass.

Koussevitzky gave it everything and few can match him in this music.

Still another conductor appeared on Saturday night.

It was a debut with a major orchestra for Robert Shaw. The program was choral, but the chorus was that of the Festival, not the collegiate chorale which is Shaw's stamping ground.

Once again, he proved to be a better director of choruses than an interpreter of choral music.

* * *

Great Enthusiasm

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This Clipping From
MUNCIE, IND.
MORNING STAR
AUG 1 1 1947

George E. Sokolsky Says:

Cultural Upsurge Among Our People at Tanglewood

These Days

It was not a fight between Joe Louis and some contender; it was not the Army-Notre Dame game; it was not the World Series. It was not a mob that had gathered to see some obscene novelty. It was Serge Koussevitzky directing the Boston Symphony in the Beethoven Symphonies in succession from ~~the First to the Ninth~~.

Twenty-four thousand Americans, socialites in boxes, students on rugs and blankets bringing their lunch with them, came from every state to hear the Fifth on a Saturday night in the Berkshire hills, far from any city. This was no accidental response to "What shall we do tonight?" It took a great effort for many of these visitors to come to our green hills where Longfellow, Bryant, Hawthorne and a century of brilliant Americans found their inspiration. The music festival has outrun the hotels and boarding houses, the telephone system, the roads. The Berkshires remain primitive — in spots primeval. But the Americans who love music come. I met a friend who drove up that Saturday night—listened—and drove back to New York an eight-hour trip for an hour of Beethoven.

The Ninth was done on a Tuesday night in midsummer and the audience was enormous, perhaps as many as 12,000. A chorus of 250 young music students, between the ages of 18 and 22, sang as Beethoven's chorals had never been sung before. When Koussevitzky's baton fell on the last note, the audience was on its feet cheering, shouting, applauding, waving. The old man—73 this year—stood there facing mature America.

* * *

And that is what Tanglewood means. It is something much more than good music brilliantly executed. Most of that huge assembly were not professional musicians. Most of them cannot recognize a fluff by the French horn or a missed note by a pianist. Most of them have never—or could ever—read Schiller's "Ode to Joy" in the original. Few of them can explain the growth of Beethoven's personality from the First to the Ninth.

But all of them, voluntarily, by conscious effort, in accordance with their means, satisfied a yearning for perfection. As I milled in the crowd, during the intermissions, it came upon me more and more that this was a young audience, that many thousands were G. I.'s and their girls, such as decades ago might have gone to Coney Island or Brighton Beach or some such place. They are young in years but their tastes have matured. The taste of the nation has matured. The culture of the American people has been elevated from the trivialities of the moment to the eternal humanities.

For Tanglewood is but one expression of this cultural upsurge among our people. What other nation can speak of at least 35 symphonic groups spread from coast to coast, playing not only to the elite but to great masses as in the Hollywood Bowl, the Robin Hood Dell concerts in Philadelphia, the Stadium Concerts in New York and in so many other cities that it is hard to keep them all in mind? And over the radio, the Philharmonic, the NBC and the Detroit Symphonies, week after week, enrich a nation with their contributions to American culture

* * *

I speak here only of music, for at the moment it is music that has captured the imagination of American youth. This lust for a better life will pour itself into poetry, art, the dance and in time even the theater will respond to its stimulus. We are on the upgrade.

And what is so glorious about it is the utter freedom of participation. No government plays any part in any of this. No government subsidizes, controls, lays down rules and regulations. No government official decides what shall or shall not be played, who is to perform who is to listen. A free people choose between Beethoven and Irving Berlin and choose by taste. Tanglewood, as every noteworthy cultural development in the United States, is a voluntary product of a free people who ask nothing but the unimpaired right to pursue their own courses without interference by the state. I listened to Beethoven's Ninth at Tanglewood with that as a constant overtone.

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NEW YORK, N. Y.
WORLD - TELEGRAM
AUG 1 1 1947

Music

Berkshire Festival Ends on High Note

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NEW YORK, N. Y.
HERALD TRIBUNE
AUG 1 1 1947

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Koussevitzky, Shaw Lead the Bostonians; 145,000 Heard All Presentations

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Martinu's Concerto Grosso, which gave a welcome esoteric slant to an otherwise popular program, has been heard in New York, and though I had anticipated rehearing it with a certain pleasure, I found, as it is generally true of Martinu's music, that its profile was something I did not recall too well because this highly musical and skilled Czech composer is rarely notable for the definiteness of his ideas. Its rhythmic drive was, however, an exhilarating experience in Mr. Koussevitzky's excellent reading and in this congenial outdoor setting; and there was some fine concertante work on the part of Lukas Foss and Bernard Zighera, who were intrusted with the two piano parts featured in the score.

A Tour de Force

I still feel that the final cadence chords, notably in the first two movements, were arrived at arbitrarily, but in general the progression of ideas is most fluent and tasteful, and it stands up very well indeed on rehearing. The dramatic effects in the second movement, where sustained violins ascend to giddy heights over percussive chords and later figures in the pianos, is somewhat unanticipated in a work for chamber orchestra of this character, and yet some contrast was needed to the steady Brandenburgian beats of the outer movements.

Mr. Koussevitzky maintains a very drawn-out pace in the "Bolero," and the piece thus becomes, for him, a tour de force in demonstrating the sustaining power of his magnificent orchestra. The orchestral streamlining of his ensemble is becoming more and more disturbed these days by some weaknesses in his brass section. There was not only an unfortunate crack-up for one brief moment in the "Bolero," but at Saturday's concert there was also an upsetting instance in the "tuba mirum" of Mozart's "Requiem." In the Ravel it was the woodwind section, rather, that stood in relief for its exceptionally limpid quality. Perhaps the acoustics of the platform contribute their share to the roughness of the brass, for in the Tchaikovsky it was more than the conductor's emphasis that contributed to the overpowering effect of this section on the strings. But this was only a detail in an exciting performance with the usual Koussevitzky massiveness and scope that scarcely require any recounting at this date.

Saturday night's concert of the Boston Symphony in the Music Shed was under the direction of Robert Shaw, who conducted three choice choral works with the collaboration of the festival chorus. This was the first opportunity we have had to observe what Mr. Shaw could do with a major orchestra, and it was thus an event of special interest.

Opens With Bach Cantata

The concert had a rather impressive opening with Bach's cantata "Nun Ist Das Heil und Die Kraft," for Mr. Shaw had established a tempo of considerable dignity and amplitude, wholly appropriate to the music's character, and the full sonority of the chorus was surprising indeed for a group that this energetic conductor had assembled less than six weeks ago from among the students of the Berkshire Music Center.

As the concert lengthened itself out with Stravinsky's "Symphony of Psalms" and the Mozart "Requiem," it became increasingly evident that despite the substantial merits of the chorus it was incapable of the intensity and variety of Mr. Shaw's permanent collegiate chorale, a group that has trained over a much longer period with the astonishing rehearsal technique that has made so many musicians sit up and take notice.

It also became apparent that though Mr. Shaw can now, since he has had more experience, handle orchestral forces with quite a respectable grasp of things, his extraordinary gifts of leadership are urgently in need of more specific orchestral training if they are to realize their potentialities. Also, though his development in the direction of seriousness, as reflected in his admirable choice of this program, has taken place with incredible speed, he has still to go some before he can apprehend the fine ramifications of lyricism or strength in works like these of Stravinsky and Mozart.

There is more tenderness in the "Requiem" than Shaw communicated, and the Stravinsky was neither metallic enough in its control, nor sufficiently delineated with respect to the dark resignation and the moments of panic where an almost frenetic doubt intercedes. I prefer Stravinsky's more recent manner of presenting the peroration, namely, drawn out to an almost inhuman, but beatific, immobility, marked by the slow processional beats of the ostinato in the tympani.

Despite the above reservations this was, however, a distinguished occasion, and several of the discriminating members of the audience of 8,500 were profoundly moved.

Among the soloists, Frances Yeend, soprano, was able to shine more than the others, owing to the opportunities provided for her by Mozart's score. Vocally, she rose quite impressively to the occasion, though there is a certain prettiness in her style that detracts from the musical strength. The others were Eunice Alberts, control; David Lloyd, tenor, and James Pease, bass.

Statistics of the season's attendance at the festival concerts revealed that more than 100,000 persons heard the major presentations this season, as against more than 80,000 last year. There were, in addition, 45,000 this year who attended student and chamber concerts and public rehearsals.

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ROCHESTER, N. Y.
TIMES UNION
AUG 1 1 1947

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STANDARD-TIMES
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This Clipping From
MUNCIE, IND.
MORNING STAR
AUG 11 1947

George E. Sokolsky Says:

Cultural Upsurge Among Our People at Tanglewood

These Days

It was not a fight between Joe Louis and some contender; it was not the Army-Notre Dame game; it was not the World Series. It was not a mob that had gathered to see some obscene novelty. It was Serge Koussevitzky directing the Boston Symphony in the Beethoven Symphonies in succession from ~~the First to the Ninth~~.

Twenty-four thousand Americans, socialites in boxes, students on rugs and blankets bringing their lunch with them, came from every state to hear the Fifth on a Saturday night in the Berkshire hills, far from any city. This was no accidental response to "What shall we do tonight?" It took a great effort for many of these visitors to come to our green hills where Longfellow, Bryant, Hawthorne and a century of brilliant Americans found their inspiration. The music festival has outrun the hotels and boarding houses, the telephone system, the roads. The Berkshires remain primitive — in spots primeval. But the Americans who love music come. I met a friend who drove up that Saturday night—listened—and drove back to New York an eight-hour trip for an hour of Beethoven.

The Ninth was done on a Tuesday night in midsummer and the audience was enormous, perhaps as many as 12,000. A chorus of 250 young music students, between the ages of 18 and 22, sang as Beethoven's chorals had never been sung before. When Koussevitzky's baton fell on the last note, the audience was on its feet cheering, shouting, applauding, waving. The old man—73 this year—stood there facing mature America.

* * *

And that is what Tanglewood means. It is something much more than good music brilliantly executed. Most of that huge assembly were not professional musicians. Most of them cannot recognize a fluff by the French horn or a missed note by a pianist. Most of them have never—or could ever—read Schiller's "Ode to Joy" in the original. Few of them can explain the growth of Beethoven's personality from the First to the Ninth.

But all of them, voluntarily, by conscious effort, in accordance with their means, satisfied a yearning for perfection. As I milled in the crowd, during the intermissions, it came upon me more and more that this was a young audience, that many thousands were G. I.'s and their girls, such as decades ago might have gone to Coney Island or Brighton Beach or some such place. They are young in years but their tastes have matured. The taste of the nation has matured. The culture of the American people has been elevated from the trivialities of the moment to the eternal humanities.

For Tanglewood is but one expression of this cultural upsurge among our people. What other nation can speak of at least 35 symphonic groups spread from coast to coast, playing not only to the elite but to great masses as in the Hollywood Bowl, the Robin Hood Dell concerts in Philadelphia, the Stadium Concerts in New York and in so many other cities that it is hard to keep them all in mind? And over the radio, the Philharmonic, the NBC and the Detroit Symphonies, week after week, enrich a nation with their contributions to American culture

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This Clipping From
CANTON, OHIO
REPOSITORY

AUG 11 1947

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This Clipping From
PROVIDENCE, R. I.
JOURNAL

AUG 11 1947

BERKSHIRE MUSIC FESTIVAL CLOSES

Attendance at Series Is Highest in Event's 10-Year History

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Meanwhile, the 425 music students prepared to leave for their homes in all parts of the United States and Europe.

During the afternoon program, Bohuslav Martin, a native of Policka, Czechoslovakia, whose "Concerto Grosso for Chamber Orchestra," opened the concert, was called from the audience to share the ovation given Dr. Koussevitzky and the Boston Symphony.

Attendance at all events, including the chamber music concerts and rehearsals totalled 146,000, compared to 125,000 last year.

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

AUG 11 1947

12,000 Hear Last Concert At Tanglewood

Koussevitzky Leads Orchestra; Ovation Given Composer Martinu

By D. E. RITZ

Bohuslav Martinu's "Concerto Grosso for Chamber Orchestra" opened the concert of the Berkshire Festival at Tanglewood yesterday afternoon.. A crowd of 12,000 was present to hear the closing performance by the Boston Symphony orchestra under the direction of Serge Koussevitzky and to give an ovation to the composer, a native of Policka, Czechoslovakia.

The orchestra also performed Ravel's "Pavane pour une Infante Defunte" and that remarkable study in orchestration, "Bolero" with its ostinato drum figure. Following intermission the Tchaikovsky Fourth Symphony brought the festival to its conclusion.

Lukas Foss and Bernard Zighera were the assisting pianists for the "Concerto Grosso" which was the favorite of the reviewer. It was written in Paris in 1938 but was not played until the season 1941-42. It would require more than one hearing to write of intelligently—but it is virile writing and stimulating. An angular irregularity seems to be one of the important characteristics of the work.

The Saturday night program was conducted by Robert Shaw with the Festival Chorus assisting the members of the Boston Symphony. Works presented were most interesting. Stravinsky's "Symphony of Psalms, for Orchestra and Chorus" was outstanding with the Bach Cantata number 50 and the Mozart "Requiem Mass" making up the balance of the program.

Shaw is an excellent conductor and knows how to train choruses as any who have ever heard him conduct can attest. Complete cooperation from the Boston Symphony men helped make the concert one of the most satisfying of this year's festival.

In the "Symphony of Psalms" Stravinsky has used the 'cellos and basses as his strings and combined these with woodwinds and brasses in such a manner that the full archaic, Hebraic ritual effect is obtained. Without exception it qualifies as the most inspiring music of its kind that this reviewer has ever been privileged to hear.

Soloists for the Mozart Mass were Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass.

Attendance figures for the series totalled 101,000—the highest in the 10-year history of Tanglewood—with the season's attendance being 18,000 more than it was last year. Attendance at all events, including the chamber music concerts and rehearsals totalled 146,000 compared to 125,000 last year.

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This Clipping From
BUFFALO, N. Y.
NEWS
AUG 11 1947

GEORGE E. SOKOLSKY SAYS—

Large Tanglewood Audiences Show America Has Matured

Special to The BUFFALO EVENING NEWS.

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And that is what Tanglewood means. It is something much more than good music brilliantly executed. Most of that huge assembly were not professional musicians. Most of them can not recognize a fluff by the French horn or a missed note by a pianist. Most of them have never—or could ever—read Schiller's "Ode to Joy" in the original. Few of them can explain the growth of Beethoven's personality from the First to the Ninth.

But all of them, voluntarily, by a conscious effort, in accordance with their means, satisfied a yearning for perfection. As I milled in the crowd, during the intermissions, it came upon me more and more that this was a young audience, that many thousands were G.I.s and their girls, such as decades ago might have gone to Coney Island or Brighton Beach or some such place.

FOR TANGLEWOOD is but one expression of this cultural upsurge among our people. What other nation can speak of at least 35 symphonic groups spread from coast to coast, playing not only to the elite but to great masses as in the Hollywood Bowl, the Robin Hood Dell concerts in Philadelphia, the stadium concerts in New York and in so many other cities that it is hard to keep them all in mind? And over the radio, the Philharmonic, the NBC and the Detroit symphonies enrich a nation with their contributions to American culture.

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SPRINGFIELD, MASS.
NEWS

AUG 11 1947

Musical Fireworks Bring 1947 Festival to an End

Ravel's 'Bolero' and Tchaikovsky's Fourth Symphony Highlight Final Tanglewood Concert by Boston Symphony Orchestra

BY W. HARLEY RUDKIN

In a burst of musical pyrotechnics, the 1947 Berkshire Music Festival came to a close ~~yesterday afternoon~~, paced by a rousing reading of the Ravel "Bolero," and Tchaikovsky's Fourth Symphony by the Boston Symphony Orchestra under the direction of Dr. Serge Koussevitzky.

From a viewpoint of [illegible] music values, the closing concert did not come up to the high levels reached in other programs, but what it might have lacked in quality, it more than made up in enthusiasm.

Long after the crashing climax of the Tchaikovsky Fourth, the capacity audience that filled the great shed and flowed far out onto the spacious Tanglewood lawns was still applauding and calling for Koussevitzky, the main cog of this tremendous musical event.

At long last it was all over, the final visitor had left the grounds, and there was nothing but a litter of picnic lunches, paper cups, soda bottles, half-eaten ice cream cones and cigaret stubs to show that more than 100,000 persons from all over the United States had invaded those lawns during the two months.

The closing program began with the Martinu Concerto Grosso for Chamber Orchestra, featuring Lukas Foss and Bernard Zighera at the two pianos, and then moved into the stately and mournful "Pavane pour une Infante defunte," by Ravel. The orchestra gave this a grave and careful reading, and then came the "Bolero," which many listeners expected to be the high spot of the afternoon.

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The concert, and series came to completion with the Tchaikovsky Fourth. In the gallery of musical greats, Tchaikovsky is considered by many to rank only among the minor poets, a feeling not shared by this reviewer. It has become smart to look down the nose at Tchaikovsky's music; it has been called "pretty," and "program."

Peter Ilyitch wrote his Fourth Symphony at a period when his none-too-stable emotional life was all in pieces. It is reported that between its conception and finish, he tried to take his own life, so acute was his misery. He began it in the early part of 1877, and it was not until the winter of 1878 that it was completed, and the fateful happenings of that year have been recorded with deep emotion in a symphony that moves from the depths of despair into a new world of light and growing hope.

The great movement is the third, the Scherzo, in which the instruments toss the music about with a kind of mad abandon.

As interpreted by Dr. Koussevitzky and the orchestra yesterday, it made a grandiose ending to a highly memorable season.

[227]

This Clipping From
CANTON, OHIO
REPOSITORY

AUG 11 1947

These Days

By George E. Sokolsky

GEORGE SOKOLSKY

IT WAS not a fight between Joe Louis and some contender; it was not the Army-Notre Dame game; it was not the World Series. It was not a mob that had gathered to see some obscene novelty. It was Serge Koussevitzky directing the Boston Symphony in the Beethoven Symphonies in succession from the First to the Ninth.

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Tanglewood, as every noteworthy cultural development in the United States, is a voluntary product of a free people who ask nothing but the unimpaired right to pursue their own courses without interference by the State. I listened to Beethoven's Ninth at Tanglewood with that as a constant overtone.

(© 1947, King Features Syndicate)

This Clipping From
PROVIDENCE, R. I.
JOURNAL

AUG 11 1947

BERKSHIRE MUSIC FESTIVAL CLOSES

Attendance at Series Is Highest in Event's 10-Year History

Lenox, Mass., Aug. 10.—(AP)—A crowd of 12,000 attended the closing concert of the 3-week Berkshire Festival today, bringing the total attendance for the series to 101,000—the highest in the 10-year history of Tanglewood.

The season's attendance was 18,000 higher than that of last year.

After the closing concert, Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra and founder and director of the Berkshire Music Center, said he would leave Aug. 16 for a European vacation.

Meanwhile, the 425 music students prepared to leave for their homes in all parts of the United States and Europe.

During the afternoon program, Bohuslav Martin, a native of Policka, Czechoslovakia, whose "Concerto Grosso for Chamber Orchestra," opened the concert, was called from the audience to share the ovation given Dr. Koussevitzky and the Boston Symphony.

Attendance at all events, including the chamber music concerts and rehearsals totalled 146,000, compared to 125,000 last year.

This Clipping From
SCHENECTADY, N. Y.
GAZETTE

AUG 11 1947

12,000 Hear Last Concert At Tanglewood

Koussevitzky Leads Orchestra; Ovation Given Composer Martinu

By D. E. RITZ

Bohuslav Martinu's "Concerto Grosso for Chamber Orchestra" opened the concert of the Berkshire Festival at Tanglewood yesterday afternoon.. A crowd of 12,000 was present to hear the closing performance by the Boston Symphony orchestra under the direction of Serge Koussevitzky and to give an ovation to the composer, a native of Policka, Czechoslovakia.

The orchestra also performed Ravel's "Pavane pour une Infante Defunte" and that remarkable study in orchestration, "Bolero" with its ostinato drum figure. Following intermission the Tchaikovsky Fourth Symphony brought the festival to its conclusion.

Lukas Foss and Bernard Zighera were the assisting pianists for the "Concerto Grosso" which was the favorite of the reviewer. It was written in Paris in 1938 but was not played until the season 1941-42. It would require more than one hearing to write of intelligently—but it is virile writing and stimulating. An angular irregularity seems to be one of the important characteristics of the work.

The Saturday night program was conducted by Robert Shaw with the Festival Chorus assisting the members of the Boston Symphony. Works presented were most interesting. Stravinsky's "Symphony of Psalms, for Orchestra and Chorus" was outstanding with the Bach Cantata number 50 and the Mozart "Requiem Mass" making up the balance of the program.

Shaw is an excellent conductor and knows how to train choruses as any who have ever heard him conduct can attest. Complete cooperation from the Boston Symphony men helped make the concert one of the most satisfying of this year's festival.

In the "Symphony of Psalms" Stravinsky has used the 'cellos and basses as his strings and combined these with woodwinds and brasses in such a manner that the full archaic, Hebraic ritual effect is obtained. Without exception it qualifies as the most inspiring music of its kind that this reviewer has ever been privileged to hear.

Soloists for the Mozart Mass were Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor; and James Pease, bass.

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NEWS

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This Clipping From
NEW YORK, N. Y.
TIMES
8 1 1 1947

TANGLEWOOD ENDS A BANNER SEASON

Koussevitzky Receives Ovation at Finale of Festival, Which Attracted 146,000 Persons

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 10—With an attendance of 146,000 persons for all events, including chamber music concerts and rehearsals, an increase of 21,000 over last year, the tenth season of the Berkshire Music Festival came to a close this afternoon in a demonstration unsurpassed and seldom equalled at Tanglewood.

An audience of 12,000 persons called and recalled Dr. Serge Koussevitzky, the popular conductor of the Boston Symphony Orchestra, to the stage at the conclusion of Tchaikovsky's symphony in F minor, an appropriate composition for the closing number of the Berkshire's greatest music festival.

The other numbers, in order, were Bohuslav Martinu's Concerto Grosso for chamber orchestra, with Lukas Foss and Bernard Zighera, pianists; Ravel's Pavane Pour une Infante Defunte and also Ravel's "Bolero," which brought down the house.

Martinu, who was in the audience, modestly declined the maestro's invitation to go on the stage to receive an ovation with the pianists.

The total attendance at this year's festival proper was 101,000 for fifteen concerts, compared with 83,000 for twelve concerts in 1946.

Some in today's audience also were present at the initial Berkshire festival—three concerts held in the open on the Dan R. Hanna farm at Stockbridge, in August, 1934, with a total attendance of 5,000. The late Henry Hadley, who was a founder of the festival, had a sixty-five piece orchestra that year.

Last night's Bach, Stravinsky and Mozart program was conducted by Robert Shaw, 31-year-old member of the faculty of the Berkshire Music Center, who trained the participating chorus of 200 voices. He was called back to the stage six times at the conclusion of the final number.

Sharing in the acclaim was the quartet composed of Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, bass.

Dr. Koussevitzky will sail next Saturday on the Queen Elizabeth for a six-week trip to France.

Most of the 425 students, representing forty states and seventy-five foreign countries, left here today.

This Clipping From
BANGOR, ME.
NEWS
AUG 11 1947

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By George E. Sokolsky

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(Copyright, 1947)

This Clipping From
PORTLAND, ME.
EXPRESS
AUG 11 1947

Many New York Residents Attend Berkshire Music Fete

Beethoven Cycle Vies For Top Acclaim With Presentation Of Opera Idomeneo

By Helen Havener

Lenox, Mass., Aug. 11.—This column will bear a Berkshire dateline, for, in common with many other New Yorkers, your scribe journeyed this past week to Tanglewood to hear the final concerts of the Beethoven cycle in this year's Berkshire Music Festival. "In common with many other New Yorkers" is well said, for a generous proportion of Park and Fifth Avenues, not to mention Long Island, was represented in the boxes at the Beethoven Concerts and at the opera Monday evening which brought Mozart's century and a half old opera, "Idomeneo" to the attention of an American public for the first time. Also New York license plates thickly dot the countryside in front of eating places so evenly spaced with the Duncan Hines seal of approval that one is more than ever impressed with the gargantuan gastronomic capacities of this king of the gourmets. Likewise the lower East Side and the upper West Side are well represented, for the love of music is by no means confined to those who drive Cadillacs and Chryslers. In every Berkshire Festival audience there are hundreds and hundreds of young people wearing shorts or slacks or dirndls who exhibit the "shining morning face" of the Shakespeare schoolboy and who applaud and shout bravo even more vociferously than their music-minded elders.

Makes History

Real musical history was made Monday and Wednesday evenings last with the presentation of Idomeneo. It is such a delightful opera, with such melodious and lovely music and such compelling drama, that it is hard to understand why no American impresario has essayed its performance before. Perhaps the reason is the length of the work in its uncut version and the cloudy development of the plot, which other producers have been too lazy to atempt to remedy. Boris Goldovsky, who directs the Berkshire Music Center Opera School, is obviously not of the languid class, and he undertook this substantial task. Originally he also had intended to translate the opera into English, but had just about begun when word was received that a translation existed abroad. This was negotiated for but did not arrive in time, so this tale of the Grecian King who makes a vow to Neptune to sacrifce the first person he sees upon landing on the shores of his native Greece if he may be saved from shipwreck, and then tries to evade execution of the vow when he is first accosted by his own son, was given in the language of the original libretto.

Get Big Chance

As rearranged and shortened by Mr. Goldovsky, it is a swift moving and dramatic work, and gave the young people of the opera school an opportunity to shine of which they took full advantage. Joseph Laderoute, whose tenor voice is of heroic proportions, sang the title role of the ill-fated king who is forced by the angry sea god to forsake his throne because of his deception. Nancy Trickey, who posesses a really lovely lyric soprano, appeared as the Princess Illia, beloved of Idomeneo's son, Idamante while Ann Bellinger on Monday night, and Dorothy Dawson on Wednesday sang the role of Idamante, designed in the original opera for a boy's voice, but sung at Tanglewood by a soprano.

For Mrs. Guy Patterson Gannett former president of the National Federation of Music Clubs, and Mrs. Ada Holding Miller, for a number of years a member of the Young Artists Auditions Committee, who were here for the performance, chief interest centered in the fact that three Federation young people were in the cast. Paula Lenchner, dramatic soprano, and the federation's 1945 Young Artist winner, had the important role of Elettra, the Princess of Argos, who finally destroys herself for love of Idamante; and Joan Brainerd, 1945 winner, and Adele Addison, Plymouth District winner in the Paul Lavalle Scholarship competition, were members of the very exceptional chorus. Mrs. Gannett and Mrs. Miller glowed with pride the next morning when critics, almost without exception, singled out Miss Lenchner as the possessor of the most exception talent among the principals.

Rebuild House

Incidentally the presence of these two has given much impetus to plans for the dedication of the "Little Red House," former home of Nathaniel Hawthorne, on the Tanglewood property, which is being reconstructed under Federation auspices as practice studios for the Berkshire Music School. This will be dedicated at the opening of the 1948 season with a Federation Day which will be largely attended by members in the New England district, as well as by a scattering representation from other sections of the Country. A concert with Federation winners who have been Tanglewood students is mentioned as a possibility. In any event, an attempt will be made to secure a part of the Hawthorne exhibit, currently in the Berkshire Museum, for display at that time. This includes, among other things, many pictures and paintings of the "Little Red House," taken from diffferent angles, and the now practically priceless original script of The House of Seven Gables, which was written there. Reconstruction of the house has unquestionably stirred great interest in Hawthorne memorabilia in this section and much that is extremely interesting is being shown to the general public for the first time in many years. The contractor who is rebuilding has unearthed the bricks from the original chimney and the stones from the original fireplace and these will be used in the work. Also the old wrought-iron tongs with which Hawthorne in all probability stirred his fire were discovered when the foundations were being excavated. The structure, which is being built in replica of the original, is marked with a sign indicating what it is and the purpose for which it is being rebuilt, and consequently the building is the cynosure of all eyes.

Close Shop

A very moving human interest story developed here over the last week end. One of the 14,000 members of the audience at the concert a week ago Saturday was a Camden N. J., barber, taking his first day off for many years from his duty of shaving the populace. It was Max Lateiner, father of Jacob Lateiner, 19-year-old Cuban-born pianist, who played the spectacular Emperor Concerto as soloist with the Boston Symphony. The Lateiners have another son, Isadore, a 17-year-old violinist, studying here also, and father and mother could not resist traveling to the Berkshires to hear their offspring perform. Accordingly they hung a sign "Back on Monday" on the barber shop, and locked the door and pulled the curtains on Saturday for the first time since the shop opened.

It would be hard to say which really attracted the most attention—the Beethoven cycle or the "Idomeneo" performance. An audience of from 13,000 to 15,000 attended most of the Beethoven events, to be sure, surpassing all previous attendance figures for Tanglewood, but all the major New York critics flocked here for the "Idomeneo", and hundreds, unable to secure tickets, clamored for admission to the relatively small auditorium where the opera was presented, so that, too, was an unqualified success.

To most people who attended last Tuesday night's performance of the last two Beethoven Symphonies, the graceful and melodious Eighth and the triumphal and magnificent Ninth, it must have seemed that Dr. Serge Koussevitzky even out-Koussevitzkyed himself. He had everything to work with, of course, for the Boston Symphony is a superb instrument which can be played upon by a conductor as an organist plays upon an organ; also the chorus, as trained by youthful Robert Shaw, seemed to your columnist the finest she had ever heard. The quartet also was superb, including Frances Yend, soprano, Eunice Alberts, contralto, David Lloyd, tenor, and James Pease, bass. But it was not the quartet, the orchestra, or the chorus that made the performance so memorable. It was the unbelievable blend of the whole into one great sustained burst of mighty music for which the conductor was responsible which brought to Dr. Koussevitzky, accustomed to applause as he is, what must have been the greatest ovation of even his brilliant career.

Performance of the other symphonies, particularly the stirring Fifth, was a great experience for the listener, but it was the Ninth which appropriately constituted the climax of the series.

But enough as to setting and as to the celebrity-starred audience. It is the music that counts. Suffice it only to say that the week end and early week audiences of the Beethoven series attracted people of such diversified interests as ex-prizefighter Gene Tunney, Justice Felix Frankfurther of the United States Supreme Court, Boston's Elizabeth Sprague Coolidge, Nationally and internationally famous patrons of the arts; Violinist Albert Spalding and his charming socialite wife; former Ambassador Joseph Kennedy and Mrs. Kennedy, Sir Arthur and Lady Salter and Sir Alexander Cadigan of London, and to cap the climax Prince Twfils Toussaum, head of the Egyptian delegation to the United Nations, who arrived with an impressive retinue for a five-day sojourn.

HARTFORD, CONN.
TIMES

AUG 11 1947

Music Organizations Thrive on State Funds

By CARL E. LINDSTROM

BEST evidence that interest is stirring in the proposal for a Hartford orchestra comes in the form of letters and clippings. Twice clipped was the column by Virgil Thomson, in the New York Herald-Tribune, concerning the Vermont State Symphony Orchestra.

A good deal has been written about this orchestra previously but this brings us up to date. The organization is thriving, mainly because of the combined enthusiasm of the "mechanics, postmen, school teachers, lawyers, farmers, barbers, stonecutters and wives of state legislators" who are participating.

What interested me most was the data on appropriations made out of public money in various other states which have orchestras to their credit, notably North Carolina, Oklahoma, Arkansas and Utah. The amounts range from $1,200 a year in Vermont to $150,000 in Oklahoma. Utah provides $15,000 and North Carolina $2,000.

This department has always been opposed to appropriation of city or state funds for this purpose, but can it be that there is a trend in that direction? It was a long while ago that San Francisco began appropriating money for opera and I have a recollection that Baltimore has done the same in behalf of symphony orchestra.

It is still my contention that in the new era, if that's what we are approaching, music can be made to pay its own way, even orchestral music. Don't ask me how but figures drawn up by Francis Goodwin, some details of which were presented here previously, go a long way towards showing that it can be done.

* * *

THIS YEAR'S Berkshire Festival broke all attendance records, with as many as 14 thousand at single concerts, and more than one hundred thousand at the 15 concerts.

The Berkshire Music Center, Dr. Koussevitzky's summer school at Tanglewood, completed a six weeks session. The 425 students were drawn from 40 States and 15 other countries. The student orchestras gave concerts weekly, under the direction of Dr. Koussevitzky and his assisting and student conductors. Chamber music concerts were given under the supervision of William Primrose. The chorus under the direction of Robert Shaw, took part in the Festival, singing in Beethoven's Ninth Symphony, Mozart's Requiem, and Stravinsky's Symphony of Psalms. The composition class was under Aaron Copland and Arthur Honegger, Samuel Barber taking the place of the latter when illness prevented him from completing the term. The Opera Department, under the direction of Boris Goldvosky, gave the first American performances of Mozart's "Idomeneo" on Aug. 4 and 6.

The Boston Symphony Orchestra has announced the eleventh season of Berkshire Festival concerts for next summer at Tanglewood during July and August. The detailed plans are yet to be announced.

This Clipping From
EAST LIVERPOOL, O.
REVIEW

AUG 11 1947

These Days

By George E. Sokolsky

A Message From Tanglewood

IT WAS not a fight between Joe Louis and some contender, it was not the Army-Notre Dame game, it was not the World Series, it was not a mob that had gathered to see some obscene novelty. It was Serge Koussevitzky directing the Boston Symphony in the Beethoven symphonies in succession from the First to the Ninth.

Twenty-four thousand Americans—socialites in boxes and students on rugs and blankets bringing their lunch with them—came from every state to hear the Fifth on a Saturday night in the Berkshire hills, far from any big city. This was no accidental response to "What shall we to tonight?"

It took a great effort for many of these visitors to come to our green hills where Longfellow, Bryant, Hawthorne and a century of brilliant Americans found their inspiration. The music festival has outrun the hotels and boarding houses, the telephone system, the roads. The Berkshires remain primitive—in spots primeval. But the Americans who love music come. I met a friend who drove up that Saturday night — listened — and drove back to New York—an eight-hour trip for an hour of Beethoven.

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THE NINTH WAS done on a Tuesday night in midsummer and the audience was enormous, perhaps as many as 12,000. A chorus of 250 young music students, between the ages of 18 and 22, sang as Beethoven's chorals never had been sung before. When Koussevitzky's baton fell on the last note, the audience was on its feet cheering, shouting, applauding, waving. The old man—73 this year—stood there facing mature America.

And that is what Tanglewood means. It is something much more than good music brilliantly executed. Most of that huge assembly were not professional musicians. Most of them cannot recognize a fluff by the French horn or a missed note by a pianist. Most of them have never—or could ever—read Schiller's Ode To Joy in the original. Few of them can explain the growth of Beethoven's personality from the First to the Ninth.

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BUT ALL OF them, voluntarily, by a conscious effort, in accordance with their means' satisfied a yearning for perfection. As I milled in the crowd, during the intermissions, it came upon me more and more that this was a young audience, that many thousands were G.I.'s and their girls, such as decades ago might have gone to Coney Island or Brighton Beach or some such place. They are young in years, but their tastes have matured. The taste of the nation has matured. The culture of the American people has been elevated from the trivialities of the moment to the eternal humanities.

For Tanglewood is but one expression of this cultural upsurge among our people. What other nation can speak of at least 35 symphonic groups spread from coast to coast, playing not only to the elite, but to great masses as in the Hollywood Bowl, the Robin Hood Dell concerts in Philadelphia, the stadium concerts in New York and in so many other cities that it is hard to keep them all in mind? And over the radio, the Philharmonic, the NBC and the Detroit symphonies, week after week, enrich a nation with their contribution to American culture.

—:—

I SPEAK HERE only of music, for at the moment it is music that has captured the imagination of American youth. This lust for a better life will pour itself into poetry, art and the dance. And in time, even the theater will respond to its stimulus. We are on the upgrade.

And what is so glorious about it is the utter freedom of participation. No government plays any part in any of this. No government subsidizes, controls, lays down rules and regulations. No government official decides what shall or shall not be played, who is to perform, who is to listen. A free people choose between.

Beethoven and Irving Berlin and choose by taste.

Tanglewood, as every noteworthy cultural development in the United States, is a voluntary product of a free people who ask nothing but the unimpaired right to pursue their own courses without interference by the state. I listened to Beethoven's Ninth at Tanglewood with that as a constant overtone.

(Copyright 1947, King Features)

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

AUG 12 1947

New High In Attendance At Tanglewood Season

A new attendance record was set this year at the 10th annual Berkshire Festival at Tanglewood. Dr. Serge Koussevitsky closed the concert season with the stirring finale of the Tchaikovsky Fourth Symphony Sunday afternoon with 12,000 music lovers in attendance, bringing the total attendance for the 1947 season to 106.600, an increase of 23,600 over last year's record.

Attendance at all events, including the student concerts and rehearsals, was announced by the directors as 146,000, compared with 125,000 in 1946.

This year's figure of 106,000 includes the three week-end concerts the extra Beethoven Ninth Symphony program and the "Music for All" promotion program as well as the Bach-Mozart concerts. Last year's figure of 83,000 includes the three week-end concerts and the Bach-Mozart Fetival series.

After the final concert, Dr. Koussevitzky, conductor of the Boston Symphony Orchestra founder and director of the Berkshire Music Center, said he would leave Saturday on the Queen Elizabeth for a six-week vacation in France.

The 425 Music Center students, who took part in the Festival, today started to leave the Tanglewood area for their homes in all parts of the United States and abroad.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 11 1947

BIDDLE IN THE MIDDLE: Seated in the box section in the center of the Music Shed for the closing Berkshire Festival concert was former U.S. Attorney General Francis Biddle, who is a guest of Mrs. Andre Visson of Lenox, left. Mrs. Natalie Schaefer of Washington, D.C., and Dumbarton Oaks, also a guest of Mrs. Visson, is reading the Festival program.

SCHENECTADY, N. Y.
GAZETTE

AUG 12 1947

Of Music and Musicians

Serge Koussevitzky, director of the Boston Symphony orchestra, demonstrated his faith in the musical intelligence of the American public this summer in his choice of programs for the Berkshire Festival concerts, which ended Sunday at Tanglewood, Mass. That Dr. Koussevitzky's faith was justified was proven by the attendance figures of the festival—18,000 more than last year.

The programs included a large proportion of new and serious works in addition to the complete cycle of Bethoven symphonies. Tanglewood is taking its rightful place as exponent of the modern composer and proving again that the American public can and does like other things than "gumdrops."

A chorus of about 50 voices from the Thursday Musical club, the Monday Musical club and the Poughkeepsie club sang Sunday at Cooperstown under the direction of Dr. Elmer A. Tidmarsh. Miss Helen Henshaw of this city gave a short organ recital before the program. Miss Carmela Stanco served as the accompanist with Mrs. Edmund L. Conklin of Albany assisting. The audience was estimated at about 3,000.

The Composers Press, Inc., 853 Seventh avenue, New York 19, NY, has announced two contests open to American composers. Winning compositions will be published by the Composers Press and the composers given a royalty contract. The contests close Oct. 1 and applications can be obtained on request. A $25 cash prize is offered for a first or second grade piano teaching piece and a $25 cash prize for a first or second grade violin teaching piece.

F. Charles Adler, director of the Saratoga Spa Music Festival, lived in Europe between 1930 and 1933. He was directing the Berlin State radio on its musical side and was publishing music as well.

Three works which were published by Mr. Adler in Europe will be played at th Spa festival in September. They are the overture to a comic opera of Haydn, "The World on the Moon," an aria by Haydn written to celebrate Nelson's victory at the battle of the Nile and a work by Karl Wiener called "In Memorium."

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 11 1947

106,600 Turn Out For 1947 Festival

JUDY GARLAND ATTENDS: Among the celebrities at the closing concert of the Berkshire Festival at Tanglewood was actress Judy Garland, who is spending several days in Stockbridge. She sat toward the rear of the Music Shed with a friend, Robert Knight. "I am thoroughly enjoying my first visit to the Berkshires," said the young actress.

New Attendance Records Are Set At Tanglewood

By JAY C. ROSENFELD

A new attendance record was set this year at the 10th annual Berkshire Festival at Tanglewood. ~~Dr. Serge Koussevitzky closed~~ the concert season with the stirring finale of the Tschaikovsky Fourth Symphony yesterday afternoon with 12,000 music lovers in attendance, bringing the total attendance for the 1947 season to 106,600, an increase of 23,600 over last year's record.

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Koussevitzky Going Abroad

After the final concert, Dr. Koussevitzky, conductor of the Boston Symphony Orchestra, founder and director of the Berkshire Music Center, said he would leave Saturday on the Queen Elizabeth for a six-week vacation in France.

The 425 Music Center students, who took part in the Festival, today started to leave the Tanglewood area for their homes in all parts of the United States and abroad.

The Boston Symphony Orchestra, completing the performance of a dozen distinct programs in three weeks, to say nothing of the programs by smaller groups and sections of the orchestra, came to the close of its Herculean task riding an overwhelming wave of enthusiasm.

'Koussevitzky Weather'

Saturday evening when Robert Shaw had conducted the orchestra and the Berkshire Festival chorus in a program devoted entirely to works of religious and vocal importance, the weather had been less than dependable, but yesterday afternoon the skies were clear, the air coolish and crisp, in fact, it was what has come to be whispered about as "Koussevitzky weather." The heavens had been kind to the Festival. Not a concert was disturbed by rain, and only a couple gave the crowds inconvenient moments as they were en route to Tanglewood.

Robert Shaw joined the faculty of the Berkshire Music Center last year. The results he has achieved have endeared him as much to audiences as they have won the warm affection of his students. A great share of the spontaneous enthusiasm he earned Saturday was accorded him by the vocalists, who were loath to let him go, as that performance more or less marked the real, if not the formal, completion of the school term.

This Clipping From
SPRINGFIELD, MASS.
EVENING UNION
AUG 11 1947

10th Season at Tanglewood Comes to Brilliant Close

Koussevitzky Roundly Applauded by Thousands; Attendance Records Shattered

By Willard M. Clark

Tanglewood, Aug. 10—The 10th season of Berkshire Festival concerts, Serge ~~Koussevitzky, director~~, came to a ~~triumphant~~ close this afternoon with an overwhelming performance of Tschaikowsky's "Symphony No. 4 in F minor." It is almost a Festival tradition that the final concert close with a Tschaikowsky symphony. Almost perfect weather and the great performances of the Boston Symphony orchestra drew a record-breaking attendance to these concerts, with the largest audience numbering an estimated 14,000 persons. It is estimated that well over 100,000 persons attended the 15 concerts. The Berkshire Center school, with its 425 students from 48 states and 15 other countries also closed yesterday.

Many Highlights

There have been many musical highlights, among them Leonard Bernstein's conducting of Stravinsky's "Sacre du Printemps"; the American premiere of Mozart's opera "Idomeno"; the choral concert directed by Robert Shaw which featured Stravinsky's "Symphony of Psalms" and, as always, the virtuoso performances of the Boston players and Dr. Koussevitzky's notable interpretations during the Beethoven cycle.

Today's concert was as brilliant as any. It opened with a Concerto Grosso for chamber orchestra by Martinu. This is a strange work whose melodies seem in a continuous swirl. It demands close listening. Particularly effective was the second movement, a Lento, which had a distinct oriental flavor. Two pianos dominated the final movement. They were played by Lucas Foss and Bernard Zighera.

Next on the program was the Raval "Pavane pour une Infante defunte." If the tempo seemed a bit faster than usual, it heightened the effectiveness of the work, surely one of the lovliest from Ravel's pen. It is in such music that Dr. Koussevitzky is at his greatest.

"Bolero" Is Incredible

Ravel's famous "Bolero" was also featured. Its insistent beat, its tones rising to breath-taking crescendi almost brought the audience to its feet. It was an incredible performance which one had to hear to believe.

To listen to a performance of a Tschaikowsky symphony by the Boston orchestra conducted by Dr. Koussevitzky is a memorable experience. His reading of the Fourth Symphony this afternoon was spacious and powerful. He drove his players to the limit, but they responded to every demand, whether for the most delicate of pizzicati or for full-throated proclamation by the brasses. It was no surprise that applause followed every movement and that at the end conductor and players were awarded a tremendous ovation. They had earned it.

Center Chorus Sings

Saturday night's choral concert, conducted by Robert Shaw and featuring the Center chorus, was devoted to three great works, the Bach Cantata No. 50, "Nun Ist Das Heil Und Die Kraft," Stravinsky's "Symphonie de Psaumes" and Mozart's "Requiem Mass in D Minor." Mr. Shaw is a skilled choral director and one heard singing of consistent beauty of tone throughout a wide dynamic range. Entrances were perfect and pitch commendable.

The soloists, who had previously sung in the performance of Beethoven's "Ninth Symphony," were Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor and James Pease, bass. Their singing in the "Requiem" was commendable rather than exciting, with the two men taking the vocal honors.

Chorus Excels in Requiem

Perhaps the finest singing of the evening was lavished on the lovely setting by Stravinsky of the 150th Psalm. Moussorgsky and "Boris Godounoff" came to mind as it was being sung, for its melodic character and structure were much the same as choral portions of that opera.

The Mozart "Requiem" one hears too seldom. Its vitality and freshness were never more apparent. Its intricacies held no terrors for the chorus. The soloists sang acceptably.

His program had included a short Bach Cantata, "Nun ist das Heil und die Kraft," for double chorus and orchestra, the Stravinsky symphony of Psalms, for chorus and specialized orchestra. (Strings above the cello are not used), and the Mozart Requiem Mass, in which the soloists were those who had sung in the Beethoven ninth symphony, Frances Yeend, soprano, Eunice Alberts, contralto, David Lloyd, tenor, and James Pease, bass.

The huge chorus had been so well prepared that Shaw found it unnecessary to give them more than their proportionate share of his attention during the performance, and was thus able to devote himself to the orchestra and to the general ensemble. The chorus was thoroughly responsive in the Symphony of Psalms, maintaining with a restrained quality the effective vocal line given them, in creating an atmosphere of the recognition of a paramount force. Stravinsky achieves this with exceptional economy, not only of instruments and notes, but with a transparency which never seems thin, and which Shaw maintained by requiring a definite timbre and a limited tone which he channeled skillfully and artistically in his conception of the whole piece. It is in three movements which are linked together with pause. It was dedicated in 1930 to the Boston Symphony orchestra on the occasion of their 50th anniversary.

The Mozart D minor mass allowed the chorus full scope and Shaw gave them every opportunity to take full advantage of it. Each division had a special character: The "Dies Irae" brimmed over with youthful and incisive vigor, whereas in the "Rex Tremendae" fullness and breadth was accentuated and, later, the "Confutatis" and "Lacrimosa" were examples of softly reposeful quiet and smooth moderation. The entrances here were marked by a sure but soft approach. The "Domine Jesu" and the "Sanctus" were the climax of the vocal efforts in the mass, with the great fugue "Cum sanctis tuis" in the final section raising the full magnificence of Mozart aloft. The chorus disobediently refused to stand to share the triumph of their chorus-master and insisted on remaining seated and adding their applause to the great surge of approval which came from beyond the stage. Shaw was called back, alone and with his soloists, and motioned the applauding orchestra to its feet each time.

Yesterday's Concert

Yesterday afternoon a concerto grosso for chamber orchestra by Bohuslav Martinu, which had had its first performance by the Boston orchestra nine years ago, started the otherwise slightly meretricious program. The Martinu calls for a small orchestra with two pianos, which were played by Lukas Foss and Bernard Zighera. After this came the Ravel "Pavane pour une Infante defunte" and his popular "Bolero," and, for the final act, the Tchaikovsky F minor symphony (No. 4).

Martinu was in the audience and was called to the front to acknowledge the applause following his concerto, a finely constructed three-movement work with exceptional felicity of sonorities. Of the Ravel studies, the Pavane was played with a poignant tenderness and the "Bolero" finally came to life after a very lingering start and was built up to a tremendous, roof-raising climax.

the excitement exceeded all demonstrations within record.

This has been a remarkable Festival. The programs have shown great care and skill in arrangement. There have been a gratifying number of works played of composers living, and, in many cases, on hand in person. The performances have maintained a standard which has set this Festival apart and above all other summer music enterprises, in that this offers the full complement of a famous orchestra with its main full-time leader, preparing and playing with all the serious respect for his audiences that is held for winter audiences. The quick succession of so many programs has tired both the men of the orchestra and any of the audience who faithfully attended all the concerts, but it has been a happy weariness, based on the consciousness of something well done and something worthy achieved.

NEW MASSES
NEW YORK, N. Y.
AUG 12 1947

RECORDS

THE Twelve Concerti Grossi of Handel are a monumental achievement of eighteenth-century music, one of the pillars on which the music of the entire following century rested. Unlike Bach, who tried to erect a musical bridge between his own times and the Middle Ages, with its communal folk spirit, its amazing structures of scholastic logic, its anguish and exaltation, Handel was wholly the child of his own middle-class times. In these concerti he attacked and solved every problem his times raised of harmony, counterpoint, musical construction, even of orchestration. For one can learn more of the science of handling instruments from these works for strings alone than from many works scored for everything from piccolo to kitchen sink. This wonderful music is given complete, for the first time on domestic records, in a top-notch performance by Adolf Busch and his chamber orchestra. Busch has the scholarship which makes not for pedantry but for freedom. These performances sound wholly within eighteenth-century style, yet make the music more varied and expressive than I have ever heard it before (Columbia 685). Two masterpieces by Bach in a similar style but vastly different in spirit, the Suite No. 2 for flute and strings and the Suite No. 3 with the famous "air," are performed by Koussevitsky and the Boston Orchestra. The reading is somewhat lacking in wit, but magnificent in sound (RCA Victor 1123).

Another member of the Busch family, the conductor Fritz Busch, makes a most welcome return to records in his fine accompaniments to lyrical excerpts from *Lohengrin, Die Meistersinger, Parsifal* and *Tannheuser,* sung by Torsten Ralf. Ralf has a good voice and style, hampered by short breath (Columbia 634). Jascha Heifetz appears as transcriber as well as violinist in an album of charming and impeccably performed little pieces taken mostly from the modern French school (RCA Victor 1126).

INDIANAPOLIS, IND.
TIMES
AUG 12 1947

Also included in the August Red Seal releases is an album of two 12-inch Red Seal records, recording portions of **Prokofieff's Romeo and Juliet Ballet Suite No. 2.** The work is played by the Boston Symphony orchestra, directed by ~~Dr. Serge~~ Koussevitzky. Typically Prokofieffian, this excellently transcribed music will be enjoyed by all fans of Russian music. (RCA Victor Album DM—1129).

Waltzes From Die Fledermaus by Johann Strauss Jr. are offered on two sides of a new 10-inch Red Seal record by the Hollywood Bowl orchestra. Leopold Stowkowski is the director. This measures up to what you expect in a record. (RCA Victor 10-1310.)

This Clipping From
NEW PHILADELPHIA, OHIO
TIMES

AUG 11 1947

THESE DAYS

By GEORGE E. SOKOLSKY

TANGLEWOOD

It was not a fight between Joe Louis and some contender; it was not the Army-Notre Dame game; it was not the World Series. It was not a mob that had gathered to see some obscene novelty. It was Serge Koussevitzky directing the Boston Symphony in the Beethoven Symphonies in succession from the First to the Ninth.

Twenty-four thousand Americans, socialities in boxes, students on rugs and blankets bringing their lunch with them, came from every state to hear the Fifth on a Saturday night in the Berkshire hills, far from any big city. This was no accidental response to "What shall we do tonight?" It took a great effort for many of these visitors to come to our green hills where Longfellow, Bryant, Hawthorne and a century of brilliant Americans found their inspiration. The music festival has outrun the hotels and boarding houses, the telephone system, the roads. The Berkshires remain primitive—in spots primeval. But the Americans who love music come. I met a friend who drove up that Saturday night—listened—and drove back to New York—an eight-hour trip for an hour of Beethoven.

The Ninth was done on a Tuesday night in midsummer and the audience was enormous, perhaps as many as 12,000. A chorus of 250 young music students, between the ages of 18 and 22, sang as Beethoven's chorals had never been sung before. When Koussevitzky's baton fell on the last note, the audience was on its feet cheering, shouting, applading, waving. The old man—73 this year—stood there facing mature America.

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BIRMINGHAM, ALA.
AGE HERALD
AUG 11 1947

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But all of them, voluntarily, by a conscious effort, in accordance with their means, satisfied a yearning for perfection. As I milled in the crowd, during the intermissions, it came upon me more and more that this was a young audience, that many thousands were GIs and their girls, such as decades ago might have gone to Coney Island or Brighton Beach or some such place. They are young in years but their tastes have matured. The taste of the nation has matured. The culture of the American people has been elevated from the trivialities of the moment to the eternal humanities.

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This Clipping From
OKLAHOMA CITY, OKLA.
TIMES

AUG 11 1947

Music Inspires a Free America

By GEORGE E. SOKOLSKY

It was not a fight between Joe Louis and some contender; it was not the Army-Notre Dame game; it was not the World series. It was not a mob that had gathered to see some obscene novelty. It was Serge Koussevitzky directing the Boston symphony in the Beethoven symphonies in succession from the First to the Ninth.

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This Clipping From
WORCESTER, MASS.
TELEGRAM

AUG 11 1947

Tanglewood Season Ends, Concerts Drew 136,000

By RAYMOND MORIN

LENOX, Monday—The Berkshire Music Festival came to a close yesterday afternoon with Dr. Serge Koussevitzky conducting the Boston Symphony in Martinu's "Concerto Grosso for Chamber Orchestra," Ravel's "Pavane pour un Enfant Defunt," and "Bolero," and Tchaikovsky's "Symphony No. 4, in F Minor."

The final event drew an audience of 12,000.

It has required fifteen reviews and several columns to tell a small part of what happened here at Tanglewood during the past month. The exact attendance for the regular festival series was 101,000, and for the student concerts, 35,000. Last year the overall attendance was 125,000.

Ceaseless Serenade

The beautiful, expansive grounds have been given a ceaseless serenade not only from the festival concerts but by rehearsals and performances of 450 students of the Berkshire Music Center who are working determinedly for careers.

At least one fact has been conclusively proven during the past weeks—fine music has become very important to the American public. Vast audiences have made their way to the Tanglewood Shed. I have never seen more attentive audiences.

Koussevitzky's Dream

This has been a great chapter in the life of Serge Koussevitzky for whom Tanglewood is a realized dream. Any suspicion that his advancing age has affected the vitality of his conducting has been sharply dispelled.

Yesterday afternoon's concert evoked a series of ovations for Dr. Koussevitzky and for Bonuslav Martinu who was in the audience. Martinu's Concerto Grosso is a vitalized piece of music whose first movement is reminiscent of sections of the Khachatourian piano concerto. It has close-knit harmonies, strong rhythmic pulse, and a difficult score for two pianos, played by Bernard Zighera and Lukas Foss.

Pianos Brilliant

Its second movement (Lento) has a powerful, dirge-like melody which visits through the string sections, rising to a fiery crescendo with the pianos giving off a powerful chordal background. The finale is frenzied in character with the pianos brilliantly featured.

The "Pavane" by Ravel was given a beautifully sensuous performance in contrast to the "Bolero," which was marred by some unfortunate mishaps in the brasses but rose to a thunderous climax. The Tchaikovsky symphony was a typical Koussevitzky performance, to which description nothing need be added.

NEW HAVEN, CONN.
REGISTER

AUG 13 1947

Miss Joan Brainerd Sings in Lenox Music School

Miss Joan Brainerd of Spring Glen and 18 East 60th Street, New York City, has returned from Lenox, Mass, after spending six weeks at the Berkshire Music School in Tanglewood.

Last Saturday Miss Brainerd was presented in the third act of "La Boheme" in the role of Mimi and as Violetta in the second act of "La Traviata," under the direction of Mr. Boris Goldovsky.

Miss Brainerd will sing on September 6 in Katonah, N. Y., for the Westchester Friends of Music and will then resume her studies in New York.

This Clipping From
WASHINGTON, D. C.
NEWS

AUG 13 1947

For RCA Victor this month, Serge Koussevitsky conducts the Boston Orchestra in four movements from the suite. The abbreviated version makes a satisfactory representation of the larger work, and the price, for only two records, is moderate.

* * *

BUFFALO, N. Y.
NEWS

AUG 16 1947

At rehearsal one afternoon, Serge Koussevitzky, conductor of the Boston Symphony, was dissatisfied with the orchestra's performance. When repeated correction had produced no improvement, he tossed his baton on the stand and cried:

"Gentlemen, after 20 years in Boston I have learned to tolerate beans, but I will not tolerate has-beens!"—E. E. E.

This Clipping From
NEW YORK, N.Y.
POST

AUG 13 1947

MAGAZINE DIGEST:

This Should Make You Love Bats

Mechanix Illustrated

Timorous music lovers may not think so, but the bats that swoop through Tanglewood, at Lenox, Mass., where the Berkshire ~~Music Festival~~ is held, are considered one of the Festival's greatest assets, Clay Perry says. They keep the entire area free of mosquitos, a bat delicacy.

Another reason for being nice to bats: If atomic warfare should drive us into caves, the author foresees, the bats may become our guides.

Writing about Dr. Donald R. Griffin of Cornell and Charles E. Mohr, of the Academy of Natural Sciences in Philadelphia, leaders in bat research, Perry tells us that valuable discoveries have resulted from their work. Chief of them is an aid to the blind using the application of "echo-location." Perry explains that bats fly by echolocation—finding their way in the dark by catching the echoes which bounce back from everything they approach.

He says that Mohr once transported 2,500 bats from their cave home 90 miles to another cavern inhabited by another bat colony.

Our World

Young Negro boys and girls are offered reefers (marihuana cigarets) free by dope peddlers determined to make them addicts and steady customers, Judy Grollman discloses. The vicious reefers, she writes, are cheap and plentiful—part of a narcotics racket that rakes in $25,000,000 in New York alone.

Miss Grollman says that the effect of marihuana is unpredictable. It may merely have a stupefying effect on some persons, but it may make others attack, kill, rob or commit suicide. "The habit," she observes, "leads to every form of human degredation."

Smoking a reefer may produce a craze that will last four or five hours, Miss Grollman tells us. She recalls that Billie Holiday, imprisoned as a result of her addiction, began by smoking reefers, ended up by spending $500 a week on drugs.

Junior Bazaar

Marriage—"It is the acceptance of responsibility toward another human being, as full of need from you as you may be from him; a creature of rags and snatches of patched-up ego, pent-up impulses and irrational responses . . . To give him happiness (your own depends on it), you will have to discover and respond to the man behind the man, his own submerged dream of himself."

So writes Alice S. Morris, reminding us that we must work to make marriage happy—a constant labor of love. It's smart to blame marriage failures on "progress" and "emancipation," she observes, "but it's smarter to know that a successful marriage is the highest form of progress. It can achieve . . . the profoundest freedom of all."

Our marriages fail, she declares, because we tend to measure them against the "doomed and vulgar conception" of Hollywood myth-marriages, radio breakfast teams, trash fiction and advertising banality."

* * *

Stephen Spender objects to the examination system in schools, protesting that they are no more than a test of the student's memory. He believes that a modern teacher must have these qualities: " . . . a passionate desire to communicate to others his own interest in his subject . . . an awareness corresponding to that of the novelist or the poet of the character, interest and potentialities of his pupils, and, "He must make his pupils know how to relate their learning to their living."

The teacher of Latin or the arts, he writes, must realize that his aim is not to "broaden the mind" of his student, but that these studies "are going to enrich and strengthen his spiritual and mental life and enable him to live more fully and even to act more effectively in the modern world."

United States News

The United States News finds that auto prices have risen because material costs since November have increased from 17 to 43 per cent, and labor costs have risen 12 per cent. Nevertheless, the magazine notes, the demand for cars is stronger than ever before. In fact, it is believed that if manufacturers added several hundred dollars more to their prices, they would not destroy the market for new cars. The real limiting factor on prices, however, is the industry's desire to safeguard the market of the future.

PARKERSBURG, W. VA.
NEWS

AUG 13 1947

Tanglewood

By George E. Sokolsky

IT WAS NOT A FIGHT between Joe Louis and some contender; it was not the Army-Notre Dame game; it was not the World Series. It was not a mob that had gathered to see some obscene novelty. It was Serge Koussevitzky directing the Boston Symphony in the Beethoven Symphonies in succession from the First to the Ninth.

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Shouting and Waving

The Ninth was done on a Tuesday night in midsummer and the audience was enormous, perhaps as many as 12,000. A chorus of 250 young music students, between the ages of 18 and 22, sang as Beethoven's chorals had never been sung before. When Koussevitzky's baton fell on the last note, the audience was on its feet cheering, shouting, applauding, waving. The old man—73 this year—stood there facing mature America.

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For Tanglewood is but one expression of this cultural upsurge among our people. What other nation can speak of at least 35 symphonic groups spread from coast to coast, playing not only to the elite but to great masses as in the Hollywood Bowl, the Robin Hood Dell concerts in Philadelphia, the Stadium Concerts in New York and in so many other cities that it is hard to keep them all in mind? And over the radio, the Philharmonic, the N. B. C. and the Detroit Symphonies, week after week, enrich a nation with their contributions to American culture.

We Are On Upgrade

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ORLANDO, FLA.
REPORTER-STAR

AUG 13 1947

Looking & Listening . . . with BEN GROSS

Something New! . . . A talent-seeking show that would give aspiring actors, singers and musicians a greater opportunity than any other like project now on radio is being considered by several advertising agencies. Already, of course, we have Arthur Godfrey's Talent Scouts, on CBS, and Eddie Dowling's The Big Break, on NBC. Also, we'll soon be hearing an amateur-pro period conducted by the bandleader Horace Heidt, probably in the slot occupied by CBS' It Pays to Be Ignorant. But, although such broadcasts do give a break to the newcomer, once he is selected and rewarded, that is usually the last the nation-wide audience hears of him. Those behind the contemplated project, therefore, have come up with a "different" twist. Their idea is to have the winner appear on successive broadcasts until he is defeated by another contestant. This is the technique used on Bill Cullen's quiz show, Winner Take All. It would serve to test not only the contestant's versatility but help to make him known to a tremendous number of listeners. This strikes me as an excellent plan—and also as a much needed one. For after all, about the only promising new talent uncovered in a systematic way by radio recently are two comics—Jack Paar and Bill Goodwin.

Arthur Godfrey

✡ ✡ ✡

Busy At ABC . . . With Wednesday already set as its comedy night of the radio schedule for next Fall, the boys at ABC are lining up Tuesday as the No. 1 evening for serious listening. Effective Sept. 2, America's Town Meeting of the Air will be switched from Thursday to Tuesdays at 8:30 p.m. immediately preceding the Boston Symphony Orchestra. This will give fans two solid hours of forum and concert music. Thursday is also being slated as a comedy night

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BUTTE, MONT.
MONTANA STANDARD

AUG 13 1947

'These Days'

It was not a fight between Joe Louis and some contender; it was not the Army-Notre Dame game; it was not the World Series. It was not a mob that had gathered to see some obscene novelty. It was Serge Koussevitzky directing the Boston Symphony in the Beethoven ~~symphonies~~ in succession from the first to the ninth.

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BENNINGTON, VT.
BANNER

AUG 12 1947

Music Festival Sets Attendance Record

LENOX, Mass., Aug. 12 (AP).—A new attendance record was set this year at the 10th annual three-week ~~Berkshire Music Festival~~ at Tanglewood.

A crowd of 12,000 attended Sundays closing concert to bring the total attendance for the series to 101,000—18,000 more than last year.

Attendance at all events, including the chamber music concerts and rehearsals was announced by the directors as 146,000 as compared with 125,000 in 1946.

After the final concert, Dr. Serge Koussevitsky, conductor of the Boston Symphony orchestra and founder and director of the Berkshire music center, said he would leave August 16 for a European vacation.

The 425 music students who participated also prepared to leave for their homes in all parts of the United States and Europe.

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This Clipping From
SPRINGFIELD, MASS.
NEWS

AUG 15 1947

GEORGE E. SOKOLSKY SAYS—

Age of Person Depends On His Mental Vigor

Special to The BUFFALO EVENING NEWS.

NEW YORK, Aug. 15. — Last Sunday, Herbert Hoover was 73 years old. Next Tuesday, Bernard Baruch will be 77. Serge Koussevitzky, who conducted nine Beethoven symphonies and two concertos in a week, besides many other programs at Tanglewood, at a summer music festival, looked like a graying youth at the final concert and he is 73.

When does a man really become old? I do not recall the time when I did not think of my father as an old man. They tell me that most children think of their parents as old, while the parents imagine themselves veritable babes in the woods.

Nicholas Murray Butler, 85, only aged during the past five or six years. In spite of the infirmities of what we call old age, his mind has been crystal clear throughout those decades when, according to tradition, one seems to live on borrowed time.

William Randolph Hearst, in financial difficulties some years ago, saved his enterprises and manages them today with unbelievable vigor at 84. He not only edits his newspapers, but directs the business of his properties, setting a pace that is hard for a young man to follow. And Toscanini, at 80, directs the NBC Symphony.

THE MAGAZINE "World Report" sometime ago listed the average span of life in various countries. They gave the following data:

Countries	Years	Countries	Years
New Zealand	67	Germany	61
Sweden	66	France	57
Netherlands	66	Italy	55
U. S.	65	Russia	45
Britain	62	India	27

When we were young—those of my generation—we were taught that the average span was 35 years in this country. Maybe that was low. But the U. S. life insurance companies, having recognized that the life span has increased by more than 50%, have announced that next year they will discard as obsolete the tables of mortality used for 80 years. Their actuaries have finally caught up with their own statistics. Perhaps when the American life span reaches 100, we shall not need mortality tables.

PHYSICAL YOUTH is not the sole question. Medical science can find ways of saving life and improving those whom they save. Mental youth, the flexibility of the mind, continued usefulness, the capacity to earn a living and to enjoy life—these are even more significant.

During the depression, employers were laying off men at 50. Those who thought up that gimmick lacked understanding of the world in which they live. They were old fashioned. When the war came, they were begging the old boys to come back, because the old boys knew how. Experience and wisdom come with age and if the oldsters, in addition, are mentally vigorous, they are worth infinitely more than the bright boys fresh out of college who know how to read a statistical curve but lack the experience and wisdom to know what made it curve that way.

DUBUQUE, IOWA
TELEGRAPH-HERALD
AUG 15 1947

These Days
George Sokolsky

HOW OLD IS OLD?

Last Sunday, Herbert Hoover was 73 years old. Next Tuesday, Bernard Baruch will be 77. Serge Koussevitzky, who conducted nine Beethoven symphonies and two concertos in a week, besides many other programs at Tanglewood, at a summer music festival, looked like a greying youth at the final concert and he is 73.

How old is old? When does a man really become old? I do not recall the time when I did not think of my father as an old man; yet, he must have been young some time or other. They tell me that most children think of their parents as old, while the parents imagine themselves veritable babes in the woods. Yet, Nicholas Murray Butler only aged during the past five or six years, although he is now 85 and in spite of the infirmities of what we call old age, his mind has been crystal clear throughout those decades when, according to tradition, one seems to live on borrowed time. A few years ago, when I dined with him, I was astonished at the vivid youthfulness of his attitude toward life.

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Physical youth is, of course, not the sole question. Medical science can find ways of saving life and improving those whom they save. Mental youth, the flexibility of the mind, continued usefulness, the capacity to earn a living and to enjoy life—these are even more significant. George Bernard Shaw at 91 has a whale of a good time. In spite of his being a vegetarian—which must be horrible—he manages to keep chipper. It is his mind. When that old boy talks about being in his second childhood, he has his tongue in his cheek, although some would say—not I, however—that he never escaped his first childhood.

During the depression years, they were laying off men at 50 as finished. The dopes who thought up that gimmick lacked understanding of the world in which they live. They were old fashioned. When the war came, they were begging the old boys to come back, because the old boys knew how—which is more than their great grandchildren can prove. Experience and wisdom come with age and if the oldsters, in addition, are mentally vigorous, they are worth infinitely more than the bright boys fresh out of college who know how to read a statistical curve but lack the experience and wisdom to know what made it curve that way. That is the difference, for instance, between Jesse Jones, at 73, and the little drips who complain abo him.

GLENS FALLS, N. Y.
POST STAR

AUG 15 1947

The Berkshire Festival was brought to a close last Sunday afternoon with the playing of a program made up of Martinu's Concerto Grosso for Chamber Orchestra, with two pianos; Ravel's Pavane and Bolero; and the Tschaikowsky Fourth Symphony. The concert made a fitting and brilliant climax to a series which included four programs devoted to Mozart and Bach, and four to Beethoven, in which every one of the master's nine Symphonies was played. Six other miscellaneous programs were included in the Festival series.

Another festival series will be presented by the Boston Symphony under Dr. Koussevitzky at Tanglewood next July and August. This will be the eleventh festival by the official count, which omits the series given by the Center's student orchestra under Dr. Koussevitzky in 1942, the Mozart series of 1944 and the Bach-Mozart series of 1945. The Berkshire Music Center will hold its sixth session during the same period.

Local people seen at last Sunday's concert were Virginia and Giovannina de Blasiis, Mr. and Mrs. Cecil Wright, Bradford Wright, and Dr. Richard Garrett.

There is much interest in music circles about three works to be played at the Saratoga Spa Music Festival in September, all of which became available for performance on recently. They are the overture a comic opera of Haydn, "The Wor on the Moon"; an aria by the sam composer, written to celebrate Ne son's victory at the Battle of the Nile, and another called "In Memoriam," by Karl Wiener. They have a romantic history.

In the years between 1930 and 1933 F. Charles Adler, director of the Spa Festival, was living in Europe. He was doing a good deal of conducting, directing the musical side of Berlin State Radio, and just to keep out of mischief, publishing music. Europe was, as it had been since the 18th century, opera hungry. So when Mr. Adler uncovered an opera by Haydn, long since out of circulation, the obvious thing was to publish it. This meant modernising the book which had been written by Goldoni, but which employed far too much archaic stage machinery. The operation was a tremendous success, 61 opera houses including it in their repertory during the first season.

The so-called Nelson aria was composed at Esterhazy where Haydn worked, and where Lord Nelson and Lord and Lady Hamilton came to spend a week-end. Haydn had lived much in England, so an English hero was a great hero to him. Furthermore, a lady in waiting had written a poem in English celebrating the famous naval victory. So Haydn set the words to music. This, too, was uncovered one hundred odd years later, and Mr. Adler promptly published it.

In 1933 Mr. Adler was lucky enough to escape the Nazis. But they, in turn, promptly confiscated all his possessions, including his publishing house. From 1933 to 1947 nothing more was heard of these scores. Suddenly, one day in the spring of 1947, several hundred pounds of music arrived in Saratoga Springs by express. The packages contained copies of many of the lost publishing house's scores. So, at Saratoga, there will take place the first American performance of these three works.

Mr. Wiener's work has a tragic implication. He was a fellow-worker with Mr. Adler at the Berlin radio. He disappeared, and no one knows what became of him, although the presumption is that the Nazis murdered him. So, "In Memoriam" as his work is entitled becomes doubly suitable.

SIOUX CITY, IOWA
JOURNAL-TRIBUNE

AUG 15 1947

THESE DAYS
BY GEORGE E. SOKOLSKY

How Old Is Old?

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Sokolsky

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Nicholas Murray Butler only aged during the last five or six years, although he is now 85 and in spite of the infirmities of what we call old age, his mind has been crystal clear throughout those decades when, according to tradition, one seems to live on borrowed time. A few years ago, when I dined with him, I was astonished at the vivid youthfulness of his attitude toward life.

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This Clipping From
NILES, OHIO
TIMES

AUG 15 1947

The "Beloved Berkshires"

—Around the World—

By TEMPLE MANNING

THERE is much to do, much to see, and a world to enjoy within the 959 square miles that make up the district of the Berkshire Hills of Western Massachusetts, the "Beloved Berkshires," to a devoted host of admirers and visitors.

Thousands of folk have been going to the Berkshires for years, and just can't see any other area for a perfect summer experience. Others have come to know and to love the region drawn there by the Berkshire Music Festival at Tanglewood that has become world-famous. Twelve concerts by the Boston Symphony Orchestra, plus nine concerts on consecutive week-ends, beginning July 24, make up the Festival. Another concert series has already been scheduled for Pittsfield.

Pontoosuc Lake with Mt. Greylock in the background.

Trout Streams

But to get back to holiday-making and some figures such as the 800 miles of trout streams, the 73,098 acres of beautiful state forest, to give you some idea of the attractions of the region, which is dominated by Greylock, highest mountain in Massachusetts, and is 3,500 feet high.

The 16 state forests are all beautiful, especially the one around Mt. Greylock, with an area of 8,660 acres. There are camping grounds and picnic grounds, hiking trails and nature trails, with beauty at every turn. Lovely, too, is the 8,000-acre tract on Beartown Mountain, with sixteen miles of road.

Near the west shore of Pontoosuc Lake is Balance Rock Park, dedicated to a natural phenomenon, a relic of the Ice Age. A triangular-shaped boulder rests delicately on its apex in a meadow, and while a husky man can make it sway, it is impossible to overturn the rock.

For wildlife enthusiasts there are beautiful sanctuaries at Lenox, at Hinsdale and at Hancock. For sightseeing by auto, three noted state roads cut through the Berkshires; Jacob's Ladder from Lee to Bonny Rigg, and on to Westfield; the Lebanon Mountain highway, west of Pittsfield, and the Mohawk Trail from North Adams to Greenfield.

Historical Interest

As for places, Stockbridge is a major objective for there is so much of historical and literary interest to see and admire. At Stockbridge, too, is a fine demonstration garden, for all the herbs and flowers that can be raised in the region offer many acres of growing delight.

Nearby, in Lenox, is the Pleasant Valley Sanctuary, a private reservation on a mountainside of 306 acres with eight miles of exquisite hiking and nature trails, and a 200-year-old farmhouse that offers rest and refreshment. Here is a beautiful region for a beautiful holiday that has a real American flavor well-laced with all kinds of interesting sporting events and fixtures, and crowned with many cultural events that are becoming increasingly important.

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NIAGARA FALLS, N. Y.
GAZETTE

AUG 15 1947

THESE DAYS

—By GEORGE E. SOKOLSKY

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 15 1947

Carvalho To Conduct Program Honoring Truman

Eleazar deCarvalho, assistant to Serge Koussevitzky in teaching ~~conducting at the Be~~rkshire Music Center during the past season, has been invited to conduct the Brazilian Symphony Orchestra Sept. 5 in a program of American music in honor of President Truman, who is expected to be in Brazil on that date.

On the program will be the third symphony by Aaron Copland, assistant director of the Tanglewood school, who will be present to hear it; and music by Samuel Barber, teacher of composition at the school, William Schuman and Peter Minnen.

Mr. Copland has left for South America. Mr. deCarvalho left Lenox today for New York. He will go to Rio de Janeiro Aug. 22 from La Guardia Field on a military plane, and will return to Boston in December.

This Clipping From
MARION, OHIO
STAR
AUG 15 1947

How Old Is Old?

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This Clipping From
OTTUMWA, IOWA
AUG 15 1947

These Days

What Is 'Old'?

BY GEORGE E. SOKOLSKY.

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MARTINSBURG, W. VA.
JOURNAL

AUG 15 1947

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(By George E. Sokolsky)

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This Clipping From
FARGO, N. D.
MORNING FORUM
AUG 15 194

Tanglewood, America At Its Best

By GEORGE E. SOKOLSKY

It was not a fight between Joe Louis and some contender; it was not the Army-Notre Dame game; it was not the World Series. It was not a mob that had gathered to see some obscene novelty. It was Serge Koussevitzky directing the Boston symphony in the Beethoven Symphonies in succession from the First to the Ninth.

Sokolsky

Twenty-four thousand Americans, socialites in boxes, students on rugs and blankets bringing their lunch with them, came from every state to hear the Fifth on a Saturday night in the Berkshire hills, far from any big city. This was no accidental response to "What shall we do tonight?" It took a great effort for many of these visitors to come to our green hills where Longfellow, Bryant, Hawthorne and a century of brilliant Americans found their inspiration.

The music festival has outrun the hotels and boarding houses, the telephone system, the roads. The Berkshires remain primitive—in spots primeval.

But the Americans who love music come. I met a friend who drove up that Saturday night—listened—and drove back to New York—an eight-hour trip for an hour of Beethoven.

The Ninth was done on a Tuesday night in midsummer and the audience was enormous, perhaps as many as 12,000. A chorus of 250 young music students, between the ages of 18 and 22, sang as Beethoven's chorals had never been sung before. When Koussevitzky's baton fell on the last note, the audience was on its feet cheering, shouting, applauding, waving. The old man—73 this year—stood there facing mature America.

And that is what Tanglewood means. It is something much more than good music brilliantly executed. Most of that huge assembly were not professional musicians. Most of them can not recognize a fluff by the French horn or a missed note by a pianist. Most of them have never—or could ever—read Schiller's "Ode to Joy" in the original. Few of them can explain the growth of Beethoven's personality from the First to the Ninth.

But all of them, voluntarily, by a conscious effort, in accordance with their means, satisfied a yearning for perfection. As I milled in the crowd, during the intermissions, it came upon me more and more that this was a young audience, that many thousands were G. I.'s and their girls, such as decades ago might have gone to Coney Island or Brighton Beach or some such place. They are young in years but their tastes have matured. The taste of the nation has matured. The culture of the American people has been elevated from the trivialities of the moment to the eternal humanities.

✣ ✣ ✣

For Tanglewood is but one expression of this cultural upsurge among our people. What other nation can speak of at least 35 symphonic groups spread from coast to coast, playing not only to the elite but to great masses as in the Hollywood Bowl, the Robin Hood Dell concerts in Philadelphia, the Stadium concerts in New York and in so many other cities that it is hard to keep them all in mind? And over the radio, the Philharmonic, the N. B. C. and the Detroit symphonies, week after week, enrich a nation with their contributions to American culture.

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I speak here only of music, for at the moment it is music that has captured the imagination of American youth. This lust for a better life will pour itself into poetry, art, the dance and in time even the theater will respond to its stimulus. We are on the upgrade.

And what is so glorious about it is the utter freedom of participation. No government plays any part in any of this. No government subsidizes, controls, lays down rules and regulations. No government official decides what shall or shall not be played, who is to perform, who is to listen. A free people choose between Beethoven and Irving Berlin and choose by taste.

Tanglewood, as every noteworthy cultural development in the United States, is a voluntary product of a free people who ask nothing but the unimpaired right to pursue their own courses without interference by the state.

I listened to Beethoven's Ninth at Tanglewood with that as a constant overtone.

This Clipping From
NEW YORK, N. Y.
SUN
AUG 15 1947

H. I. PHILLIPS is on vacation.

***The Sun Dial* will be resumed on his return.**

THESE DAYS

By George E. Sokolsky

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BRUNSWICK, GA.
NEWS
AUG 16 1947

MAESTRO WEDS

New York, Aug. 16—(AP)—Serge Koussevitzky, 73-year-old conducter of the Boston Symphony Orchestra, disclosed today that he was married yesterday to his secretary of the past 18 years, Miss Olga Naumoff, 46.

PASSAIC, N. J.
SUNDAY EAGLE
AUG 17 1947

KOUSSEVITZKY WEDS

LENOX, Mass., Aug. 16 (U.P.)—Serge Koussevitzky, 73-year-old conductor of the Boston Symphony Orchestra, was married secretly at his estate here yesterday to his scretary, Miss Olga Naumoff, 46, a niece of his late first wife, it was learned today.

These Days

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By C. E. BUTTERFIELD

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NORFOLK, VA.
LEDGER DISPATCH
AUG

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ANN ARBOR, MICH.
NEWS
AUG 16 1947

Serge Koussevitzky Marries Secretary

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Miss Maumoff is a niece of the conductor's late wife, who died in 1942.

Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a honeymoon in Europe. He said not even friends who went to the ship to see him off had been told of the wedding.

This Clipping From
FARGO, N. D.
MORNING FORUM
AUG 15 194

Tanglewood, America At Its Best

By GEORGE E. SOKOLSKY

Sokolsky

It was not a fight between Joe Louis and some contender; it was not the Army-Notre Dame game; it was not the World Series. It was not a mob that had gathered to see some obscene novelty. It was Serge Koussevitzky directing the Boston symphony in the Beethoven Symphonies in succession from the First to the Ninth.

Twenty-four thousand Americans, socialites in boxes, students on rugs and blankets bringing their lunch with them, came from every state to hear the Fifth on a Saturday night in the Berkshire hills, far from any big city. This was no accidental response to "What shall we do tonight?" It took a great effort for many of these visitors to come to our green hills where Longfellow, Bryant, Hawthorne and a century of brilliant Americans found their inspiration.

The music festival has outrun the hotels and boarding houses, the telephone system, the roads. The Berkshires remain primitive—in spots primeval.

But the Americans who love music come. I met a friend who drove up that Saturday night—listened—and drove back to New York—an eight-hour trip for an hour of Beethoven.

The Ninth was done on a Tuesday night in midsummer and the audience was enormous, perhaps as many as 12,000. A chorus of 250 young music students, between the ages of 18 and 22, sang as Beethoven's chorals had never been sung before. When Koussevitzky's baton fell on the last note, the audience was on its feet cheering, shouting, applauding, waving. The old man—73 this year—stood there facing mature America.

And that is what Tanglewood means. It is something much more than good music brilliantly executed. Most of that huge assembly were not professional musicians. Most of them can not recognize a fluff by the French horn or a missed note by a pianist. Most of them have never—or could ever—read Schiller's "Ode to Joy" in the original. Few of them can explain the growth of Beethoven's personality from the First to the Ninth.

But all of them, voluntarily, by a conscious effort, in accordance with their means, satisfied a yearning for perfection. As I milled in the crowd, during the intermissions, it came upon me more and more that this was a young audience, that many thousands were G. I.'s and their girls, such as decades ago might have gone to Coney Island or Brighton Beach or some such place. They are young in years but their tastes have matured. The taste of the nation has matured. The culture of the American people has been elevated from the trivialities of the moment to the eternal humanities.

✣ ✣ ✣

For Tanglewood is but one expression of this cultural upsurge among our people. What other nation can speak of at least 35 symphonic groups spread from coast to coast, playing not only to the elite but to great masses as in the Hollywood Bowl, the Robin Hood Dell concerts in Philadelphia, the Stadium concerts in New York and in so many other cities that it is hard to keep them all in mind? And over the radio, the Philharmonic, the N. B. C. and the Detroit symphonies, week after week, enrich a nation with their contributions to American culture.

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This Clipping From
NEW YORK, N.Y.
SUN
AUG 15 1947

H. I. PHILLIPS

THESE D

Last Sunday, Herbert Hoover was
Next Tuesday, Bernard Baruch will
Koussevitzky, who conducted nine B
phonies and two concertos in a week,
other programs at Tanglewood, at a
festival, looked like a graying youth
concert and he is 73.

How old is old? When does a man
old? I do not recall the time when I d
my father as an old man; yet, he m
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children think of their parents as
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85 and in spite of the infirmities of w
age, his mind has been crystal clear th
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William Randolph Hearst was in fin
ties some years ago. He saved his e
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The magazine, World Report, s
listed the average span of life in va
They gave the following data:

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BRUNSWICK, GA.
NEWS
AUG 16 1947

MAESTRO WEDS

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[235]

PASSAIC, N. J.
SUNDAY EAGLE
AUG 17 1947

KOUSSEVITZKY WEDS

LENOX, Mass., Aug. 16 (U.P.)—Serge Koussevitzky, 73-year-old conductor of the Boston Symphony Orchestra, was married secretly at his estate here yesterday to his scretary, Miss Olga Naumoff, 46, a niece of his late first wife, it was learned today.

These Days

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ANN ARBOR, MICH.
NEWS
AUG 16 1947

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Tanglewood Center for U. S. Music

To the Editor of The Knickerbocker News:

Now that the Berkshire Music Festival is concluded, it would seem appropriate to recall a few interesting facts as to its origin.

The idea of creating an American music festival was suggested by the famous Salzburg (Austria) concerts. The first group of concerts was given by the New York Philharmonic Symphony Orchestra in August, 1934 on Dan Hanna's Stockbridge estate, with Dr. Henry Hadley conducting. About 2,000 people attended, and, subsequently eagerly looked forward to the next year.

In 1935, the Berkshire Festival Society was incorporated, and two years later the permanence of its program was assured when Mrs. Gorham Brooks, of Boston and Lenox, presented "Tanglewood," her family estate, for the festival's future home. The Boston Symphony Orchestra, under Serge Koussevitsky agreed to play at six concerts. A large tent, holding 5,000 people was provided, crowds poured into Lenox and Stockbridge from every point of the compass, and the music was broadcast over a national hookup with Olin Downes as commentator.

During the 1937 concerts, a storm, climaxed by a cloudburst, dramatically interrupted an all-Wagner program. Conflict with the weather crystallized the idea of providing a music shed, as protection from sun and rain.

Within a few months, more than $80,000 was collected for this structure, itself a triumph of engineering and architectural invention. The Shed, constructed of 300 odd towns of steel, has a roof of two-inch planks, and an exterior of a sound-deadening composition. The main auditorium holds about 6,000 people and 3,000 more may sit in the colonnade.

Dr. Koussevitsky has visualized Tanglewood as widening its scope to become a significant center of the arts in America. The success of the festival suggested the next step in this direction, a musical academy to be developed simultaneously with the yearly concerts. "A center of music," wrote the conductor in a communication to the trustees of the orchestra, "would be a boon for those who want to study the fine arts in their relationship to culture; who are anxious to refresh their minds and personalities through contact with the best in art and the most distinguished in culture, and, for those who long for a creative rest in the summer." The proximity of the great ensemble, its conductor and members is of great advantage to the students. Here is an opportunity for students of instruments to devote a reasonably brief, concentrated term to the study of actual orchestral works in performance, under the guidance of practical and experienced orchestral musicians.

Such an institution is, no doubt, unique and far greater than any similar institution existing. Only a few great visionaries have dared to dream of it. Today this dream hac come true.

There is every indication that the immediate future for music is in the United States, and the resources and enthusiasm that America can bring to the cultivation of great art.

YOLA C. DE PIETRO.
East Hartford, Aug. 11.

OKLAHOMA CITY, OKLA.
TIMES
AUG 16 1947

Symphony Leader Weds

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If Your Radio Loudspeaker Could Speak for Itself

By JIM TRANTER

Ho-h-ho-hummm . . . . well, here's another day starting off and I'll bet the old man hops out of bed and starts griping right away about getting up at 6 A. M. He always does and then hears that early morning music and before you know it he's almost human. For my part I don't mind Buehly's chatter at this hour but some of that blaring music that comes over is enough to bend my poor cone.

WELL, the Master finally got out of the house and—whoops!—here comes that group of daytime serials that the Mrs. listens to every day. Y'know, some day they'll have more music on in the morning and then I'll be able to relax and enjoy part of the day. As it is, by the time I've spouted all the grief and trouble that seems to be a "must" in these cliff-hangers and Fred Waring comes in with that great group of his, well — it's a wonder I haven't blown a tube.

THEN THERE'S the afternoon stuff. Why, only the other day the Missus tuned in a flock of give-away shows that came in one right after the other and, so help me, if I hadn't been glued to the cabinet, I'd have rushed right down to get in on that John Reed King "Give and Take Show" just to cop a few prizes. The things he gives away for answers to questions that only a moron could miss! Bet I could come home loaded with junk.

John Reed King

Of course, after you get the audience-participation shows over with (can't see what the Missus sees in hearing other folks win big gobs of hard-to-get stuff) the natural thing is to twist my dial until we get some more smooth music with only one or two little commercials to interfere and that's where I get a chance to catch my breath and pick up enough strength for the nightly tuning with Father.

IT'S A LOT of fun to play along with the Chief when he plants himself beside me and starts dialing for his favorite shows. Oh, once in a while he'll try a new one but mostly he knows right where to stop and you can almost see a groove in my face where he leaves the thing set for the comedy shows, or a bit of good drama.

Finally, at 11 o'clock, we get the news, he stretches, yawns and says: "Not a bad night. Wish I didn't have to get up in the morning." And so to bed. Guess the life of a loudspeaker isn't so bad at that . . . but I wish he'd get FM in here so I could really give him some good listening.

* * *

Tips on Tuning

Light Opera for Berkshire Festival, WKBW at 8:30.

George Carson Putnam, guest on We, the People, WGR at 9.

Waring does Walt Disney program, WBEN at 9:30.

* * *

Beginning of the End

WHEN FRANK SINATRA takes over the Hit Parade on NBC this Fall he'll bar anyone under 18 years of age from the broadcasts as part of his bid for recognition as a serious and dignified singer of pop songs. Why can't stars be satisfied with the things that made them stars?

PROVIDENCE, R. I.
BULLETIN
AUG 16 1947

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The wedding was performed at the conductor's estate, "Saranac," at Lenox, Mass.

This Clipping From
ESTHERVILLE, IOWA
NEWS
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SPRINGFIELD, MO.
NEWS & LEADER
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BATH, ME.
TIMES
AUG 16 1947

KOUSSEVITZKY WEDS SECRETARY

Serge Koussevitzky Of Boston Symphony Weds Bride of 46

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The wedding was performed at the conductor's estate, "Saranac," at Lennox, Mass., by the Rev. J. Herbert Owen, pastor of the Congregational church on the Hill in Lennox, at 2 p. m.

The conductor said that not even friends who went to the ship to see him off had been told of the wedding.

Koussevitzky said he planned to visit several countries to seek compositions written during the war years, but still not published, for possible presentation when he returns to Boston the first week of October for the opening of the Boston Symphony season.

"I have the names of some composers," he said, "but I don't know what has happened to them. There is one French composer, Messian, whom I asked to write a composition. It will be a symphony in 10 movements which will be ready either at the end of this coming season or in October, 1948. Mr. Messian said he needed two years to write this composition."

This Clipping From
KINGSTON, N. Y.
FREEMAN
AUG 15 1947

'These Days'

By George E. Sokolsky

HOW OLD IS OLD?

Last Sunday, Herbert Hoover was 73 years old. Next Tuesday, Bernard Baruch will be 77. Serge Koussevitzky, who conducted nine Beethoven symphonies and two concertos in a week, besides many other programs at Tanglewood, at a Summer music festival, looked like a greying youth at the final concert and he is 73.

How old is old? When does a man really become old? I do not recall the time when I did not think of my father as an old man; yet, he must have been young some time or other. They tell me that most children think of their parents as old, while the parents imagine themselves veritable babes in the woods. Yet, Nicholas Murray Butler only aged during the past five or six years, although he is now 85 and in spite of the infirmities of what we call old age, his mind has been crystal clear throughout those decades when, according to tradition, one seems to live on borrowed time. A few years ago, when I dined with him, I was astonished at the vivid youthfulness of his attitude toward life.

William Randolph Hearst was in financial difficulties some years ago. He saved his enterprises and manages them today with unbelievable vigor at 84. He not only edits his newspapers, but directs the business of his properties, setting a pace that is hard for a young man to follow. And Toscanini, at 80, directs the N.B.C. Symphony.

The Magazine, "World Report," some time ago listed the average span of life in various countries. They gave the following data:

New Zealand	67
Sweden	66
Netherlands	66
United States	65
Great Britain	62
Germany	61
France	57
Italy	55
Russia	45
India	27

When we were young—those of my generation—we were taught that the average span was 35 years in this country. Maybe that was low. But the U. S. life insurance companies, having recognized that the life span has increased by more than 50 per cent, have announced that next year they will discard as obsolete the tables of mortality used for 80 years. Their actuaries have finally caught up with their own statistics. Perhaps when the American life span reaches 100, we shall not need mortality tables.

Physical youth is, of course, not the sole question, Medical science can find ways of saving life and improving those whom they save. Mental youth, the flexibility of the mind, continued usefulness, the capacity to earn a living and to enjoy life—these are even more significant. George Bernard Shaw at 91 has a whale of a good time. In spite of his being a vegetarian—which must be horrible—he manages to keep chipper. It is his mind. When that old boy talks about being in his second childhood, he has his tongue in his cheek, although some would say—not I, however—that he never escaped his first childhood.

During the depression years, they were laying off men at 50 as finished. The dopes who thought up that gimmick lacked understanding of the world in which they live. Theye were old fashioned. When the war came, they were begging the old boys to come back, because the old boys knew how—which is more than their great grandchildren can prove. Experience and wisdom come with age and if the oldsters, in addition, are mentally vigorous, they are worth infinitely more than the bright boys fresh out of college who know how to read a statistical curve but lack the experience and wisdom to know what made it curve that way. That is the difference, for instance, between Jesse Jones, at 73, and the little drips who complain about him.

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CLEVELAND, OHIO
NEWS
AUG 16 1947

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This Clipping From
SANTA MONICA, CALIF.
OUTLOOK
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PORTLAND, ME.
EXPRESS

AUG 12 1947

These Days

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But all of them, voluntarily, by a conscious effort, in accordance with their means, satisfied a yearning for perfection. As I milled in the crowd, during the intermissions, it came upon me more and more that this was a young audience, that many thousands were GI's and their girls, such as a decade ago might have gone to Coney Island or Brighton Beach or some such place. They are young in years but their tastes have matured. The taste of the Nation has matured.

For Tanglewood is but one expression of this cultural upsurge among our people. What other nation can speak of at least 35 symphonic groups spread from coast to coast, playing not only to the elite but to great masses as in the Hollywood Bowl, the Robin Hood Dell concerts in Philadelphia, the Stadium Concerts in New York and in so many other cities that it is hard to keep them all in mind? And over the radio, the Philharmonic, the N. B. C. and the Detroit Symphonies, week after week, enrich a nation with their contributions to American Culture.

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ENQUIRER

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Symphonic Conductor Weds Niece of Late Wife

NEW YORK, [illegible]
Serge Koussevitzky, 73, [illegible]
of the Boston Symphony [illegible]
tra, and Miss Olga [illegible]
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were married [illegible]
conductor's estate [illegible]
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Miss Naumoff is a [illegible]
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in 1942.

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the marriage as he [illegible]
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beth for a honeymoon in [illegible]
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EXPRESS

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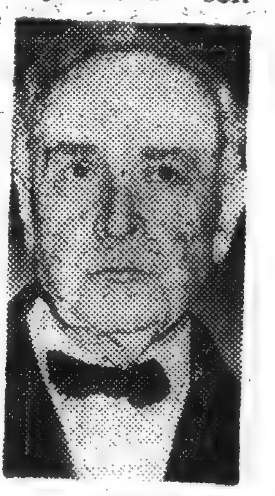
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AUG 17 1947

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NEW YORK, Aug. 16—(AP)—Serge Koussevitzky, 73, conductor of the Boston Symphony orchestra, and Miss Olga Naumoff, 46, his secretary for the past 18 years, were married yesterday at the conductor's estate at Lenox, Mass., he disclosed today.

Miss Naumoff is a niece of the conductor's late wife, who died in 1942.

Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a honeymoon in Europe. He said not even friends who went to the ship to see him off had been told of the wedding.

RADIO NEWS AND COMMENT

Rich Repast Offered In Opera Programs Hitting Ether Today

BY JOHN CALDWELL.

The first program in a three-week series of "Light Opera Festivals" and a special broadcast of a new symphony written by an American soldier mark this day as one followers of better music should enjoy. For other listeners, the regular summer schedule will hold forth.

With the Boston Symphony Orchestra off the air after the Berkshire Music festival, the ABC network will present the light operas for three weeks. Joseph Stopak, who has just completed his summer season as director of the Pittsburgh Light Opera Co., will direct the orchestra.

In the vocal line, the first program will feature Polyna Stoska, soprano, and Ernest McChesney, tenor. Miss Stoska has sung 26 major operatic roles in five languages, as well as in such Broadway musicals as "Street Scene." She has appeared with the New York City Center Opera Co., the Boston Symphony and the Minneapolis Symphony and was heard in Mexico City last month. McChesney, who was born in West Orange, N. J., is the leading tenor of the Chicago City Opera Co. He has just completed a summer season with the Pittsburgh company.

Tonight's program, to be aired from 7:30 to 8:30 over WSAI, includes "Joy of Life," from "Girl Crazy," "One Alone" from "Desert Song," "Touch of Your Hand" from "Roberta," "A Boy Like You" from "Street Scene," and "Strange Music" from "Song of Norway."

A MBS-WCPO special program from 10:15 to 11:15 p. m. presents the first airing of a three-movement musical opus called "Symphonic Diary." The symphony, written by Sgt. Paul Siegel of Brooklyn, tells the composer's impressions of a GI.

The musical jottings portray feelings of a city-bred soldier as he progresses from induction to combat training. The second and third movements give Siegel's impressions of actual battle and in the Army of Occupation.

Presented by the Chicago Symphony Orchestra this premiere broadcast replaces, for this week only, the "American Forum of the Air."

Siegel will be heard on the broadcast, speaking from Vienna.

* * *

George Carson Putnam is guest emcee on "We, The People" tonight as the network continues its search for somebody to replace Milo Boulton, who quit the show with last week's program.

* * *

—Wide World Photo.

TURNTABLE TIKE

Robin Morgan, 5, is a full-fledged disk jockey, although she prefers to be called a story-teller because "it's more dignified." She tells her favorite stories and plays her favorite records each Saturday morning over WOR in New York on a 15-minute program. The theme sounds very familiar.

Tuning Tips.

THE PLAYS:

7 p. m., WKRC: Steve Wilson must be slipping, because on tonight's episode, he calls in the G-Men to help him solve the case of "Claws of Death."

7:30 p. m., WCPO: Mike (The Falcon) Waring is right in the middle of the numbers racket.

8:30 p. m., WKRC: Eliot Paul's slightly zany comedy, "Mysterious Mickey Finn," is the Fletcher Markle adaptation for Studio One.

9 p. m., WLW: Van Heflin is Philip Marlowe again.

THE MUSIC:

6 p. m., WSAI: The guest band spot on To Cincinnati At Six is filled by Tommy Dorsey's orchestra.

6:30 p. m., WKRC: Club 15 echoes the song of Bob Crosby and Patti Clayton.

8:30 p. m., WLW: Fred Waring and his Pennsylvanians offer music from Walt Disney pictures. Donald Duck waddles onto the stage for a personal appearance.

9:30 p. m., WLW: Sigmund Romberg conducts the orchestra in selections from "Carousel" and "Student Prince."

10:30 p. m., WSAI: Evening concerts offers Handel's "Concert Grosso No. 6," Grieg's "Concert in A minor" and "Symphony N 1" by Brahms.

FM PRAGRAMS TODAY:

WLWA: On the air from noo to 11:30 p. m. on channel 251 98.1 megacycles.

7:15 p. m.: Pulse of the Press.

WCTS: On the air from noon midnight on channel 245 at 96 megacycles.

5:45 p. m.: Easy Rh[illegible]n pr sents "Stella By Starligh

NEW YORK, N. Y.
WORLD-TELEGRAM

AUG 16 1947

More Artists, New Music Would Help Tanglewood

By ROBERT BAGAR.

Since the Berkshire Music Festival is a source of summer music well on the way to attaining world-wide interest, it may not be amiss, at this point, to offer some suggestions for the improvement of its own conduct, as well as that of surrounding circumstances.

This past season, Dr. Koussevitzky and two other conductors—Leonard Bernstein and Robert Shaw—have appeared during the symphonic programs. Bernstein presided twice and Shaw once, although more in the capacity of choral-orchestral batonist. So we begin to see indications of a future schedule, perhaps, which will bring distinguished leaders to the Tanglewood shed.

It is not difficult for one already addicted to the Berkshire Festival to envision a season of noted guests from here and abroad, each possibly bringing new music to swell the rather picayune amount of it now available. In such a situation the question of competition for Dr. Koussevitzky does not exist; we know only too well how he abides in the hearts of music lovers.

Besides, if such there were, is it not said that competition always stimulates trade, and isn't trade, after all, an important aim of any musical organization, regardless of its artistic ones?

Furthermore, with due respect for the performances of orchestral and chamber music by the students of the Berkshire Music Center, one should like to attend recitals or concerts, vocal and instrumental, by top-notch artists during those lackadaisical afternoons when little of a musically absorbing nature takes place.

So far the Opera Department at Tanglewood has made two successive hits—last year with Benjamin Britten's "Peter Grimes" and this year with Mozart's "Idomeneo." Both times students have mostly been the interpreters, and I should think that Boris Goldovsky, a modest young man whose knowledge of the lyric theater is vast, should be a bit happier with more professional talent, or am I wrong?

The above suggestions for the musical part of the Festival will do for the moment, particularly since they are not devoid of hovering implications. But certainly there could be improvement in the housing and feeding of the thousands of visitors to this Mecca of the tonal art.

The Berkshire Hills Conference and the management of the Boston Symphony have worked industriously on this aspect of the proceedings, and while there has been some amelioration of the rather unsatisfactory state of things last year, there is still much to be done.

Some of the prices for rooms, of which there are scarcely enough, were outrageous, according to reputable suckers—pardon, I mean sources. Fifteen and 20 dollars a day, without meals, if you please. There have been all too many instances of this, I'm told. Of course, a few of the natives did not take advantage of a situation which comes to them once a year.

SPRINGFIELD, MASS.
NEWS

AUG 16 1947

Non-Union Musicians Prove Very Annoying To Boston Symphony

Lenox, Aug. 16—The mystery of the buzzing noises on recordings made by the Boston Symphony Orchestra was solved today, and Conductor Serge Koussevitzky had a novel plan for eliminating them.

When the Tanglewood festival closed here last Sunday, the orchestra planned to spend the week making recordings. But the first batch that came back contained buzzings that weren't in the musicians' scores.

Koussevitsky soon discovered that birds and cicadas had settled on the roof of the recording shed. So he stationed a man on the roof armed with a white flag which he waves during recordings to shoo away the offenders.

FITCHBURG, MASS.
SENTINEL

AUG 16 1947

NEW YORK—Serge Koussevitzky, 73-year-old conducter of the Boston Symphony orchestra, disclosed today that he was married yesterday to his secretary of the past 18 years, Miss Olga Naumoof, 46.

OAKLAND, CAL.
TRIBUNE

AUG 16 1947

Koussevitsky Married

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SAN PEDRO, CAL.
NEWS-PILOT

AUG 16 1947

KOUSSEVITZKY WEDS

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LITTLE ROCK, ARK.
GAZETTE

1947

Serge Koussevitzky, 73, conductor of the Boston Symphony Orchestra, and Miss Olga Naumoff, 46, his secretary for 18 years, and a niece of his late wife, were married at the conductor's estate at Lenox, Mass., and left on the Queen Elizabeth for a trip in Europe.

SACRAMENTO, CALIF.
BEE

16 1947

URDAY, AUGUST 16, 1947

Boston Symphony Conductor, 73, Weds Secretary

NEW YORK, Aug. 16.—(AP)—Serge Koussevitzky, 73 year old conductor of the Boston Symphony Orchestra disclosed today he was married yesterday to his secretary of the last 18 years, Miss Olga Naumoof, 46.

Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a vacation through Europe. The bride is a niece of the conductor's late wife, who died in 1942.

The wedding was performed at the conductor's estate, Saranac, in Lenox, Mass., by Rev. J. Herbert Owen, pastor of the Congregational Church on the Hill in Lenox.

MARSHALLTOWN, IOWA
TIMES-REPUBLICAN

AUG 16 1947

markets.

Koussevitzky, At 73, Weds His Secretary

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OMAHA, NEBR.
EVENING WORLD-HERALD

AUG 16 1947

Koussevitzky Reveals Marriage to Secretary

New York (AP)—Serge Koussevitzky, 73-year-old conductor of the Boston Symphony Orchestra, disclosed Saturday that he was married Friday to his secretary of the past 18 years, Olga Naumoff, 46.

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BILLINGS, MONT.
MORNING GAZETTE

AUG 17 1947

Conductor Weds

New York, Aug. 16.—(U.P.)—Serge Koussevitzky, 73, conductor of the Boston symphony orchestra, revealed Saturday as he sailed on the liner Queen Elizabeth for Europe, that he was married Friday at his Lenox, Mass., home to Miss Olga Naumoof, 46, who has been his secretary for the last 18 years. She sailed with him Saturday.

LITTLE ROCK, ARK.
GAZETTE

AUG

Serge Koussevitsky and the Boston Symphony Orchestra, have recorded a portion of Prokofieff's Ballet Suite "Romeo and Juliet." Album of two disks, RCA Victor. The work is not a recent one, having been written in 1935. The four episodes included are: "Montagues and Capulets," "Juliet the Maiden," "Dance," and "Romeo and Juliet's Grave." Prokofieff has succeeded in creating a musical work that is romantic in mood, as it should be, yet avoids the saccharine and banal quality that plagues most composers who have taken a turn at Shakespeare's tragedy. Particularly moving is th closing section, "Romeo and Juliet's Grave," of noble and elegaic quality. Its profound and sage pathos is all the more touching for its supreme simplicity. Serge Koussevitsky and the Boston Symphony Orchestra play it con amore.

SPOKANE, WASH.
CHRONICLE

AUG 16 1947

SYMPHONY LEADER MARRIES

NEW YORK, Aug. 16. (AP)—Serge Koussevitzky, 73-year-old conductor of the Boston symphony orchestra, disclosed today that he was married yesterday to his secretary of the past 18 years, Miss Olga Naumoof, 46.

FORT WORTH, TEXAS
EVENING STAR-TELEGRAM

AUG 16 1947

Symphony Leader Weds

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This Clipping From
HARRISBURG, PA.
TELEGRAPH

AUG 16 1947

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MONTEREY, CALIF.
PENINSULA HERALD

AUG 16 1947

KOUSSEVITSKY WEDS SECRETARY

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LOS ANGELES, CALIF.
TIMES

AUG 17 1947

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SAN ANTONIO, TEXAS
LIGHT
AUG 16 1947

THESE DAYS

By George E. Sokolsky

TANGLEWOOD

It was not a fight between Joe Louis and some contender; it was not the Army-Notre Dame game; it was not the World Series. It was not a mob that had gathered to see some obscene novelty. It was Serge Koussevitzky directing ~~the Boston~~ symphony in the Beethoven symphonies in succession from the First to the Ninth.

Twenty-four thousand Americans, socialites in boxes, students on rugs and blankets bringing their lunch with them, came from every state to hear the Fifth on a Saturday night in the Berkshire Hills, far from any big city. This was no accidental response to "What shall we do tonight?" It took a great effort for many of these visitors to come to our green hills where Longfellow, Bryant, Hawthorne and a century of brilliant Americans found their inspiration.

The music festival has outrun he hotels and boarding houses, he telephone system, the roads. The Berkshires remain primitive —in spots primeval. But the Americans who love music come. met a friend who drove up hat Saturday night—listened — nd drove back to New York—an ight-hour trip for an hour of Beethoven.

The Ninth was done on a Tuesay night in midsummer and the udience was enormous, perhaps s many as 12,000. A chorus of 50 young music students, be~~tween the ages of 18~~ and 22, sang ~~Beethoven's chorals had never~~ een sung before. When Koussevitzky's baton fell on the last ote, the audience was on its feet heering, shouting, applauding, vaving. The old man—73 this ear—stood there facing mature America.

And that is what Tanglewood neans. It is something much nore than good music brilliantly executed. Most of that huge assembly were not professional musicians. Most of them can not recognize a fluff by the French horn or a missed note by a pianist. Most of them have never —or could ever—read Schiller's 'Ode to Joy" in the original. Few of them can explain the growth of Beethoven's personality from the First to the Ninth.

But all of them, voluntarily, by a conscious effort, in accordance with their means, satisfied a yearning for perfection. As I milled in the crowd, during the intermissions, it came upon me more and more that this was a young audience, that many thousands were G.I.'s and their girls, such as decades ago might have gone to Coney Island or Brighton Beach or some such place. They are young in years, but their tastes have matured. The taste of the nation has matured. The culture of the American people has been elevated from the trivialities of the moment to the eternal humanities.

For Tanglewood is but one expression of this cultural upsurge among our people. What other nation can speak of at least 35 symphonic groups spread from coast to coast, playing not only to the elite, but to great masses as in the Hollywood Bowl, the Robin Hood Dell concerts in Philadelphia, the Stadium concerts in New York and in so many other cities that it is hard to keep them all in mind? And over the radio, the Philharmonic, the NBC and the Detroit symphonies, week after week, enrich a nation with their contributions to American culture.

I speak here only of music, for at the moment it is music that has captured the imagination of American youth. This lust for a better life will pour itself into poetry, art, the dance and in time even the theater will respond to its stimulus. We are on upgrade.

SPOKANE, WASH.
SPOKESMAN REVIEW
AUG 16 1947

Many Thrills at Festival

Orchestra Conductor Returns From Musical Event

Returning from the Berkshire music festival at Tanglewood, Mass., an annual event which draws the music-minded from all parts of the country, Harold Paul Whelan, conductor of Spokane's Philharmonic orchestra, can recount one thrill after another. He has heard concerts by the Boston symphony, with Serge Koussevitzky conducting, and ~~he has~~ heard some of the country's leading soloists in a music center rich in tradition.

Tanglewood is the estate made famous by Hawthrone. As a matter of fact, the fireplace with the original mantel before which he wrote his "Tanglewood Tales" is one o the historic relics at the music center.

Broadcast and Filmed.

"We watched the Boston symphony and 'Koussy' go through their routine under kleig light with Jean Hamilton as the announcer—a program going out ove a nation-wide broadcast. M.-G.-M took pictures at the same time, fo a forthcoming short ('The Tale o Tanglewood')," Mr. Whelan noted commenting on his summer there

During his stay there he heard some 35 concerts, 12 by the Boston symphony, five by the student orchestra, and others by outstanding chamber ensembles. Those who revel in the music of Beethoven ~~will be envious~~, for Mr. Whelan heard a Beethoven cycle, complete in four concerts, the nine symphonies and two piano concertos. The student orchestra, by the way, is a group of some 95 young musicians of high professional caliber, Mr. Whelan commented.

Bernstein Conducts.

Something to remember was "Leonard Bernstein conducting the Boston symphony in a wonderful performance of 'The Rite of Spring' (Stravinsky) and Copland's 'Appalachian Spring,' with the student orchestra."

Mr. Whelan says a new name to watch is Eleazhar de Carvalho, young Brazilian, who was sharing Koussevitzky's favors along with Bernstein. "De Carvalho was recognized to such an extent that he will be a guest conductor of the Boston symphony for two weeks this winter" Mr. Whelan went on to say, adding his own lavish praise, "a most brilliant and dynamic conductor." We let Mr. Whelan take over at this point:

"I met Primrose, the world-famous violist, whom I saw at the Goodmans' after his Spokane concert. He invited me to a coaching session of a fine student quartet. He is a great man, as well as great musician, modest and cordial to every one.

Sees Copland.

"I had a most interesting and informative session with Aaron Copland, head of composition at the Berkshire music center, and one of America's truly great composers. We went over his 'Appalachian Spring,' which we are going to present in Spokane this season. Interesting were his remarks about certain passages, as he compared Bernstein's treatment of this work with Koussevitzky's recent recording. From that comparison and his own conception I have a fairly good idea of what he wants."

The opera contingent of the Berkshire Music center gave a performance of Mozart's "Idomeneao" at Tanglewood. The critics referred to it as a "noble experiment" and "most valuable to all lovers of Mozart." In the opera's first American performance, Joseph Laderoute sang the leading role.

When Koussevitzky arranged his "Music for All" feature, an added event for the 19447 Berkshire festival at Tanglewood, a special train from New York city brought 100 special guests, including music critics from points as distant as Dallas, Texas. Three hundred other guests accepted Koussevitzky's invitation for this event, as well as the trustees of the Boston symphony orchestra.

Incidentally, Dr. Koussevitzky observed his 73d birthday this summer, but his birthday cake had 10 not 73, candles; 10 for the Berkshire festival's 10th season at Tanglewood.

HOUSTON, TEX.
POST
AUG 17 1947

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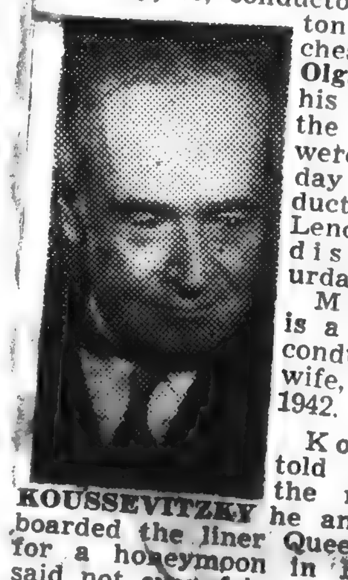
KOUSSEVITZKY

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EL PASO, TEXAS
TIMES
AUG 17 1947

Symphony Leader Marries Secretary

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OKLAHOMA CITY, OKLA.
TIMES
16 1947

How Old Is Old? Years No Guide

By GEORGE E. SOKOLSKY

Last Sunday, Herbert Hoover was 73 years old. Next Tuesday, Bernard Baruch will be 77. Serge Koussevitzky, who conducted nine Beethoven symphonies and two concertos in a week, besides many other programs at Tanglewood, at a summer music festival, looked like a graying youth at the final concert and he is 73.

How old is old? When does a man really become old? I do not recall the time when I did not think of my father as an old man; yet, he must have been young some time or other They tell me that most children think of their parents as old, while the parents imagine themselves veritable babes in the wood.

Yet, Nicholas Murray Butler only aged during the past five or six years, although he is now 85 and in spite of the infirmities of what we call old age, his mind has been crystal clear throughout those decades when, according to tradition, one seems to live on borrowed time. A few years ago, when I dined with him, I was astonished at the vivid youthfulness of his attitude toward life.

William Randolph Hearst was in financial difficulties some years ago. He saved his enterprises and manages them today with unbelievable vigor at 84. He not only edits his newspapers, but directs the business of his properties, setting a pace that is hard for a young man to follow. And Toscanini, at 80, directs the NBC symphony.

The magazine, "World Report," some time ago listed the average span of life in various countries. They gave the following data:

New Zealand, 67; Sweden, 66; Netherlands, 66; United States, 65; Great Britain, 62; Germany, 61; France, 57; Italy, 55; Russia, 45; India, 27.

When we were young—those of my generation—we were taught that the average span was 35 years in this country. Maybe that was low. But the United States life insurance companies, having recognized that the life span has increased by more than 50 percent, have announced that next year they will discard as obsolete the tables of mortality used for 80 years. Their actuaries have finally caught up with their own statistics. Perhaps when the American life span reaches 100, we shall not need mortality tables.

Physical youth is, of course, not the sole question. Medical science can find ways of saving life and improving those whom they save. Mental youth, the flexibility of the mind, continued usefulness, the capacity to earn a living and to enjoy life—those are even more significant. George Bernard Shaw at 91 has a whale of a good time. In spite of his being a vegetarian—which must be horrible—he manages to keep chipper. It is his mind. When that old boy talks about being in his second childhood, he has his tongue in his cheek, although some would say—not I, however—that he never escaped his first childhood.

During the depression years, they were laying off men at 50 as finished. The dopes who thought up that gimmick lacked understanding of the world in which they live. They were old fashioned. When the war came, they were begging the old boys to come back, because the old boys knew how—which is more than their great-grandchildren can prove.

Experience and wisdom come with age and if the oldsters, in addition, are mentally vigorous, they are worth infinitely more than the bright boys fresh out of college who know how to read a statistical curve but lack the experience and wisdom to know what made it curve that way. That is the difference, for instance, between Jesse Jones, at 73, and the little drips who complain about him.

STAR
AUG 16 1947

Just How Old Is An Old Man, Asks Sokolsky

By George E. Sokolsky

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INDIANAPOLIS, IND.
STAR

Radio Highlights

Jack Paar Will Take ABC Show

ABC HAS taken a 13-week option on a seven-year contract with Jack Paar, former Indianapolis resident, for a Wednesday night half-hour show beginning Oct. 1. He is now substituting for Jack Benny on a Sunday evening session (6 p.m., WIRE-NBC).

Paar began his career as a radio announcer on WIRE and, after his induction into the Army, won acclaim by satirizing officers overseas in a show called "Fungus Vaudeville."

NICOLAI BEREZOWSKY, Russian-American composer, will conduct his "Concerto for Cello and Orchestra" on this afternoon's Saturday Concert (4 p.m., WISH-ABC). The work was first performed by the Boston Symphony Orchestra in February, 1945. Other pieces featured on the airing are the "Jubilation" overture and "Appalachian Spring" suite.

MARK WARNOW, maestro of the Army Recruiting Service's "Sound-Off," will move from the Sunday spot with his entire cast tonight to a Saturday evening position (6:30 p. m., WFBM-CBS). Film and radio celebrity Dorothy Lamour will appear as guest songstress on the initial broadcast of the new series.

LABOR AND CAPITAL will send their representatives to "Cross-Section, U. S. A." this afternoon to discuss "What Is A Fair Profit?" in the face of persistent price rises threatening the nation's economy (4 p. m., WFBM-CBS). Members of the panel include spokesmen from AFL, NAM, CIO, and the U. S. Chamber of Commerce.

ANDY RUSSELL, bobby-soxer favorite, will return to the star vocalist post on "Your Hit Parade" (8 p. m., WIRE-NBC). Martha Tilton, the Pied Pipers and the Mark Warnow Orchest re also on the billing.

This Clipping From
PORTLAND, ORE.
JOURNAL

Conductor Takes Wife

NEW YORK, Aug. 16.-(AP)- Serge Koussevitzky, 73-year-old conductor of the Boston symphony orchestra, disclosed today that he was married yesterday to his secretary of the past 18 years, Miss Olga Naumoof, 46.

PHOENIX, ARIZ.
GAZETTE
AUG 16 1947

Koussevitzky Marries

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COLUMBUS, OHIO
DISPATCH
AUG 16 1947

Boston Maestro, 73, Weds Secretary, 46

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TORONTO, CANADA
SATURDAY NIGHT
AUG 16 1947

MUSICAL EVENTS

Middle-Brow Soloist Still Has a Place

By JOHN H. YOCOM

CONRAD THIBAULT is a handsome, suave, well-wearing baritone whose place on the concert stage is well to the left of the high-brow centre but nevertheless appears to be an acceptable and firm one. Such a vocal classification is fairly common in radio but rarer on the concert platform. At last week's Prom concert with the Toronto Philharmonic Orchestra, Maurice Abravanel conducting, Thibault sang a couple of arias (Massenet's "Promesse de Mon Avenir" from "Le Roi de Lahore" and Bizet's "Toreador Song") with conventional aplomb and production, if hardly with operatic distinction, and the audience with equally conventional and almost reflexive response applauded well. But it was when Conrad did his middle-brow work—in things like "Ol' Man River" and "The Blind Ploughman"—that one was reminded of his real forte.

Then Thibault's urbanity, razor-keen sense of presentation and gift of humor, which is rare among singers of any classification, took over. His warm and flexible baritone voice, impressively dramatic or relaxed as required, was pleasing — if one didn't look too closely.

It is easy enough for one snobbbishly to find fault with such vocalizing—for instance, to want more operatic numbers and less flamboyancy in certain lyrics and less bathos in others — but the truth is that Conrad Thibault knows his capacities, has exploited them carefully and has achieved a successful career of singing to please people, i.e., *most* of the people. Better that than warmed-over high-brow efforts beyond the singer's powers. In attack, tone, diction and shading the renderings were admirable.

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There is, of course, a theory that at one time a lost continent joined India with Africa. It was before man appeared on earth, and the land was inhabited by giant reptiles, lemurs, huge tortoises and similar creatures. This vanished world was a luxuriant jungle. It rose, or was stationary, for some 20 million years, then began to sink, and finally vanished.

The "Albatross" will then sail on through the Mediterranean and so into the Atlantic, where she will be faced by the most alluring of all lost land mysteries, that of fabled Atlantis.

Finally, nearest home of all, the "Albatross" will come across another baffling problem. Sixty [illegible]

Tanglewood Proves We're On Upgrade

George E. Sokolsky

ON THE RECORD

It was not a fight between Joe Louis and some contender; it was not the Army-Notre Dame game; it was not the World Series. It was not a mob that had gathered to see some obscene novelty. It was Serge Koussevitzky directing the Boston Symphony in the Beethoven Symphonies in succession from the First to the Ninth.

Twenty-four thousand Americans, socialites in boxes, students on rugs and blankets bringing their lunch with them, came from every state to hear the Fifth on a Saturday night in the Berkshire hills, far from any big city. This was no accidental response to "What shall we do tonight?" It took a great effort for many of these visitors to come to our green hills where Longfellow, Bryant, Hawthorne and a century of brilliant Americans found their inspiration. The music festival has outrun the hotels and boarding houses, the telephone system, the roads. The Berkshires remain primitive—in spots primeval. But the Americans who love music come. I met a friend who drove up that Saturday night — listened — and drove back to New York—an eight-hour trip for an hour of Beethoven.

The Ninth was done on a Tuesday night in midsummer and the audience was enormous, perhaps as many as 12,000. A chorus of 250 young music students, between the ages of 18 and 22, sang as Beethoven's chorals had never been sung before. When Koussevitzky's baton fell on the last note, the audience was on its feet cheering, shouting, applauding, waving. The old man—73 this year—stood there facing mature America.

And that is what Tanglewood means. It is something much more than good music brilliantly executed. Most of that huge assembly were not professional musicians. Most of them can not recognize a fluff by the French horn or a missed note by a pianist. Most of them have never—or could ever—read Schiller's "Ode to Joy" in the original. Few of them can explain the growth of Beethoven's personality from the First to the Ninth.

But all of them, voluntarily, by a conscious effort, in accordance with their means, satisfied a yearning for perfection. As I milled in the crowd, during the intermissions, it came upon me more and more that this was a young audience, that many thousands were G. I.'s and their girls, such as decades ago migh have gone to Coney Island or Brighton Beach or some such place. They are young in years but their tastes have matured. The taste of the nation has matured. The culture of the American people has been elevated from the trivialities of the moment to the eternal humanities.

For Tanglewood is but one expression of this cultural upsurge among our people. What other nation can speak of at least 35 symphonic groups spread from coast to coast, playing not only to the elite but to great masses as in the Hollywood Bowl, the Robin Hood Dell concerts in Philadelphia, the Stadium Concerts in New York and in so many other cities that it is hard to keep them all in mind? And over the radio, the Philharmonic, the N. B. C. and the Detroit Symphonies, week after week, enrich a nation with their contributions to American culture.

I speak here only of music, for at the moment it is music that has captured the imagination of American youth. This lust for a better life will your itself into poetry, art, the dance and in time even the theater will respond to its stimulus. We are on the upgrade.

And what is so glorious about it is the utter freedom of participation. No government plays any part in any of this. No government subsidizes, controls, lays down rules and regulations. No government official decides what shall or shall not be played, who is to perform, who is to listen. A free people choose between Beethoven and Irving Berlin and choose by taste. Tanglewood, as every noteworthy cultural development in the United States, is a voluntary product of a free people who ask nothing but the unimpaired right to pursue their own courses without interference by the State. I listened to Beethoven's Ninth at Tanglewood with that as a constant overtone.

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SHOSTAKOVITCH IN PRAGUE

By CARLETON SPRAGUE SMITH

AT THE May Festival in Prague I had an opportunity to see something of Dmitri Shostakovich and his attractive wife, Nina Vasilyevna, since as guests of the Syndikát Ceskych Skladate‿u, we took many of our meals in the Narodni Club and attended the same concerts. So far as I know, this was the first time Shostakovich has been out of Russia since 1927.

The much discussed Soviet composer proved himself to be an extremely shy young man who although forty-one, looks ten years younger. He is perhaps 5 feet 9 inches tall, with clean-cut features, rather delicate physique and somewhat abrupt motions. He reminded me of a timid college instructor, both curious and cautious—sensitive and reticent. His bows are jerky in the old-world embarrassed bourgeois mold and he is anything but relaxed and at ease.

How much of this is manner and how much actual feeling is hard to say. Shostakovich is a composer and a teacher at the Moscow Conservatory; he gives a studious impression and it is easy to understand that he is a hard worker and omnivorous reader. He told me about his large collection of scores and books and his eyes lighed up as he spoke: "I should like to have compositions by European and American colleagues which are not available in Russia," he exclaimed in his rather well-pronounced English. This is the only foreign language that the composer speaks; his wife is fluent in French, though ignoring English. I suspect Shostakovich finds it easier to talk than to understand for he frequently stops and says he can't follow. Here his wife comes to the rescue in her more voluble French. It is touching to see the two together; Dimitri relies on Nina Vasilyevna constantly for protection, interpretation and translation. Whereas he is shy and introspective, she is naturally out-going, enjoys talking to people and is better adjusted to society. Neither strikes one as especially Russian. Shostakovich's musical tastes are international though he is not oblivious to the folk-lore elements of his country. It would be a mistake, however, to classify him as a nationalist; he is a believer in tradition and conscious of composition in the past. One of the topics on which I found him most talkative was the education of children and he spoke of playing a wide variety of music on the piano to his daughter, Galya, and his son, Maxim. The latter apparently has a marked talent and may well become a musician. Shostakovich's enthusiasm for teaching is evidently very genuine. When I asked whether he believed in playing phonograph records to children he answered that while this was valuable, he personally thought more was to be gained by playing the piano, stopping and explaining and analyzing as one went along.

Shostakovich as Pianist

No one could call the Russian composer a virtuoso pianist — his playing is a little stiff—but general musicianship carries him through and he has the quality and defects of the composer-performer. At a special concert in the Rudolfinum devoted solely to his chamber music works, Shostakovich played with the magnificent Russian violinist, David Oistrach, the 'cellist Milos Sádlo and the Ceskoslovenské String Quartet. The program consisted in the well-known piano quintet, Opus 57, written in 1940 (which received the Stalin prize of 100,000 rubles—"the largest sum of money ever paid for one piece in the history of music."); the Trio for piano, violin and 'cello (1944); and the second Sonata (1943.) The evening was a success—people even sitting on the stage—but the harrassed composer didn't seem to be enjoying himself even though he had an obvious desire to make his pieces known. Our hero did not appear, as sometimes in Russia, with medals displayed on his conventional full evening dress; on the contrary his tense shyness had a most endearing quality—and the audience was with him from the first note. Technically the performances were not of the highest quality to the brief rehearsals but the music is not difficult, follows classical lines and the general effect was impressive. The Piano Sonata puzzled the audience. The march-like first movement was played with considerable seriousness, as indeed were all the pieces, and it "came off", but the second movement disconcerted the Czechs by its disonant harmonies while the finale with its set of variations on a simple theme made them wonder whether it belonged with the two preceding sections. Extremely interesting to me was the audience reaction since the Czechs definitely wanted to enjoy the music of a fellow Slav; they found it easier in the orchestral than the chamber music pieces.

Shostakovich read a paper on Soviet music at the Czech Radio Corporation one morning in which he stressed the happy lot of Russian musicians, particularly the rest-home of the Soviet composers Union near Ivanovo (not unlike our MacDowell Colony) and so forth. The general effect was more of a school exercise than an intimate causerie, however.

Other Composers

The Prague Festival was also attended by the composers Frank Martin, William Walton, Leonard Bernstein, Alois Haba and others; the instrumentalists Hepzibah and Yehudi Menuhin, David Oistrach, Jacques Fevrier, Ricardo Odnoposoff and The Philharmonia Quartet from London; and the conductors Charles Muench, Eugene Mravinski and George Singer. Compositions by Honegger, Ravel Martinu, etct. were featured as well as the Slav pieces. Many were curious to know what Shostakovich would think of Aaron Copland's Third Symphony. Half a dozen people must have asked him and the poor chap was "on the spot." Apparently he liked the first two movements—was less happy about the rest. His own "Eighth" led by Eugene Mravinski received a perfectly tremendous ovation. It was the only work on the particular program and the sparsely orchestrated symphony which develops slowly and is brilliantly planned for its time effects and mass appeal brought down the house. The march rhythms have a strong emotional effect and Mravinski (to whom the work is dedicated) drew every ounce there was out of the score. Shostakovich's nervous little bows, when called to the stage, drove the crowd wild and both composer and conductor were applauded for full twenty minutes after the performance had stopped. Part of this may have been due to Pan-Slavic enthusiasm, but no one can deny the monumental effectiveness of the writing.

Comparing the Shostakovich and Copland symphonies—the former is created carefully and artfully—the latter with an almost studied simplicity. The Russian thinks of his audience much less sophisticated than ours—and produces unabashed, sure-fire compositions. The American is more abstract, eschewing immediate popularity.

Quarter-Tone Opera

One evening a number of us, including Shostakovich, Walton and Bernstein, went to listen to Alois Hába's quarter-tone opera, "The Mother." This work, written in 1929, is a curious drama based on a Czech national story; the moral being that raising a large family is perhaps the chief end in life. The melodic lines of the arias are surprsingly satisfactory and the quarter-tone effects (several instruments are especially made for this purpose) quite acceptable, after a few minutes. The most questionable moments are the chromatic glissandos. The rest of the time, however—and, of course, it is not always written in quarter-tones—it is unusually effective. Shostakovich, as a humanistic musician, was fascinated by Hába's music and his ideas generally. Several days later he went to the conservatory with the Italian theorist, Ed. Cavallini, and myself to see Hába's quarter-tone piano and six-tone harmonitum demonstrated. Hába explained the uses of the instruments for teaching purposes while the composer Karel Reiner performed several compositions for us. Hába is a good Communist but ironically enough the conservative capitalist nations have shown more interest in his experiments than the "liberal" Communist countries.

Shostakovich's curiosity was illustrated by the time he devoted in Prague to looking at scores of young composers. Part of this may have been "noblesse oblige" but he seems very happy when he can get off in a corner and read music to his heart's content.

One day we spoke of the much played Prokofieff Sonata, Opus 94, originally written for flute and later transcribed for violin, Szigeti, who prepared the bowings of the Am-Rus edition, told me in April that Prokofieff could not have been concentrating when he thought of the work for flute as it was so eminently violinistic. Shostakovich on the other hand, stated that the sonata is much better in its original form and not really a violin sonata at all.

De gustibus . . . Dmitri Shostakovich and his wife Nina Vasilyevna are direct and simple people who would make many friends in this country. Perhaps, despite the political clouds on the horizon, they will visit us before long.

PALO ALTO, CALIF.
TIMES
AUG 16 1947

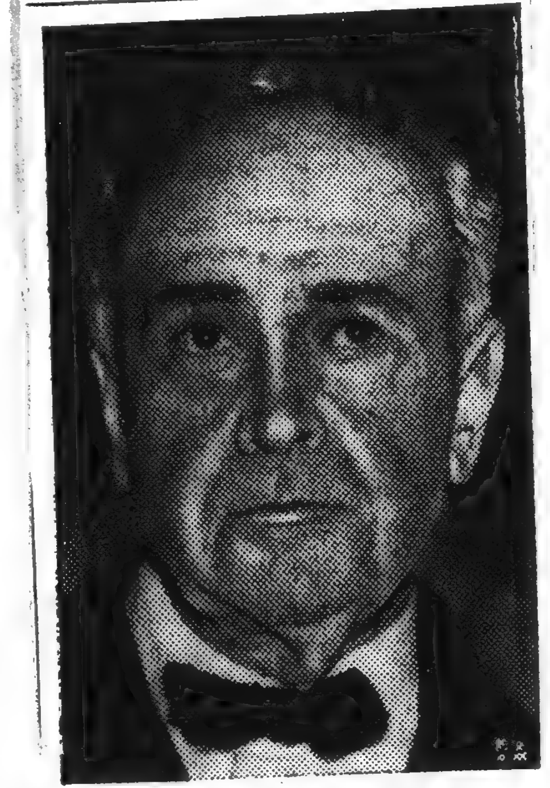
KOUSSEVITZKY WEDS

NEW YORK, Aug. 16 (AP)—Serge Koussevitsky, 73-year-old conductor of the Boston symphony orchestra, disclosed today that he was married yesterday to his secretary of the past 18 years, Miss Olga Naumoff, 46. The bride is a niece of the conductor's late wife, who died in 1942.

ST. JOSEPH, MO.
NEWS-PRESS
AUG 16 1947

Kousevitzky Takes Bride

NEW YORK, Aug. 16.—(AP)—Serge Kousevitzky, 73-year-old conductor of the Boston Symphony Orchestra, disclosed today



SERGE KOUSEVITZKY

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Kousevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a vacation trip through Europe. The bride is a niece of the conductor's late wife, who died in 1942.

RENO, NEV.
EVENING GAZETTE
AUG 16 1947

MARRIED

NEW YORK, Aug. 16. (AP)—Serge Koussevitzky, 73-year-old conductor of the Boston Symphony orchestra, disclosed today that he was married yesterday to his secretary of the past 18 years, Miss Olga Naumof.

POPULAR BLUFF, MO.
AMERICAN REPUBLIC
AUG 16 1947

ORCHESTRA DIRECTOR, 73, WEDS SECRETARY, 48

By the Associated Press

New York, Aug. 16 — Serge Koussevitzky 73-year-old conductor of the Boston Symphony Orchestra, disclosed today that he was married yesterday to his secretary of the past 18 years, Miss Olga Naumoof, 46.

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SARANAC LAKE, N. Y.
ADIRONDACK ENTERPRISE
AUG 16 1947

Maestro Married to Niece of Late Wife

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SALT LAKE CITY, UTAH
TELEGRAM
AUG 16 1947

Conductor Weds

NEW YORK, Aug. 16 (AP)—Serge Koussevitzky, 73, conductor of the Boston Symphony orchestra, disclosed that he was married Friday to his secretary of the past 18 years, Miss Olga Naumoof, 46.

RACINE, WIS.
JOURNAL TIMES
AUG 16 1947

Musician Weds His Secretary

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Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a vacation trip through Europe. The bride is a niece of the conductor's late wife, who died in 1942.

The wedding was performed at the conductor's estate, "Saranac," at Lenox, Mass., by the Rev. J Herbert Owen, pastor of the Congregational Church on the Hill in Lenox.

N. ADAMS, MASS.
TRANSCRIPT
AUG 16 1947

Koussevitzky, 73, Marries Secretary

Boston Symphony Conductor Weds 46-Year-Old Niece of Late Wife at Lenox Estate.

New York, Aug. 16 (AP)—Serge Koussevitzky, 73-year-old conductor of the Boston Symphony orchestra, disclosed today that he was married yesterday to his secretary of the past 18 years, Miss Olga Naumoof, 46.

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The wedding was performed at the conductor's estate, "Saranac," at Lenox, Mass., by Rev. J. Herbert Owen, pastor of the Congregational Church on the Hill in Lenox.

The conductor said that not even friends who went to the ship to see him off had been told of the wedding.

GREENVILLE, PA.
RECORD ARGUS
AUG 16 1947

Koussevitzky Weds

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EASTON, PA.
EXPRESS
AUG 16 1947

Koussevitzky Married in Lenox to Secretary

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YORK, PA.
DISPATCH
AUG 16 1947

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ATLANTIC CITY, N. J.
UNION
AUG 16 1947

Koussevitzky, 73, Marries Secretary

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The wedding was performed at the conductor's estate, "Saranac," at Lenox, Mass., by the Rev. J. Herbert Owens, pastor of the Congregational Church on the Hill, in Lenox, at 2 P. M.

MASSILON, OHIO
INDEPENDENT
AUG 16 1947

Orchestra Leader Weds Secretary

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GENEVA, N. Y.
TIMES
AUG 16 1947

Conductor Weds His Secretary

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GLOVERSVILLE, N. Y.
LEADER-REPUBLICAN
AUG 16 1947

Koussevitsky Weds

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PONTIAC, MICH.
PRESS
AUG 16 1947

Serge Koussevitsky, 73, Weds Secretary, 46

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NEW YORK, N. Y.
SUN
AUG 16 1947

NEWLYWEDS OFF TO EUROPE

Associated Press Photo.
Serge Koussevitzky and bride on the Queen Elizabeth.

Koussevitzky Weds Secretary

73-Year-Old Symphony Conductor Makes Announcement Just Before Sailing.

Serge Koussevitzky, 73-year-old conductor of the Boston Symphony, told reporters today as he boarded the Queen Elizabeth that he was married yesterday to his 46-year-old secretary, Miss Olga Naumoff, niece of his late wife.

The wedding ceremony, he said, was performed at his Lenox (Mass.) estate, Saranac, by the Rev. J. Herbert Owen, pastor of the Congregational Church-on-the-Hill in Lenox. Miss Naumoff has been his secretary for the past eighteen years. Koussevitzky's first wife died in 1942. The conductor posed with his wife for photographers in his stateroom, after telling reporters that not even friends who had come to see him off knew of the wedding.

Koussevitzky said that during his vacation trip through several European countries he planned to seek compositions written during the war but still not published. He hopes to present some of them when he returns to Boston in the first week of October for the opening of the Boston Symphony season, he said.

"I have names of some composers," Koussevitzky said, "but I don't know what has happened to them." He mentioned specifically a French composer, Messian, whom he had asked to write a symphony in ten movements.

Rex Harrison, British film actor, sailing to make a picture in his homeland, expressed the hope that the film tax dispute between England and America "can be straightened out for both our sakes." He was accompanied by his wife, Lili Palmer. and his son, Carey. Also sailing were John Mills, British actor, and his playwright wife, Mary Hayley Bell, and a third British actor, David Farrar.

Other passengers included the Right Rev. James P. De Wolfe, Protestant Episcopal Bishop of the Long Island Diocese, and his wife. Bishop De Wolfe said that he would [illegible] a series of sermons on church [illegible] at Canterbury Cathedral, [illegible] Cathedral, Westminster Abbey, and St. George's [illegible].

Dr. [illegible] Silvers, chairman of [illegible] Emergency Council, was en route to the biennial meeting of the council's actions committee, beginning August 24 in Zurich. The 2,141 passengers also included Representative Orville Zimmerman (D.-Mo.), who will attend the World Farm and Agricultural Conference in Switzerland; Frederick E. Wakeman, author of "The Hucksters"; Igor Sikorsky, aviation engineer; Dr. Juan Oropesa, Venezuelan Ambassador to Great Britain, and Mrs. Jose Ferrer, known on the stage as Uta Hagen.

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM
AUG 16 1947

Conductor Koussevitzky Married To His Secretary

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Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a vacation trip thru Europe. The bride is a niece of the conductor's late wife, who died in 1942.

The wedding was performed at the conductor's estate, "Saranac," at Lenox, Mass., by the Rev. J. Herbert Owen, pastor of the Congregational church on the hill in Lenox, at 2 P. M.

The conductor said that not even friends who went to the ship to see him off had been told of the wedding.

Koussevizky said he planned to visit several countries to seek compositions written during the war years, but still not published, for possible presentation when he returns to Boston the first week of October for the opening of the Boston Symphony season.

"I have the names of some composers," he said, "but I don't know what has happened to them. There is one French composer, Messian, whom I asked to write a composition. It will be a symphony in 10 movements which will be ready either at the end of this coming season or in October, 1948. Mr. Messian said he needed two years to write this composition."

LANCASTER, PA.
NEW ERA
AUG 16 1947

Koussevitsky, 73, Weds Secretary

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JAMESTOWN, N. Y.
JOURNAL
AUG 16 1947

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BANGOR, MAINE
COMMERCIAL
AUG 16 1947

Noted Conductor Takes A Bride

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ST. JOHNSBURY, VT.
CALEDONIAN RECORD
AUG 16 1947

NOTED CONDUCTOR WEDS

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OSWEGO, N. Y.
PALLADIUM TIMES
AUG 16 1947

KOUSSEVITSKY, 73, WEDS SECRETARY, 46

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YAKIMA, WASH.
MORNING HERALD
AUG 16 1947

Conductor Marries

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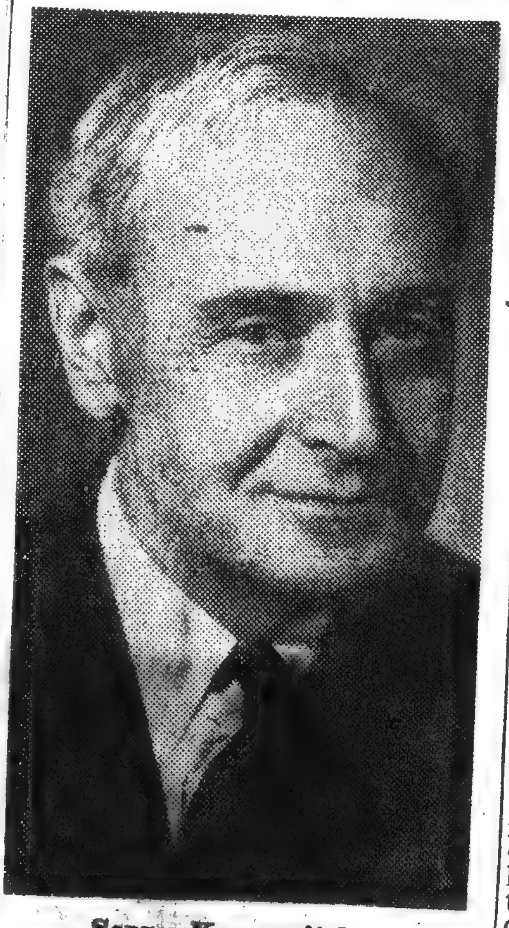
Bloomfield, N.J.
Press
7/25/47

THE BERKSHIRE FESTIVAL finally gets on its merry way. For three successive week-ends there will be many concerts given by outstanding musicians and orchestras. The Boston Symphony will give a series ~~of eleven~~ concerts which will include a full Mozart and Bach program. Visitors at the Jersey Shore are also in for a real treat. The BerkeleyCartret Hotel in Asbury Park will give a series of [illegible] concerts in August.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 16 1947

Koussevitzky Marries Long-Time Secretary



Serge Koussevitzky

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The wedding was performed at the conductor's estate, Saranac, at Lenox, Mass., by Rev. J. Herbert Owen, pastor of the Congregational Church on the Hill in Lenox, at 2 PM.

Kept Secret

The conductor said that not even friends who went to the ship to see him off had been told of the wedding.

Koussevitzky said he planned to visit several countries to seek compositions written during the war years, but still not published, for possible presentation when he returns to Boston the first week of October for the opening of the Boston Symphony season.

"I have the names of some composers," he said, "but I don't know what has happened to them. There is one French composer, Messian, whom I asked to write a composition. It will be a symphony in 10 movements which will be ready either at the end of this coming season or in October, 1948. Mr. Messian said he needed two years to write this composition."

The only attendants at the ceremony were Richard Burgin, concertmaster of the orchestra, and his wife, Ruth Posselt, concert violinist. Others present were Dr. and Mrs. Edward A. Forsley of Lenox, Mr. Owen's wife and two unidentified servants at the estate.

The couple were married in the drawing room before a fireplace, over which hangs a large portrait of the conductor with the bass viol which he played early in his musical career. Dr. Koussevitzky was dressed in a white linen suit and his wife wore a simple, cream-colored afternoon dress. After the ceremony, a buffet luncheon was served.

SPRINGFIELD, MASS.
NEWS
AUG 16 1947

Dr. Koussevitzky Married to Niece

Lenox, Aug. 16—Dr. Serge Kousivitsky, 73-year-old conductor of the Boston Symphony Orchestra, was revealed today to have married Miss Olga Naumoff, 46, niece of his first wife, yesterday in a secret ceremony.

The marriage was disclosed by the Rev. J. Herbert Owen, pastor of the Congregational Church, who performed the ceremony in the living room of a conductor's summer home.

[242]

NEW YORK, N. Y.
POST
AUG 16 1947

Koussevitzlay Weds at 73

Sails With Niece of His Late Wife

Serge Koussevitzky, 73, conductor of the Boston Symphony Orchestra, revealed today that he was married yesterday to Olga Naumoof, 46, niece of his late wife and his secretary for the past 18 years.

The maestro said the ceremony was performed at his Lenox, Mass., home. He made his announcement as he and his bride boarded the liner Queen Elizabeth, which sailed for Southhampton.

Koussevitzky, whose previous wife died in 1942, said his trip was primarily a vacation and honeymoon but that he would look for new musical works to present next season.

Others who sailed on the ship were Rex Harrison, an actor, and Dr. Abba Hillel Silver, chairman of the Zionist Emergency Council, who was on his way to Zurich for the council's biennial meeting.

NEW YORK, N. Y.
JOURNAL AMERICAN
AUG [illegible] 1947

Koussevitsky Weds Niece of His Late Wife

(Photos on Page 20)

Serge Koussevitzky, 73, conductor of the Boston Symphony Orchestra, revealed today that he yesterday married Miss Olga Naumoff, his secretary for 18 years and niece of his late wife.

The announcement was made as Mr. and Mrs. Koussevitzky sailed on the Queen Elizabeth for England and Europe. Mrs. Koussevitzky is 46.

Not even friends of the farewell party knew of the marriage until the conductor announced it. He said the ceremony was performed by the Rev. J. Herbert Owen, pastor of the Congregation- l Church on the Hill, Lenox, ss., at Koussevitzky's estate "Saranac."

The conductor said he planned to seek compositions written during the war years. He mentioned specifically a symphony in 10 movements by the French composer Messian.

The Queen Elizabeth also carried three British film players, Rex Harrison and his wife, Lili Palmer, and their son, Carey; John Mills and his wife, Mary Hayley Bell, and David Farrar.

Others were the Rt. Rev. James Pinette de Wolfe, Protestant Episcopal Bishop of the Long Island Diocese, and Mrs. de Wolfe. Another was Dr. Abba Hillel Silver, chairman of the Zionist Emergency Council, en route to a meeting in Zurich, Switzerland.

BROOKLYN, N. Y.
EAGLE
AUG 17 1947

Mrs. Louis Glickman has returned to her home in Cedarhurst from Saratoga and the Berkshire Music Festival at Tanglewood, Massachusetts.

IOWA CITY, IOWA
PRESS CITIZEN
AUG 16 1947

Koussevitsky Weds Secretary

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WICHITA FALLS, TEXAS
TIMES
AUG 17 1947

Musicians' Club Activities For 1947-48 Outlined In New Books

The Musicians Club of Wichita Falls, Texas, was organized in January, 1910 and became a member of the Federation in May, 1913. The club is affiliated with the National Federation of Music Clubs, the Texas Federation of Music Clubs and the Wichita Falls Woman's Forum. Its membership is made up of active, professional, associate and honorary members including approximately 175 musicians of this city. Also, the Junior Musicians Club is an auxiliary to the Musicians Club of Wichita Falls. And members of the club are acting as counselors and directors of the A Cappella Choir of Wichita Falls High School; Hardin College Music Club and the Wichita Falls High School Orchestra.

Adopting as their motto "Success Crowns Labor," the club will begin its 37th year of active service when the 1947-48 club year opens with a dinner and concert program on Oct. 21 at the Woman's Forum Clubhouse. Mrs. F. R. Collard will serve as president of the club for the current year and will be assisted by an official staff to include: Mrs. David E. Franklin, first vice president; Mrs. James O. Trulove, second vice president; Mrs. Grady England, third vice president; Mrs. Clyde Tittle Jr., recording secretary; Mrs. O. G. Stephens, corresponding secretary; Mrs. T. B. Parnell, treasurer; Mrs. Lucille Brooks Huff, parliamentarian; Mrs. David MacPherson, accompanist, and Mrs. Elizabeth LaRue, historian.

The committees named for the 1947-48 term will be: the executive board, Mrs. Collard, Mrs. Harley F. Goble, Mrs. J. M. Baber, Mrs. G. T. Buchanan, Miss Erma Nala Voss; program committee, Mesdames David Franklin, David MacPherson, Lloyd Haseltine, J. M. Baber, Elizabeth LaRue; finance committee, Mrs. T. B. Parnell, Mrs. Frances Allen Derden and Miss Joza Lou Bullington; extension committee, Mrs. James O. Trulove, Miss Florence Sammons, Mrs. W. C. Hamilton, Mrs. H. F. Goble and Mrs. George Henderson; arrangement committee, Mrs. Grady England, Mrs. Charles E. Borland, Mrs. Edwin A. Bebb, Mrs. W. L. Parker and Mrs. J. E. Biggs; constitution and by-laws, Mrs. Lucille Brooks Huff, Mrs. W. T. Knight and Mrs. Lester Jones; press committee, Mrs. E. A. Nelson, Mrs. O. J. Didzun, Mrs. H. B. VanEmden, Mrs. James F. Smith, Mrs. D. Elwood Miles, and Mrs. C. M. Linehan; telephone, Mrs. Albert Ellis, Mrs. C. A. Rogers, Mrs. Eddie Lee Fitzhugh, Mrs. O. F. Marchman, Mrs. A. L. McAlister, Mrs. James G. Oakley, Mrs. J. W. Hill, Mrs David Langford, Mrs Mary B. Adams, Mrs. John B. Miller, Mrs. C. E. Pimlott, Mrs. Irma Carpenter, Mrs. J. H. Allison and Mrs. J. M. Hawley.

W. L. Underwood has been named representative to the press, Mrs. C. E. Beavers, representative to the Woman's Forum and junior counselors are Mrs. J. W. Akin Jr., Mrs. O. J. Didzun, Miss Erma Nala Voss and Miss Sara Dunn Sistrunk.

Meeting Plan

The club meetings are conducted at the Woman's Forum Clubhouse with the regular study and business meetings being held the first Thursday of each month at 10:30 o'clock and the evening meetings on the third Tuesday at 8 o'clock. Meetings for the year will begin with the third Tuesday in October and close with the first Thursday in May. The last meeting is held as the May luncheon and the installation of officers is presented at this time. The club presents a Christmas concert each year and this year the concert will be given at the First Methodist Church, Dec. 14 at 4 o'clock with Mrs. Lucille Brooks Huff and Miss Erma Nala Voss as chairman and co-chairman, respectively. Special programs for "music week" will be given and Stella Stacy and Flora Greenwood will be guest artists at this time.

A "guest day" musicale will be featured at the Woman's Forum on March 16 with Mrs. W. T. Knight and Mrs. W. L. Parker, as chairman and co-chairman. Members of the executive board and past presidents of the Musicians Club will be hostesses for this afternoon program.

For the opening program Harley Goble will preside as master of ceremonies and Mrs. Edwin Bebb will serve as chairman with Mrs. Charles Borland as co-chairman. Artists presented on this program will include James Lester Lewis, Max Kreutz, Mrs. Arline M. Roberts and Miss Beverly Minton, Olive Irene Hallmark and Carlye Ramey.

Book Reviews

Mrs. Wayne J. Holmes will be the first book review artist of the year and will give a review of "Koussevitsky" by M. Smith for the morning musicale which will be given on Nov. 6. The musical numbers for this program will be given by Homer C. Donohoo Jr., and Mesdames Flaude Gammill, A. J. Evans, David Langford, Henry G. Truly and James O. Trulove.

Other studies presented on morning musicales will include "Verdi"—Franz Werfel, given by Willard Underwood; "Mozart on the Stage"—C. Benn, by Miss Voss; "The Life of Maurice Revel"—Madeline Goss, by Mrs. James H. Landes; "Chopin"—Henry Bidou, by Mrs. O. B. Kiel and "Beethoven, the Man Who Freed Music"—Robert Haven Schauffler, given by Mrs. Charles William Wallace.

In addition to the chairmen and co-chairmen already named for the evening concerts, others to serve in this capacity during the year will include Mrs. C. A. Rogers and Mrs. W. C. Hamilton for the November concert; Mrs. Lester Jones and Mrs. Albert Ellis in January; Mrs. T. B. Parnell and Mrs. James G. Oakley in February and Mrs. O. J. Didzun and Mrs. E. A. Nelson for the final concert in April. Members of the Junior Musicians Club will provide the regular concert for the March program. And hostesses for each meeting have been chosen and their names appear in the club yearbook.

Every meeting held during the year will feature a well-planned musical program which will be presented by members of the club. Those to be featured for each program have been chosen and the artist's name appears in the club year book.

TROY, N. Y.
OBSERVER & BUDGET
AUG 17 1947

"The Light Opera Festival" crammed with music from, naturally, ight opera, and the clear and true, but expressionless singing of Polyna Stoska, opened a three week stand last week at 5:30 p.m. on WOKO, a far cry from the inspiring Boston Symphony, but good background music for a good book. This week there'll be Gilbert and Sullivan, Victor Herbert, Cole Porter, Kern and Gershwin.

JUST MARRIED . . . Serge Koussevitzky and his bride as they sailed today on the Queen Elizabeth. The Boston Symphony conductor and the former Olga Naumoff, his secretary, were married yesterday.

JOPLIN, MO.
GLOBE
AUG 17 1947

SYMPHONY CONDUCTOR WEDS HIS SECRETARY

New York, Aug. 16.—(AP)—Serge Koussevitzky, 73, conductor of the Boston symphony orchestra, and Miss Olga Naunoff, 46, his secretary for the past 18 years, were married yesterday at the conductor's estate at Lenox, Mass., he disclosed today.

Miss Naumoff is a niece of the conductor's late wife who died in 1942.

Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a honeymoon in Europe. He said not even friends who went to the ship to see him off had been told of the wedding.

SCOTTSBLUFF, NEB.
STAR-HERALD
AUG 17 1947

Boston Symphony Leader Is Wed to His Secretary

New York, Aug. 16. (AP)—Serge Koussevitzky, 73, conductor of the Boston symphony orchestra, and Miss Olga Naumoff, 46 his secretary for the past 18 years, were married yesterday at the conductor's estate at Lenox, Mass., he disclosed today. Miss Naumoff is a niece of the conductor's late wife, who died in 1942.

TULSA, OKLA.
WORLD
AUG 17 1947

Conductor Marries Dead Wife's Niece

NEW YORK, Aug. 16 (AP)—Serge Koussevitzky, 73, conductor of the Boston Symphony orchestra, and Miss Olga Naumoff, 46, his secretary for the past 18 years, were married yesterday at the conductor's estate at Lenox, Mass., he disclosed today.

Miss Naumoff is a niece of the conductor's late wife, who died in 1942.

WATERBURY, CONN.
REPUBLICAN
AUG 17 1947

Serge Koussevitzky Marries Secretary

New York, Aug. 16—(AP)—Serge Koussevitzky, 73, conductor of the Boston Symphony Orchestra, and Miss Olga Naumoff, 46, his secretary for the past 18 years, were married yesterday at the conductor's estate at Lenox, Mass., he disclosed today.

Miss Naumoff is a niece of the conductor's late wife, who died in 1942.

Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a honeymoon in Europe. He said not even friends who went to the ship to see him off had been told of the wedding.

PROVO, UTAH
HERALD
AUG 17 1947

CONDUCTOR WEDS SECRETARY

NEW YORK, Aug. 16 (U.P.) — Serge Koussevitsky, 73, conductor of the Boston Symphony Orchestra, revealed today as he sailed on the liner Queen Elizabeth for Europe, that he was married yesterday at his Lenox, Mass., home to Miss Olga Naumoof, 46, who has been his secretary for the past 18 years. She sailed with him today.

GUTHRIE, OKLA.
LEADER
AUG

73-Year-Old Maest Marries Secretary

NEW YORK, Aug. 16—(AP)—S Koussevitzky, 73, conductor of Boston symphony orchestra, Miss Olga Naunoff, 46, his secre for the past 18 years, were mar Friday at the conductor's estate Lenox, Mass., he disclosed Saturd

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WATERLOO, IOWA
COURIER
1 7 1947

Conductor and Bride Sail

Serge Koussevitzky, 73-year-old conductor of the Boston Symphony Orchestra, and his bride of a day, the former Miss Olga Naumoff, 46, his secretary for the past 18 years, revealed their marriage as they sailed from New York for Europe yesterday on the liner Queen Elizabeth. The bride is the niece of the conductor's late wife who died in 1942. Marriage took place at Lenox, Mass. (AP Wirephoto direct to Courier.)

DUBUQUE, IOWA
TELEGRAPH-HERALD
AUG 17 1947

MUSICIANS IN THE DAY'S HEADLINES

Serge Koussevitzky, 73-year-old conductor of the Boston symphony orchestra, and his bride of a day, the former Miss Olga Naumoff, 46, his secretary for past 18 years, disclose their marriage as they sail from New York for Europe on the liner, Queen Elizabeth. Bride is the niece of the conductor's late wife, who died in 1942. (AP Wirephoto)

Koussevitzky Marries His Secretary

New York—(AP)—Serge Koussevitzky, 73-year-old conductor of the Boston symphony orchestra, disclosed that he was married Friday to his secretary of the past 18 years, Miss Olga Naumoof, 46.

Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a vacation trip through Europe. The bride is a niece of the conductor's late wife, who died in 1942.

The wedding was performed at the conductor's estate, "Saranac," at Lenox, Mass. by the Rev. J. Herbert Owen, pastor of the Congregational church on the hill in Lenox, at 2 p.m.

BRADENTON, FLA.
HERALD

AUG 17 1947

Symphony Conductor Weds His Secretary

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MOBILE, ALA.
REGISTER

AUG 17 1947

Koussevitzky Wed To His Secretary

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Miss Naumoff is a niece of the conductor's late wife, who died in 1942.

Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a honeymoon in Europe. He said not even friends who went to the ship to see him off had been told of the wedding.

ALBANY, GA.
HERALD

AUG 17 1947

Conductor Marries

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Miss Naumoff is a niece of the conductor's late wife, who died in 1942.

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ERIE, PA.
DISPATCH-HERALD-SUN

AUG 17 1947

Symphony Conductor Marries Secretary

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Mr. Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a vacation trip through Europe. The bride is a niece of the conductor's late wife, who died in 1942.

LAWRENCE, MASS.
TRIBUNE

AUG 16 1947

Conductor Marries Private Secretary

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Koussevitzky told newsmen of the marriage as he and his bride boarded the Liner Queen Elizabeth for a vacation trip through Europe. The bride is a niece of the conductor's late wife, who died in 1942.

The weding was performed at the conductor's estate, "Saranac," at Lenox, Mass., by the Rev. J. Herbert Owen, pastor of the Congregational Church on the Hill in Lenox, at 2 p. m.

The conductor said that not even friends who went to the ship to see him off had been told of the wedding.

CLEARWATER, FLA.
SUN

AUG 17 1947

MARRIES SECRETARY

NEW YORK, Aug. 16—(AP)—Serge Koussev, 73-year-old conductor of the Boston Symphony Orchestra, disclosed today that he was married yesterday to his secretary of the past 18 years, Miss Olga Naumoof, 46.

ASHLAND, KY.
INDEPENDENT

AUG 17 1947

CONDUCTOR WEDS SECRETARY

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ST. PETERSBURG, FLA.
TIMES

AUG 17 1947

Boston Symphony Conductor Weds

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Miss Naumoff is a niece of the conductor's late wife, who died in 1942.

Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a honeymoon in Europe. He said not even friends who went to the ship to see him off had been told of the wedding.

NORWICH, CONN.
RECORD
AUG 17 1947

BOSTON SYMPHONY CONDUCTOR WEDS

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ATLANTIC CITY, N. J.
PRESS

AUG 17 1947

Koussevitzky Reveals Marriage To Aide

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PETERSBURG, VA.
PROGRESS INDEX

AUG 17 1947

SYMPHONY CONDUCTOR WEDS SECRETARY

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Miss Naumoff is a niece of the conductor's late wife, who died in 1942.

LYNN, MASS.
TELEGRAM-NEWS

AUG 17 1947

Hub Conductor on Honeymoon

NEW YORK, Aug. 16 (UP) — Serge Koussevitzky, 73, conductor of the Boston Symphony orchestra, sailed today on the liner Queen Elizabeth for England on a honeymoon with his 46-year-old former secretary Olga Naumoof.

Koussevitsky revealed that the wedding was performed yesterday at his estate in Lenox, Mass., by the Rev. J. Herbert Owen, pastor of the Lenox Congregational church.

BRIDGEPORT, CONN.
HERALD

AUG 17 1947

WEDDING CANTATA FOR KOUSSEVITZKY

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LINCOLN, NEB.
STAR

AUG 17 1947

Symphony Conductor Marries Secretary

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UTICA, N. Y.
OBSERVER DISPATCH

AUG 17 1947

Boston Maestro Weds

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LAWRENCE, MASS.
SUNDAY SUN

AUG 17 1947

Boston Symphony's Conductor Discloses Marriage to Secretary

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TOPEKA, KAN.
CAPITAL
AUG 17 1947

Serge Koussevitizky, Symphony Orchestra Leader, Weds Secretary

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NEW YORK, N. Y.
HERALD TRIBUNE

AUG 17 1947

Koussevitzky, At 73, Marries Secretary, 46

Conductor Lets Secret of Friday Ceremony Slip Out as They Sail for Europe

Serge Koussevitzky, seventy-three-year-old conductor of the Boston Symphony Orchestra, disclosed yesterday before sailing on the liner Queen Elizabeth for Southampton that last Friday he secretly married Olga Naumoff, forty-six, his secretary for eighteen years and a niece of his late wife.

Mr. Koussevitzky inadvertently gave the news to the press in answering a ship news photographer's question while posing at the gangplank. Approached later for an interview in his crowded stateroom, he hustled a reporter into the passageway to avoid revealing the secret to friends who had come to see him off. The maestro beamed and twinkled as he related details of the ceremony, which took place at 2 p. m. Friday in the living room of his estate, Seranak, near Lenox, Mass.

Concert Master Is Witness

Mr. Koussevitzky, born in Russia, is a member of the Greek Orthodox Church, but the ceremony was performed by an old friend, the Rev. J. Herbert Owen, pastor of the Congregational Church-on-the-Hill in Lenox. Richard Bergin, concert master of the Boston Symphony, and Mrs. Bergin were official witnesses, and with eight other persons present were sworn to secrecy. The Town Clerk of Lenox, who issued the marriage license earlier in the week, had also agreed to keep mum.

The bride wore an afternoon dress of ivy-colored crepe without a bouquet for the double ring ceremony. The house was decorated with gladioli, and after a brief reception the couple left for New York by automobile.

Mr. and Mrs. Koussevitzky were among 2,125 passengers departing aboard the Cunard White Star liner at 11:05 a. m. yesterday from Pier 90, Hudson River and Fiftieth Street. The conductor said he is planning a holiday trip through England, France and Switzerland and will do no conducting or composing. Before returning to the United States about Oct. 1, however, he hopes to discover musical scores written during the war years but still unpublished, for possible presentation during the fall and winter season of the Boston Symphony. Mr. Koussevitzky's late wife, Natalya Konstantinova Ouchkoff, died in 1942.

British Film Actors Hopeful

Four British motion picture players returning to England after working in Hollywood studios or vacationing here were optimistic that the ban on export of American films to England will be raised or modified. Rex Harrison, who sailed with his wife, the actress Lili Palmer, said he thought the matter "can be straightened out for both our sakes." These sentiments were echoed by John Mills and his playwright wife, Mary Havely Bell, and David Farrar. Mr. Mills, who is in "Great Expectations," said he expects to return to Hollywood in February, as will Mr. Farrar, who is in "Black Narcissus."

Others sailing included Dr. Abba Hillel Silver, chairman of the American section of the Jewish Agency for Palestine, and Dr. Emanuel Neumann, president of the Zionists Organization of America, who will attend a meeting of the General Zionist Council Actions Committee in Zurich, Switzerland, starting Aug. 24. Dr. Silver said the committee will meet until after the report of the United Nations Special Committee on Palestine is made public, and will then formulate policies for the Zionist movement.

The Right Rev. James Pinette De Wolfe, Protestant Episcopal Bishop of the Diocese of Long Island, and Mrs. De Wolfe are bound for England and France, where the bishop will preach at Canterbury Cathedral, Westminster Abbey and St. Paul's Cathedral in London, and St. George's Church in Paris. He will study conditions overseas to estimate relief needs for the information of his own diocese.

Among the 2,125 Passengers Sailing Yesterday on the Queen Elizabeth

Serge Koussevitzky, conductor of the Boston Symphony, and his bride, the former Olga Naumoff, off on a wedding trip

Herald Tribune—Acme

The Right Rev. James P. DeWolfe, Protestant Episcopal Bishop of Long Island, and Mrs. DeWolfe, who will visit England and France

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AUG 17 1947

Music Conductor Weds Secretary

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Miss Naumoff is a niece of the conductor's late wife, who died in 1942. Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a honeymoon in Europe.

MIAMI BEACH, FLA.
STAR

AUG 17 1947

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BRIDGEPORT, CONN.
HERALD

AUG 17 1947

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UTICA, N. Y.
OBSERVER DISPATCH

AUG 17 1947

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NEW BRUNSWICK, N. J.
SUNDAY TIMES

AUG 17 1947

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WINTER HAVEN, FLA.
DAILY CHIEF

AUG 16 1947

Conductor Weds His Secretary

NEW YORK (AP)—The 73-year-old conductor of the Boston Symphony Orchestra, Serge Koussevitzky, has disclosed that he was married yesterday to his secretary. He announced his marriage as he boarded the Queen Elizabeth today for a European vacation. He identified his bride as his secretary for the past 18 years, Miss Olga Naumoof. Miss Naumoof's age was given as 46 years. She is the niece of Koussevitzky's late wife, who died in 1942.

MIDDLETOWN, CONN.
PRESS

AUG 18 1947

CONDUCTOR WEDS

LENOX, Mass., Aug. 18.—Sergei Koussevitzky, 73-years-old conductor f the Boston Symphony Orchestra, vas married secretly at his estate here Friday to his secretary, Miss Olga Naumoff, 46, a niece of his ate first wife, it was learned today.

The Rev. J. Herbert Owen, pastor of the Congregational Church on the Hill, officiated at the ceremony at Koussevitzky's spacious estate, Saranac.

DANVILLE, VA.
REGISTER

AUG 17 1947

Orchestra Conductor Weds His Secretary

NEW YORK, Aug. 16.—(AP)—Serge Koussevitzky, 73, conductor of the Boston Symphony Orchestra, and Miss Olga Naumoff, 46, his secretary for the past 18 years, were married yesterday at the conductor's estate at Lenox, Mass., he disclosed today.

Miss Naumoff is a niece of the conductor's late wife, who died in 1942.

BEAUMONT, TEXAS
ENTERPRISE

[illegible] 17 [illegible]

ORCHESTRA CONDUCTOR WEDS HIS SECRETAR

NEW YORK, Aug. 6. (INS).—D Serge Koussevitsky, 73, world-fame conductor of the Boston Symphon orchestra, revealed today his mar riage to his secretary of 18 year Miss Olga Nauoof, 46, niece of hi deceased first wife.

The announcement of the su prise wedding was made simultane ously by Koussevitsky and Rev. Herbert Owen, who officiated at the ceremony yesterday at the Lenox, Mass., summer home of the orchestra leader.

LOS ANGELES, CALIF.
HERALD-EXPRESS

AUG 16 1947

Koussevitzky Symphony Leader, 73, Weds Secretary

By Associated Press

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Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a vacation trip through Europe. The bride is a niece of the conductor's late wife, who died in 1942.

The wedding was performed at the conductor's estate, "Saranac," at Lenox, Mass., by the Rev. J. Herbert Owen, pastor of the Congregational Church on the Hill in Lenox, at 2 p. m.

This Clipping From
SOUTH BEND, IND.
TRIBUNE

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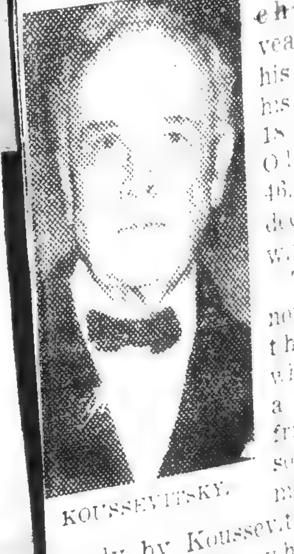
Koussevitsky Weds Niece Of Late Wif

By International News Service.

NEW YORK, Aug. 16. — Serge Koussevitsky, 73, wo famed conductor of the Bos Symphony chestra, vealed to his marriag his secreta 18 years, Olag Nau 46, niece of hi deceased firs wi


KOUSSEVITSKY.

The an nouncement o the wedding which came a a surprise t friends and as sociates, wa made simultan eously by Koussevitsky a Rev J. Herbert Owen, who officiated at the simple ceremony Friday a the Lenox, Mass., summ home of the orchestra leader.

Koussevitsky made an nouncement as he board er Queen Mary in New for

NEW YORK, N. Y.
HERALD TRIBUNE

AUG 1 7 1947

Koussevitzky, At 73, Marries Secretary, 46

Conductor Lets Secret of Friday Ceremony Slip Out as They Sail for Europe

Serge Koussevitzky, seventy-three-year-old conductor of the Boston Symphony Orchestra, disclosed yesterday before sailing on the liner Queen Elizabeth for Southampton that last Friday he secretly married Olga Naumoff, forty-six, his secretary for eighteen years and a niece of his late wife.

Mr. Koussevitzky inadvertently gave the news to the press in answering a ship news photographer's question while posing at the gangplank. Approached later for an interview in his crowded stateroom, he hustled a reporter into the passageway to avoid revealing the secret to friends who had come to see him off. The maestro beamed and twinkled as he related details of the ceremony, which took place at 2 p. m. Friday in the living room of his estate, Seranak, near Lenox, Mass.

Concert Master Is Witness

Mr. Koussevitzky, born in Russia, is a member of the Greek Orthodox Church, but the ceremony was performed by an old friend, the Rev. J. Herbert Owen, pastor of the Congregational Church-on-the-Hill in Lenox. Richard Bergin, concert master of the Boston Symphony, and Mrs. Bergin were official witnesses, and with eight other persons present were sworn to secrecy. The Town Clerk of Lenox, who issued the marriage license earlier in the week, had also agreed to keep mum.

The bride wore an afternoon dress of ivy-colored crepe without a bouquet for the double ring ceremony. The house was decorated with gladioli, and after a brief reception the couple left for New York by automobile.

Mr. and Mrs. Koussevitzky were among 2,125 passengers departing aboard the Cunard White Star liner at 11:05 a. m. yesterday from Pier 90, Hudson River and Fiftieth Street. The conductor said he is planning a holiday trip through England, France and Switzerland and will do no conducting or composing. Before returning to the United States about Oct. 1, however, he hopes to discover musical scores written during the war years but still unpublished, for possible presentation during the fall and winter season of the Boston Symphony. Mr. Koussevitzky's late wife, Natalya Konstantinova Ouchkoff, died in 1942.

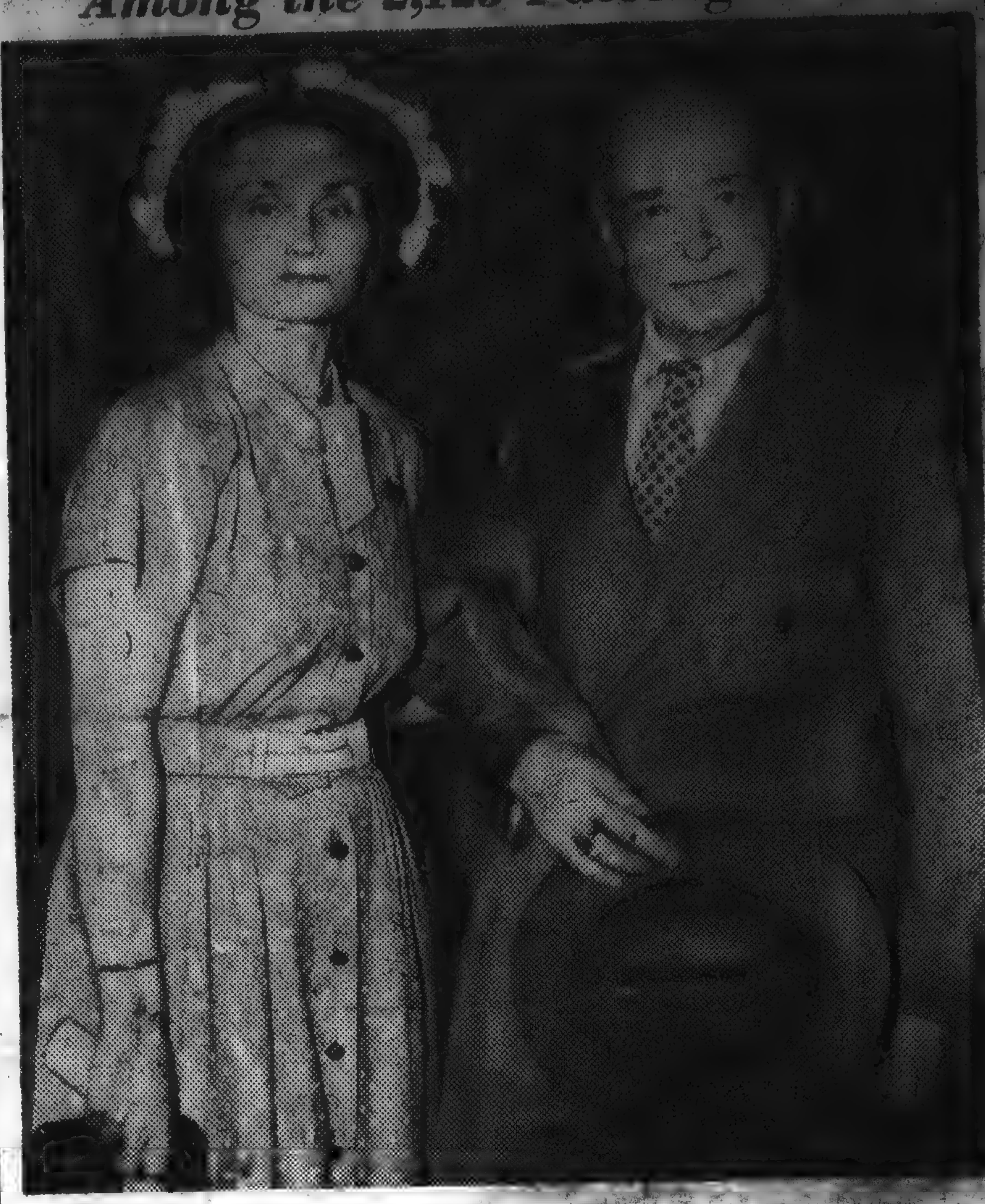
British Film Actors Hopeful

Four British motion picture players returning to England after working in Hollywood studios or vacationing here were optimistic that the ban on export of American films to England will be raised or modified. Rex Harrison, who sailed with his wife, the actress Lili Palmer, said he thought the matter "can be straightened out for both our sakes." These sentiments were echoed by John Mills and his playwright wife, Mary Havely Bell, and David Farrar. Mr. Mills, who is in "Great Expectations," said he expects to return to Hollywood in February, as will Mr. Farrar, who is in "Black Narcissus."

Others sailing included Dr. Abba Hillel Silver, chairman of the American section of the Jewish Agency for Palestine, and Dr. Emanuel Neumann, president of the Zionists Organization of America, who will attend a meeting of the General Zionist Council Actions Committee in Zurich, Switzerland, starting Aug. 24. Dr. Silver said the committee will meet until after the report of the United Nations Special Committee on Palestine is made public, and will then formulate policies for the Zionist movement.

The Right Rev. James Pinette De Wolfe, Protestant Episcopal Bishop of the Diocese of Long Island, and Mrs. De Wolfe are bound for England and France, where the bishop will preach at Canterbury Cathedral, Westminster Abbey and St. Paul's Cathedral in London, and St. George's Church in Paris. He will study conditions overseas to estimate relief needs for the information of his own diocese.

Among the 2,125 Passengers Sailing Yesterday on the Queen Elizabeth



Serge Koussevitzky, conductor of the Boston Symphony, and his bride, the former Olga Naumoff, off on a wedding trip

Herald Tribune—Acme

The Right Rev. James P. DeWolfe, Protestant Episcopal Bishop of Long Island, and Mrs. DeWolfe, who will visit England and France

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UTICA, N. Y.
OBSERVER DISPATCH

AUG 1 7 1947

Boston Maestro Weds

New York—(AP)—Serge Koussevitzky, 73, conductor of the Boston Symphony Orchestra, and Miss Olga Naumoff, 46, his secretary for the past 18 years, were married Friday at the conductor's estate at Lenox, Mass., he disclosed yesterday.

Miss Naumoff is a niece of the conductor's late wife, who died in 1942.

WINTER HAVEN, FLA.
DAILY CHIEF

AUG 1 6 1947

Conductor Weds His Secretary

NEW YORK (AP)—The 73-year-old conductor of the Boston Symphony Orchestra, Serge Koussevitzky, has disclosed that he was married yesterday to his secretary. He announced his marriage as he boarded the Queen Elizabeth today for a European vacation. He identified his bride as his secretary for the past 18 years, Miss Olga Naumoof. Miss Naumoof's age was given as 46 years. She is the niece of Koussevitzky's late wife, who died in 1942.

LOS ANGELES, CALIF.
HERALD-EXPRESS

AUG 1 6 1947

Koussevitzky
Symphony Leader, 73, Weds Secretary

By Associated Press

NEW YORK, Aug. 16.—Serge Koussevitsky, 73-year-old conductor of the Boston Symphony Orchestra, disclosed today that he was married yesterday to his secretary of the past 18 years, Miss Olga Naumoff, 46.

Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a vacation trip through Europe. The bride is a niece of the conductor's late wife, who died in 1942.

The wedding was performed at the conductor's estate, "Saranac," at Lenox, Mass., by the Rev. J. Herbert Owen, pastor of the Congregational Church on the Hill in Lenox, at 2 p. m.

MIAMI BEACH, FLA.
STAR

AUG 1 7 1947

Symphony Leader And Secretary Wed

NEW YORK (AP)—Serge Koussenvitzky, 73, conductor of Boston Symphony orchestra, and Miss Olga Naumoff, 46, his secretary for the past 18 years, were married at the conductor's estate at Lenox, Mass., he disclosed today.

Miss Naumoff is a niece of the conductor's late wife, who died in 1942.

Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a honeymoon in Europe.

MIDDLETOWN, CONN.
PRESS

AUG 1 8 1947

CONDUCTOR WEDS

LENOX, Mass., Aug. 18.—Sergei Koussevitzky, 73-years-old conductor of the Boston Symphony Orchestra, was married secretly at his estate here Friday to his secretary, Miss Olga Naumoff, 46, a niece of his late first wife, it was learned today.

The Rev. J. Herbert Owen, pastor of the Congregational Church on the Hill, officiated at the ceremony at Koussevitzky's spacious estate, Saranac.

MIAMI BEACH, FLA.
STAR

AUG 1 7 1947

Koussevitzky Weds Secretary

NEW YORK (AP)—Serge Koussevitzky, 73-year-old conductor of the Boston Symphony orchestra, disclosed Saturday that he was married yesterday to his secretary of the past 18 years, Miss Olga Naumoff, 46.

Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a vacation trip through Europe. The bride is a niece of the conductor's late wife, who died in 1942.

This Clipping From
SOUTH BEND, IND.
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By International News Service.

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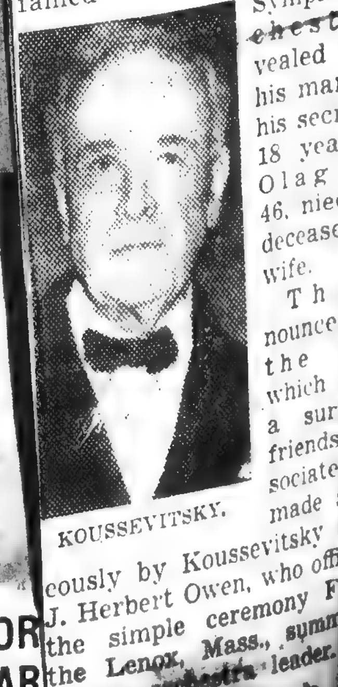

KOUSSEVITSKY.

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AUG [illegible] 1947

Music Conductor Weds Secretary

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Miss Naumoff is a niece of the conductor's late wife, who died in 1942. Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a honeymoon in Europe.

BRIDGEPORT, CONN.
HERALD

AUG 17 1947

SYMPHONY CONDUCTOR WEDS HIS SECRETARY

NEW YORK, Aug. 16—(AP) Serge Koussevitzky, 73, conductor of the Boston Symphony orchestra, and Miss Olga Naumoff, 46, his secretary the past 18 years, were married yesterday at the conductor's estate at Lenox, Mass., he disclosed today.

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NEW BRUNSWICK, N. J.
SUNDAY TIMES

AUG 17 1947

Koussvitszky Weds Secretary

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Miss Naumoff is a niece of the conductor's late wife, who died in 1942.

Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a honeymoon in Europe. He said not even friends who went to the ship to see him off had been told of the wedding.

DANVILLE, VA.
REGISTER

AUG 17 1947

Orchestra Conductor Weds His Secretary

NEW YORK, Aug. 16.—(AP)—Serge Koussevitzky, 73, conductor of the Boston Symphony Orchestra, and Miss Olga Naumoff, 46, his secretary for the past 18 years, were married yesterday at the conductor's estate at Lenox, Mass., he disclosed today.

Miss Naumoff is a niece of the conductor's late wife, who died in 1942.

BEA[illegible] TEXAS
[illegible]PRISE

ORCHESTRA CONDUCTOR WEDS HIS SECRETAR

NEW YORK, Aug. 6. (INS).—D
Serge Koussevitsky, 73, world-fame
conductor of the Boston Symphon
orchestra, revealed today his marriage to his secretary of 18 years
Miss Olga Nauoof, 46, niece of his
deceased first wife.

The announcement of the surprise wedding was made simultaneously by Koussevitsky and Rev. Herbert Owen, who officiated at the ceremony yesterday at the Lenox, Mass., summer home of the orchestra leader.

SHAWNEE, OKLA.
NEWS

AUG 1 7 1947

Koussevitzky Weds Secretary

NEW YORK (AP) — Serge Koussevitzky, 73, conductor of the Boston symphony orchestra, and Miss Olga Naunoff, 46, his secretary for the past 18 years, were married Friday at the conductor's estate at Lenox, Mass., he disclosed Saturday.

Miss Naumoff is a niece of the conductor's late wife, who died in 1942.

Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a honeymoon in Europe. He said not even friends who went to the ship to see him off had been told of the wedding.

ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE

AUG 1 7 1947

Conductor Koussevitsky, 73, Takes ~~Secretary,~~ 46, Bride

New York—(AP)—Serge Koussevitzky, 73, conductor of the Boston Symphony Orchestra, and Miss Olga Naumoff, 46, his secretary for the past 18 years, were married Friday at the conducto's estate at Lenox, Mass.. he disclosed yesterday.

—Acme Telephoto
Mr. and Mrs. Serge Koussevitsky

Miss Naumoff is a niece of the conductor's late wife, who died in 1942.

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ROME, N. Y.
SENTINEL

AUG 1 6 1947

Koussevitzky Weds Secretary

NEW YORK—(AP)— Serge Koussevitzky, 73-year-old conductor of the Boston Symphony Orchestra disclosed today that he was married yesterday to his secretary of the past 18 years, Miss Olga Naumoof, 46.

Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a vacation trip through Europe. The bride is a niece of the conductor's late wife, who died in 1942.

BUFFALO, N. Y.
NEWS
AUG 1 7 1947

Koussevitzky Wed To His Secretary

New York, Aug. 16 (AP)—Serge Koussevitzky, 73, conductor of the Boston Symphony Orchestra, and Miss Olga Naumoff, 46, his secretary for the last 18 years, were married yesterday at the conductor's estate at Lenox, Mass., he disclosed today.

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FORT WORTH, TEXAS
MORNING STAR-TELEGRAM
AUG 1 7 1947

NEW YORK, Aug. 16 (AP).—Serge Koussevitzky, 73, conductor of the Boston Symphony Orchestra, and Miss Olga Naumoff, 46, his secretary for the past 18 years, were married Friday at the conductor's estate at Lenox Mass., he disclosed Saturday.

COLUMBUS, GA.
ENQUIRER

AUG 1 7 1947

Symphonic Conductor Weds Niece of Late Wife

NEW YORK, Aug. 16—(AP)—Serge Koussevitzky, 73, conductor of the Boston Symphony orchestra, and Miss Olga Naumoff, 46, his secretary for the past 18 years, were married yesterday at the conductor's estate at Lenox, Mass., he disclosed today.

Miss Naumoff is a niece of the conductor's late wife, who died in 1942.

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PITTSBURG, KANS.
SUN
AUG 1 7 1947

CONDUCTOR MARRIES.

New York, Aug. 16.—(AP)—Serge Koussevitzky, 73-year old conductor of the Boston symphony orchestra, disclosed today that he was married yesterday to his secretary of the past eighteen years, Miss Olga Naumoff. Koussevitzky told news men of the marriage as he and his bride boarded the liner Queen Elizabeth for a vacation through Europe. The bride is a niece of the conductor's late wife, who died in 1942.

CHARLESTON, W. VA.
MAIL
AUG 17 1947

Boston Symphony Conductor Weds

NEW YORK (AP).—Serge Koussevitzky, 73, conductor of the Boston symphony orchestra, and Miss Olga Naumoff, 46, his secretary for the past 18 years, were married Friday at the conductor's estate at Lenox, Mass., he disclosed Saturday.

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ATHENS, OHIO
MESSENGER

AUG 1 7 1947

Boston Musician, 73, Marries Secretary, 46

NEW YORK—(AP)—Serge Koussevitzky, 73-year-old conductor of the Boston Symphony Orchestra, disclosed ~~today he was married~~ Friday to his secretary of the past 18 years, Olga Naumoff, 46. Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a vacation trip through Europe. The bride is a niece of the conductor's late wife, who died in 1942.

ANNISTON, ALA.
STAR

AUG 1 7 1947

Serge Koussevitzky, 73, Weds Secretary, Aged 46

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[246]

NEW YORK, N. Y.
HERALD TRIBUNE

AUG 1 7 1947

MUSIC ON THE RADIO

By B. H. HAGGIN

READERS have written me that they, too, get the Tanglewood broadcasts of the Boston Symphony performances of Mozart's "Jupiter" Symphony and Tchaikovsky's B-flat minor Piano Concerto with the sound distorted in the ways I have described. And one reader has spoken of the monitoring of volume which on the one hand has leveled off crescendos and robbed them of their climaxes, and on the other hand produced sudden surges in passages that should have proceeded on one sustained level.

Such monitoring, I found, was especially noticeable in the crescendos of the first movement of Beethoven's Ninth Symphony on Aug. 5. And even the leveled-off sonorities at the climaxes of such crescendos again were as though shattered by their own impact. This was true of the very first fortissimo statement of the chief theme of the movement to which the hushed opening builds up, and the tremendous prolonged statement of this theme at the beginning of the recapitulation was a prolonged confusion of shattered sound.

But all this was only a further distortion by A. B. C.'s technicians of a performance that was itself a monstrous distortion of the symphony, and no less so for the fact that Koussevitzky produced it with love in his heart and, no doubt, tears rolling down his cheeks. Love certainly is one thing a musician must have to play a Beethoven symphony; but it won't get very far without the mere ability to set a right tempo, keep it after it has been set, and keep all changes related to it.

In that connection a letter from an excellent musician I know is interesting. I remarked a couple of weeks ago about the Mozart Serenade which Koussevitzky broadcast that I couldn't imagine what different impression the work might make when properly paced and moulded and phrased; but apparently my friend could. "I heard the broadcast," she writes, "and the first movement came through so dull and spiritless that I felt as you did about the music. Then as it went on and I strained against the performance I heard the beautiful moving Mozart of the slow movement, the delicious gayety and sweetness and playfulness of the other movements, and thought why in God's name could they not put some phrasing, some understanding, some consciousness of what was happening, into the playing. I got so angry at Koussevitzky that I finally had to laugh when I suddenly remembered an interview in some magazine in which the interviewer had asked Toscanini what he thought about people calling him the world's greatest conductor, and Toscanini had said: 'It isn't that I am the world's greatest conductor; it is that I am the only good one.' Well, listening to the hopeless performance, without dynamics, nuance, phrasing, in which the players plodded along conscientiously enough, but leaving ME, ME with all the work of putting in the coloring, the light and shade and some delights of feeling, I thought: 'What could be truer, since Koussevitzky has to fumble in this way?'" And her last sentence is what I think Toscanini meant by his statement (if he actually made it): that he was the only conductor who did not commit the acts of what to him was sheer incompetence that he heard in the performances he listened to.

The Aug. 5 broadcast was the first in which A. B. C. extended the hour fifteen minutes in order to permit the Ninth Symphony to be heard in its entirety (previous broadcasts of the Boston Symphony's performances of this work had begun with the second movement). But Station WLAW, in Lawrence, Mass., from which I had to get it, cut it off in the middle of the finale for the program of popular music regularly scheduled at 9:30. Here are a few programs:

Today—A.M.: Schubert's Duo in A major, played by Hinda Barnett, violinist, and Mario Janaro, pianist, WJZ, 8:30; works of Bach and Loeillet, played by Biggs and assisting artists, C. B. S., 9:15; excerpts from Mozart's "Cosi Fan Tutte," WNYC, 10 P.M.; Beethoven's Piano Sonata Opus 111, Bloch's Violin Sonata, WQXR, 1; Schubert's String quintet Opus 163, WQXR, 3.

Monday—P.M.: Music of Mozart, Mendelssohn, Delius, Berlioz (Beecham), WQXR, 7:30.

Wednesday—P.M.: Bach's B minor Mass, WNYC, 8:30; a Purcell Fantasia, Vaughan Williams's "On Wenlock Edge," played by Herrmann with the C. B. S. Symphony and William Hess, tenor, C. B. S., 11:30.

Friday—P.M.: Works of Schubert, WNYC, 8 to 10:30.

Saturday—P.M.: Prokofieff's Quartet No. 2, WQXR, 8:30; Mozart's "Linz" Symphony, WQXR, 8.

MILLERTON, N.Y
NEWS
7/17/47

'Idomeneo' To Have Premiere At Tanglewood

Mozart's opera "Idomeneo" will be performed for the first time in America by the Berkshire Music Center, the Boston Symphony Orchestra's summer school at Tanglewood in Lenox, Massachusetts, of which Serge Koussevitzky is the director. The production is announced as the major activity of the Opera Department, and will be directed and conducted by Boris Goldovsky; Richard Rychtarik will design the sets. The orchestra and singers, as in the production of "Peter Grimes" last season, will consist of pupils of the Berkshire Music Center.

There will be two performances in the Theatre-Concert Hall during the last week of the Berkshire Festival at Tanglewood on Monday and Wednesday evenings, August 4 and 6. Admission will be by invitation to Friends of the Berkshire Music Center.

Mozart wrote his "Idomeneo, King of Crete" in 1780, in his twenty-fourth year. It is generally considered one of his greatest works, but owing to its length and the absence of printed parts, it has only occasionally been performed in Europe. Since no parts exist in America, a full set is being copied for the Tanglewood production. Boris Goldovsky has edited the score, preserving all the important scenes. The opera will be sung in the original Italian language.

DALLAS, TEXAS
NEWS
AUG 17 1947

Critic's Notebook:

Tanglewood Festival Plans

By Francis D. Perkins

NEW YORK, Aug. 16.—Another festival series will be presented by the Boston Symphony under Dr. Koussevitzky at Tanglewood next July and August. This will be the eleventh festival by the official count, which omits the series given by the center's student orchestra under Dr. Koussevitzky in 1942, the Mozart series of 1944 and the Bach-Mozart series of 1945. The Berkshire Music Center will hold its sixth session during the same period.

In all probability, the production of Mozart's "Idomeneo" by the center's opera department under Boris Goldovsky's direction at Tanglewood was the first of this notable opera seria in the United States. The most experienced singer in a mainly student cast was Joseph Laderoute, the tenor who had shared the title role in last summer's Tanglewood production of Britten's "Peter Grimes," and his singing, in tone quality, production and style, was the best in Monday's performance. He sang the florid phrases of his principal aria with notable fluency and continuity of line.

Ann Bollinger, as Idamante, produced a likable voice with occasional unevenness; Nancy Trickey, as Ilia, displayed a voice of very appealing quality, although occasional spreading could be noticed in the uppermost tones. Paula Lenchner portrayed the role of Elettra with considerable emotional effectiveness, if also with a tendency to force her higher notes. Some of her music, in its style and expressive color, anticipated that of the Queen of the Night in "The Magic Flute," written eleven years later. Frank Guarrera sang Arbace acceptably.

AUSTIN, TEXAS
AMERICAN-STATESMAN
AUG 17 1947

Boston Symphony Head Weds First Wife's Niece

LENOX, Mass., Aug. 16—(INS)—Dr. Serge Koussivitzky, 73-year-old ~~conductor of the~~ Boston Symphony Orchestra, was revealed Saturday to have married Miss Olga Naunoff, 46, niece of his first wife, Friday in secret ceremony.

HAYS, KAN.
NEWS
AUG 17 1947

Symphony Conductor, 73, Weds Secretary, 46

New York, Aug. 16—(AP)—~~Serge Koussevitzky, 73, conductor~~ of the Boston Symphony orchestra, and Miss Olga Naunoff, 46, his secretary for the last 18 years, were married yesterday at the conductor's estate at Lenox, Mass., he disclosed today.

Miss Naumoff is a niece of the conductor's late wife, who died in 1942.

Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a honeymoon in Europe. He said not even friends who went to the ship to see him off had been told of the wedding.

MONTGOMERY, ALA.
ADVERTISER
AUG 17 1947

Boston Band Leader Weds His Secretary

NEW YORK, Aug. 16.—(AP)—Serge Koussevitzky, 73. conductor of the ~~Boston Symphony~~ Orchestra, and Miss Olga Naumoff, 46, his secretary for the past 18 years, were married yesterday at the conductor's estate at Lenox, Mass., he disclosed today.

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MILLERTON, N.Y
NEWS
7/17/47

Programs Listed For Music Center

In the third week of the Berkshire Music Center, eight concerts will be given at Tanglewood, including the opening program of the Berkshire Festival on Sunday afternoon, July 13.

Sunday morning the chamber music group gave a concert. In the afternoon, with Luboshutz and Nemenoff, duo-pianists, as guest artists in two concertos, Serge Koussevitzky conducted members of the Boston Symphony Orchestra in an all-Bach program, in the theatre-concert hall, and a second performance was given Tuesday evening. Tuesday afternoon at 4:30, in the theatre-concert hall, there was a program by the orchestra and chorus of department 5.

On Wednesday evening at 8:15 the Berkshire Woodwind Ensemble, composed of members of the Boston Symphony Orchestra, played the last of a weekly series of three chamber music concerts presented to the center by the Elizabeth Sprague Coolidge Foundation in the Library of Congress. The program included the Sinfonia Concertante Quartet by Mozart; the first performance of the Fantasy Quintet dedicated by Kornsand to Mrs. Coolidge; La Cheminee du Roi Rene by Milhaud; Rapsodie for Piano, Flute, Oboe and Clarinet by Honegger; and Sextet, Op. 39 by Hill.

The chorus of department 5 will sing Thursday afternoon at 4:30 and at 8:15 opera scenes will be performed. On Friday evening the school orchestra, led by students of conducting and by members of the faculty will give its third weekly concert in the Festival shed.

Seats are available for the extra concert on Tuesday, Aug. 5, when Serge Koussevitzky will conduct the Boston Symphony Orchestra in Beethoven's 8th and

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SEATTLE, WASH.
POST INTELLIGENCER
AUG 17 1947

S. ~~Koussevitzky~~ Weds Secretary

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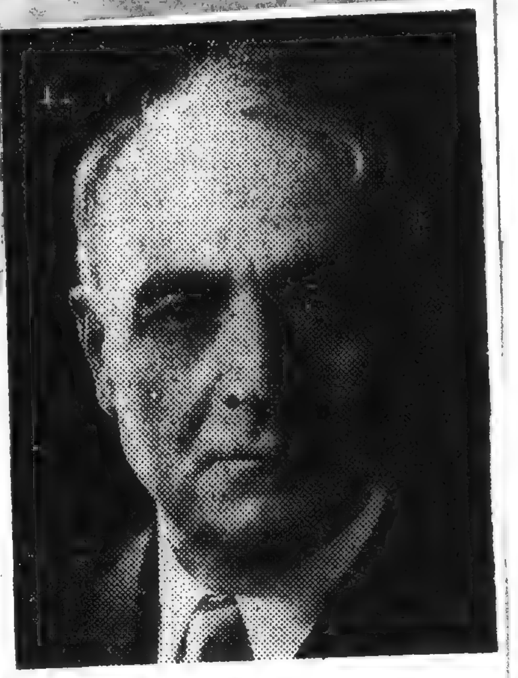
WORCESTER, MASS.
GAZETTE
AUG 16 1947



Takes Bride

Serge Koussevitzky, Boston Symphony Orchestra conductor, who married his secretary yesterday.

Koussevitzky, 73, Weds Secretary

NEW YORK, Aug. 16 (AP)—Serge Koussevitzky, 73, conductor of the Boston Symphony orchestra, today disclosed he was married yesterday to his secretary of the last 18 years, Miss Olga Naumoff, 46.

Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a vacation in Europe. The bride is a niece of the conductor's late wife, who died in 1942.

The wedding was performed at the conductor's estate, "Saranac," at Lenox, Mass., by Rev. J. Herbert Owen, pastor of the Congregational Church on the Hill in Lenox.

The conductor said that not even friends who went to the ship to see him off had been told of the wedding.

Koussevitzky said he planned to visit several countries to seek compositions written during the war years, but still not published, for possible presentation when he returns to Boston the first week of October for the opening of the Boston symphony season.

"I have the names of some composers," he said, "but I don't know what has happened to them. There is one French composer, Messian, whom I asked to write a composition. It will be a symphony in 10 movements which will be ready either at the end of this coming season or in October, 1948. Mr. Messian said he needed two years to write this composition."

KNOXVILLE, TENN.
JOURNAL
AUG 17 1947

Q. How many musicians compose the Boston Symphony Orchestra? R. H.

A. In the ~~season of 1946~~ there were 103 musicians in the Boston Symphony Orchestra.

SYRACUSE, N. Y.
HERALD JOURNAL
AUG 16 1947

Koussevitzky Weds

NEW YORK (AP)—Serge Koussevitzky, 73, conductor of the Boston Symphony Orchestra, disclosed today he was married yesterday to his secretary of the last 18 years, Miss Olga Naumoof, 46.

NEW BEDFORD, MASS.
STANDARD-TIMES
AUG 17 1947

WFMR ITEMS

Clayton to Sing Old Folk Song

WFMR Schedules 'Barbary Allen'

In his search for little-known folk songs, Paul Clayton, star of WFMR's "Songs of Our Country," has come upon an American version of one of the better-known English folk songs, "Barbara Allan." This version is entitled "Barbary Allen." He will sing it tomorrow night on his program at 6:45.

Tonight at 7 the outstanding exponent of the blues, Ethel Waters, will be heard with the Chittison Trio over WFMR. Among other songs she will sing a song Helen Morgan made famous, "Can't Help Lovin' That Man." Next Saturday, screen actor, Sonny Tufts will star in the radio play, "Roses Are Red."

At 7:15 that Saturday WFMR will have as its guest, Meyer Davis and his famous society orchestra.

Following are the Designed for Listening programs which are scheduled at 8 each night.

Today—"Quartet No. 3 in E Flat Major," Antonin Dvorak, the Busch Quartet; "Ballet Suite: Gayne," Aram Khachaturian, Efrem Kurtz conduts the Philharmonic Symphony Orchestra of New York.

Tomorrow — "Symphonie Fantastique," Hector Berlioz, the San Francisco Symphony Orchestra under the direction of Pierre Monteux.

Tuesday—"Symphony No. 13 in G Major," Haydn, Arturo Toscanini and the NBC Symphony Orchestra; "Concerto No. 4 in G Major," Ludwig von Beethoven, Walter Giesking and the Saxon State Orchestra conducted by Karl Bohm.

Wednesday—"Two Nocturnes for Orchestra," Debussy, Eugene Ormandy leads the Philadelphia Orchestra; "Symphony No. 5," Serge Prokofieff, Serge Koussevitsky and the Boston Symphony Orchestra.

Thursday—Organ Ricital by B. Frank Michelsen from Grace Episcopal Church: "Grand Chorus," Alexandre Guilmant: "Elevation in A Flat," Alexandre Guilmant; "Andante Religioso," Edmond Lemaigre; Chorale: "Hark! A Voice Saith, All Are Mortal," Bach; Hymn, "My Faith Looks Up To Thee," Mason, Soloist, Barbara Bedford; "Cantabile," (from "Samson and Dalila"), Saint Saens; "Fugue and Postlude in E Flat," Rinck.

Friday—"Double Concerto in A Minor," Johannes Brahms, Jascha Heifetz and Emanuel Feuerman with the Philadelphia Orchestra under the direction of Eugene Ormandy; "Rhapsody on a Theme by Paganini," Sergei Rachmaninoff, Sergei Rachmaninoff, with the Philadelphia Orchestra conducted by Leopold Stowkowski.

Saturday—"Manfred Symphony," Tchaikovsky, Indianapolis Symphony Orchestra, Fabien Sevitzky conducting.

DALLAS, TEXAS
NEWS
AUG 17 1947

Koussevitzky Weds Niece of Late Wife

NEW YORK, Aug. 16 (AP). —Serge Koussevitzky, 73, conductor of the Boston Symphony Orchestra, and Miss Olga Naumoff, 46, his secretary for the last eighteen years, were married Friday at the conductor's estate at Lenox, Mass., he disclosed Saturday.

Miss Naumoff is a niece of the conductor's late wife, who died in 1942.

Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a honeymoon in Europe. He said not even friends who went to the ship to see him off had been told of the wedding.

LANCASTER, PA.
INTELLIGENCER-JOURNAL
AUG 17 1947

Koussevitzky, 73, Weds Secretary, 46

New York, Aug. 16—(AP)—Serge Koussevitzky, seventy-three, conductor of the Boston Symphony Orchestra, and Miss Olga Naumoff, forty-six, his secretary for the past 18 years, were married yesterday at the conductor's estate at Lenox, Mass.

Miss Naumoff is a niece of the conductor's late wife, who died in 1942. Koussevitzky revealed the marriage as he and his bride boarded the liner Queen Elizabeth for a honeymoon in Europe.

DAVENPORT, IA.
DEMOCRAT
AUG 17 1947

BOSTON SMPHONY CONDUCTOR WEDS HIS SECRETARY

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The wedding was performed at the conductor's estate, "Saranac," at Lenox, Mass, by the Rev. J. Herbert Owen, pastor of the Congregational Church on the Hill in Lenox.

BUFFALO, N. Y.
NEWS
AUG 16 1947

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PROVIDENCE, R. I.
JOURNAL
AUG 17 1947

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Boston Symphony Orchestra Conductor Marries Secretary

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STAMFORD, CONN.
ADVOCATE
AUG 16 1947

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TIMES
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Koussevitzky and his bride left on the Queen Elizabeth for a vacation trip through Europe. The bride is a niece of the conductor's late wife, who died in 1942.

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WHEELING, W. VA.
NEWS-REGISTER
AUG 17 1947

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New York, Aug. 16 (U.P.)—Serge Koussevitzky, 73, conductor of the Boston Symphony orchestra, revealed today as he sailed on the liner Queen Elizabeth for Europe, that he was married yesterday at his Lenox, Mass., home to Miss Olga Naumoof, 46, who has been his secretary for the past 18 years. She sailed with him today.

The conductor said the wedding was performed by the Rev. J. Herbert Owen, pastor of the Congregational Church on the Hill in Lenox, at his estate. The bride is the niece of Koussevitzky's late wife, who died in 1942. Koussevitzky said he planned a trip through several European countries to seek compositions written during the war years.

Koussevitzky's first marriage took place in Russia in 1905 when he was a struggling young conductor. His wife, Natalya Konstantinova Ouchkoff, was the daughter of a wealthy manufacturer and helped to finance her husband's early concert tours.

CHICO, CALIF.
RECORD

NEW YORK — (INS) — Dr. Serge Koussevitsky, 73, world-famed conductor of the Boston Symphony Orchestra, revealed yesterday his marriage to his secretary of 18 years, Miss Olga Nauoof, 46, niece of his deceased first wife.

The announcement of the surprise wedding was made simultaneously by Koussevitsky and the Rev. J. Herbert Owen, who officiated at the ceremony Friday at the Lenox Mass., summer home of the orchestra leader.

Koussevitsky made his announcement as he boarded the liner Queen Mary in New York for a combination honeymoon and business trip through Europe.

SAN ANTONIO, TEXAS
LIGHT
AUG 17 1947

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NEW YORK, N. Y.
TIMES
AUG 17 1947

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The conductor hesitated a moment, then replied, "Yes."

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In telling the story later, Mr. Maurel said he became a bit bewildered at this point, for one of the publicity men of the Cunard White Star line came up to him and whispered that Dr. Koussevitzky was not supposed to be married.

Nothing daunted, Mr. Maurel took the picture, then walked over to the conductor and said: "Look. I need this information for a caption. Is this woman your wife, or your sister, or a friend? Is it Mrs. or Miss?"

At this point the woman broke in and replied, "Miss." Mr. Maurel asked Dr. Koussevitzky to "give it to him straight." Whereupon the conductor took the photographer aside and confessed: "We were married yesterday but it's a secret. Don't tell the papers until the ship sails."

Just a short time before the ship sailed Mr. Maurel got in touch with a reporter, who raced to Dr. Koussevitzky's cabin, filled with friends of the conductor who had come to see him off. None of them knew of the marriage. When the reporter told Dr. Koussevitzky what information he would like the conductor rushed him into the corridor.

There, affably and confidentially, Dr. Koussevitzky explained that his friends knew nothing of the marriage which had taken place at 2 P. M. at Seranak, his estate at Lenox, Mass. He said the trip to Europe was a honeymoon and vacation. He added that he planned to seek compositions written during the war years for possible presentation when he returns to Boston in the first week of October for the opening of the Boston Symphony season.

His first wife, Natalie, in whose honor he established the Koussevitzky Music Foundation, died in 1942. He married her in Russia in 1905. According to his marriage license, his second wife was born in Iver, Russia, and he was born in Samara, Russia.

The wedding ceremony was performed by the Rev. J. Herbert Owen, pastor of the Congregational Church-On-the-Hill in Lenox, in the conductor's summer home overlooking Mahkeenac Lake.

During the double-ring ceremony the couple stood in front of a portrait of Koussevitzky playing a double bass. In front of the portrait stood an open Bible. The bride wore an afternoon dress of ivory colored crepe. There were only ten persons present. Mr. and Mrs. Richard Bergin were the two witnesses of record. Mr. Bergin is concert-master of the Boston Symphony Orchestra. Others present included Mrs. Owen and several members of the household. After the reception the newly-married couple left by car for New York.

Everyone connected with the event was pledged to secrecy. The wedding was denied at Seranak up to noon yesterday. Mr. Owen, who has been a friend of the conductor for a number of years, confirmed the marriage when convinced the news had been disclosed in New York.

Film Players Aboard

Among the other 2,123 passengers bound for Southampton were British motion picture players including Rex Harrison and Mrs. Harrison, whose professional name is Lili Palmer; John Mills and his playwright wife, known as Mary Hayley Bell, and David Farrar. They recently completed movies in Hollywood.

Mr. Harrison said his trip had nothing to do with the recently announced 75 per cent tax on American film receipts in Great Britain. He said he was on his way to make a picture at the British Film Center, Denham. He asserted England had a six to eight-month supply of American films, and thought American film producers and the British Government probably could work out some agreement before the expiration of that period.

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Other passengers included the Right Rev. James Pinette de Wolfe, Protestant Episcopal Bishop of the Long Island Diocese, and Mrs. de Wolfe; Dr. Abba Hillel Silver, chairman of the Zionist Emergency Council, en route to join other members of the council's Action Committee for the biennial meeting opening next Sunday in Zurich; Dr. Juan Oropesa, Venezuelan ambassador to Great Britain, who said he had not been in Europe since before the war, and Frederick E. Wakeman, author of "The Hucksters," who with Mrs. Wakeman is taking a four-month vacation trip.

DETROIT, MICH.
FREE PRESS
AUG 17 1947

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NEW YORK, N. Y.
WORLD-TELEGRAM
AUG 16 1947

Koussevitzky Weds His Secretary at 73

Serge Koussevitzky and his bride, the former Olga Naumoff, pictured at a dinner recently. A. P. Photo.

Serge Koussevitzky, 73, conductor of the Boston Symphony Orchestra, revealed today that he was married yesterday in his Lenox, Mass., home to Miss Olga Naumoff, 46, his secretary for the last 18 years and the niece of his late wife.

Mr. Koussevitzky made the announcement as he boarded the Cunard-White Star liner Queen Elizabeth with his bride.

The conductor said the wedding was performed by the Rev. J. Herbert Owen, pastor of the Congregational Church on the Hill in Lenox. Mr. Koussevitzky, whose late wife died in 1942, said he planned a trip through several European countries to seek compositions written during the war years.

Several British theatrical people sailed for England. They included Rex Harrison and his wife, Lili Palmer; David Farrar, John Mills and his playwright wife, Mary Hayley Bell.

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Another passenger was the Rt. Rev. James Pinette De Wolfe, Protestant Episcopal Bishop of Long Island, with Mrs. De Wolfe. Bishop De Wolfe said he would preach in Canterbury Cathedral Aug. 24.

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ST. AUGUSTINE, FLA.
RECORD
AUG 18 1947

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GLOBE & MAIL
AUG 18 1947

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New York, Aug. 17.—A photographer's routine question yesterday scored an unexpected scoop. It brought the news that Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was married on Friday to Miss Olga Naumoff, his secretary for the past 18 years and niece of his late wife.

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DANBURY, CONN.
NEWS-TIMES
AUG 18

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DENVER, COLO.
ROCKY MT. NEWS
AUG 17 1947

Conductor Koussevitzky Weds His Secretary

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The former Miss Naumoff is a niece of the conductor's late wife, who died in 1942.

BROOKLYN, N. Y.
EAGLE
AUG 17 1947

Koussevitzky Weds Aide on Eve of Sailing

Serge Koussevitzky, Boston Symphony Orchestra conductor, sailed for Europe on the Queen Elizabeth yesterday after announcing to newsmen that he was married Friday to his secretary, Miss O[illegible] Naumoff, 46. Miss Naumoff is [illegible] niece of his late wife. Mr. Koussevitzky is 73.

The wedding ceremony was performed at Saranac, the Koussevitzky estate at Lenox, Mass., with the Rev. J. Herbert Owen, pastor of the Congregational Church-on-the-Hill in Lenox, officiating.

Mr. Koussevitzky said that [illegible] planned to spend a vacation traveling through several European countries, and he hoped to fi[illegible] a number of compositions writt[illegible] during the war but as yet unpublished.

Mr. Koussevitzky's first wi[illegible] died in 1942. Miss Naumoff ha[illegible] been his secretary 18 years.

Also sailing on the Queen Elizabeth was the Rev. James P. D[illegible] Wolfe, Protestant Episcopal Bishop of Long Island, and his wife. H[illegible] said he would deliver a series [illegible] sermons on church unity at Canterbury Cathedral, St. Paul's Cathedral, Westminster Abbey, all i[illegible] London, and St. George's in Paris.

Dr. Abba Hillel Silver, chairman of the Zionist Emergency Council, also sailing on the Queen Elizabeth, expected to attend the biennial meeting of the Council's action committee in Zurich, Switzerland, Aug. 24.

This Clipping From
DETROIT, MICH.
FREE PRESS
AUG 17 1947

2 Suites by Bach Recorded

SUITES NO. 2 and 3, by Johann Sebastian Bach, have been published in an album of five records by RCA Victor, employing the Boston Symphony Orchestra under Koussevitzky. Georges Laurent plays the solo flute.

While Koussevitzky's interpretation takes some liberty with the scores, the recording is excellent mechanically and the music such as to appeal to everyone, whether he is a Bach lover or no.

The Third Suite contains the familiar "Air for the G String," favorite concert piece.

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TIMES
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WORLD-TELEGRAM
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NEWS-TIMES
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Boston Orchestra Leader, 73, Marries His Secretary, 46

New York, Aug. 17.—A photographer's routine question yesterday scored an unexpected scoop. It brought the news that Serge Koussevitzky, conductor of the Boston Symphony Orchestra, was married on Friday to Miss Olga Naumoff, his secretary for the past 18 years and niece of his late wife.

The disclosure of the marriage of the conductor, who was 73 years old on July 26, and his 46-year-old bride came when they boarded the Queen Elizabeth at Pier 90. Maurice Maurel, Acme photographer, asked the conductor to pose for the usual shipboard picture. Then, taking it for granted that the woman with the conductor was his wife, Mr. Maurel asked, "Is your wife accompanying you on your trip?"

The conductor hesitated a moment, then replied, "Yes."

"Come on over here and let's have a shot," said Mr. Maurel.

In telling the story later, Mr. Maurel said he became a bit bewildered at this point, for one of the publicity men of the Cunard White Star Line came up to him and whispered that Mr. Koussevitsky was not supposed to be married.

Nothing daunted, Mr. Maurel took the picture; then walked over to the conductor and said: "Look. I need this information for a caption. Is this woman your wife, or your sister, or a friend? It is Mrs. or Miss?"

At this point the woman broke in and replied, "Miss." Mr. Maurel asked Mr. Koussevitsky to "give it to him straight." Whereupon the conductor took the photographer aside and confessed: "We were married yesterday, but it's a secret. Don't tell the papers until the ship sails."

[248]

DENVER, COLO.
ROCKY MT. NEWS
AUG 17 1947

Conductor Koussevitzky Weds His Secretary

NEW YORK, Aug. 16.—(AP)—Serge Koussevitzky, 73, conductor of the Boston Symphony Orchestra, and Miss Olga Naumoff, 46, his secretary for the last 18 years, were married yesterday at the conductor's estate at Lenox, Mass., he disclosed today.

The former Miss Naumoff is a niece of the conductor's late wife, who died in 1942.

This Clipping From
DETROIT, MICH.
FREE PRESS
AUG 17 1947

uites Bach corded

'ES NO. 2 and 3, by Jo- ebastian Bach, have been ed in an album of five by RCA Victor, employ- e Boston Symphony Or- a under Koussevitzky. es Laurent plays the solo

lle Koussevitzky's inter- ation takes some liberty with scores, the recording nt mechanically and the ic such as to appeal to every- whether he is a Bach lover

The Third Suite contains the amiliar "Air for the G String," favorite concert piece.

This Clipping From
PITTSBURGH, PA.
SUN TELEGRAPH

AUG 17 1947

Symphony Leader Weds Secretary

NEW YORK, Aug. 16.—(AP.)—Serge Koussevitzky, 73, conduc of the Boston Symphony Orchestra, and Miss Olga Naumoff, 46, his secretary for the past 18 years, were married yesterday at the conductor's estate at Lenox, Mass., he disclosed today.

This Clipping From
CHICKASHA, OKLA.
EXPRESS

AUG 17 1947

BOSTON SYMPHONY CONDUCTOR WEDS HIS SECRETARY

New York, Aug. 16 (AP)—Serge Koussevitzky, 73, conductor of the Boston Symphony orchestra, and Miss Olga Naunoff, 46, his secretary for the past 18 years, were married yesterday at the conductor's estate at Lenox, Mass., he disclosed today.

Miss Naunoff is a niece of the conductor's late wife, who died in 1942.

Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a honeymoon in Europe. He said not even friends who went to the ship to see him off had been told of the wedding.

This Clipping From
TRENTON, N. J.
SUNDAY TIMES ADVERTISER

AUG 17 1947

Koussevitzky Wed To His Secretary

NEW YORK, Aug. 16. (AP) —Serge Koussevitzky, 73, conductor of the Boston symphony orchestra, and Miss Olga Naumoff, 46, his secretary for the past 18 years, were married yesterday at the conductor's estate at Lenox, Mass., he disclosed today.

Miss Naumoff is a niece of the conductor's late wife, who died in 1942.

Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a honeymoon in Europe. He said not even friends who went to see them off had been told of the wedding.

This Clipping From
TERRE HAUTE, IND.
TRIBUNE

AUG 17 1947

BOSTON SYMPHONY CONDUCTOR MARRIES

NEW YORK, Aug. 16.—(AP)—Serge Koussevitzky, 73-year-old conductor of the Boston Symphony Orchestra, disclosed today that he was married yesterday to his secretary of the past 18 years, Miss Olga Naumoff, 46.

Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a vacation trip through Europe. The bride is a niece of the conductor's late wife, who died in 1942.

The wedding was performed at the conductor's estate, "Saranac," at Lenox, Mass., by the Rev. J. Herbert Owen, pastor of the Congregational Church on the Hill in Lenox.

SAN BERNARDINO, CALIF.
SUN

AUG 18 1947

Conductor Marries

NEW YORK, Aug., 17 (AP)—Serg Koussevitsky, 73-year-old conduc tor of the Boston Symphony orch estra, disclosed today that he mar ried his secretary of the past 18 years, Miss Olga Naumoof, 46 yesterday. The bride is a niece of the conductor's late wife, who died in 1942.

This Clipping From
ELMIRA, N. Y.
TELEGRAM

AUG 17 1947

Symphony Conductor Weds His Secretary

New York—(AP)—Serge Koussevitzky, 73-year-old conductor of the Boston Symphony Orchestra, disclosed Saturday that he was married Friday to his secretary of the past 18 years, Miss Olga Naumoff, 46.

Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth

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This Clipping From
DENVER, COLO.
ROCKY MT. NEWS

AUG 17 1947

Symphony Conductor, 73, Sails With Bride, 46

NEW YORK, Aug. 16.—Serge Koussevitzky, 73, conductor of the Boston Symphony Orchestra, sailed today on the liner Queen Elizabeth for England on a honeymoon with his 46-year-old former secretary, Olga Naumoof. They were married yesterday.

SILVER CREEK, N. Y.
NEWS
8/14/47

Chautauqua Concert

—†—

The first concert performance anywhere of the Bohemian Suite for Orchestra by Suk-Eiger will be performed by the Chautauqua Symphony Orchestra under the direction of Franco Autori at Chautauqua Institution, Chautauqua, New York on Saturday evening, August 16.

The Bohemian Suite is to be performed extensively during the winter by various orchestras, including the Boston Symphony.

Mariam Solovieff, violinist, will appear as soloist in the Concerto in A Major for Violin and Orchestra by Mozart. Stravinsky's Firebird Suite completes the program.

This Clipping From
MIAMI, FLA.
NEWS

AUG 17 1947

Bach: Suites Nos. 2, in B Minor and 3, in D: Boston Symphony orchestra, Serge Koussevitsky, conductor; Georges Laurent, flutist; Five 12" RCA-Victor records DM-1123.

Victor's output of Bach's compositions continues to fascinate the connoissuers. For their latest triumph, the Boston Symphony under Koussevitzky's baton brings us a peerless performance of the "father of music's" two and three Suites. Recorded at the Boston Symphony's summer home, Tanglewood, Lenox, Mass., these recordings are remarkable in their high-fidelity and brilliant technical qualities. The interpretive and authentic artistic ability of Koussevitzky is clearly demonstrated here, as he presents the Suites in a manner seldom heard today, particularly in Bach works. The conventional style is evident, yet never becomes "dry" at any time. Georges Laurent, flutist, contributes superb work in the Second suite. His playing reveals expression and excellent musicianship. A magnificent addition to your Bach library.

* * *

This Clipping From
RICHMOND, VA.
TIMES DISPATCH

AUG 17 1947

Serge Koussevitsky Weds His Secretary

NEW YORK, Aug. 16—(AP)—Serge Koussevitzky, 73, conductor of the Boston Symphony Orchestra, and Olga Naumoff, 46, his secretary for the past 18 years, were married yesterday at the conductor's estate at Lenox, Mass., he disclosed today.

Miss Naumoff is a niece of the conductor's late wife, who died in 1942.

Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a honeymoon in Europe. He said not even friends who went to the ship to see him off had been told of the wedding.

This Clipping From
NEW ALBANY, IND.
TRIBUNE

AUG 18 1947

KOUSSEVITZKY ARRIES SECRETARY

New York, Aug. 18 (AP)—Serge oussevitzky, 73-year-old conduc or of the Boston Symphony Or estra, disclosed Saturday that e was married Friday to his sec etary of the past 18 years, Miss lgo Naumoff, 46.

Koussevitzky told newsmen at he marriage as he and his bride oarded the Liner Queen Elizabeth or a vacation trip through Europe. The bride is a niece of the con uctor's late wife, who died in 1942.

Koussevitzky Weds—

Serge Koussevitzky, 73, conductor of Boston Symphony Orchestra, and Miss Olga Naumoff, 46, his secretary for the past 18 years, married Friday at the conductor's estate at Lenox, Mass., he disclosed. Miss Naumoff is a niece of the conductor's late wife, who died in 1942. Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a honeymoon in Europe.

GLOUCESTER, MASS.
TIMES

AUG 18 1947

ROCKPORT

Miss LaPlante Will Speak

Miss Rita La Plante will speak informally on Serge Koussevitzky and the Bershire Musical Centers tomorrow afternoon at 2.30 o'clock in the church women's club house at 6 Pier avenue in connection with brief reviews of three recent books dealing with this famous conductor of the Boston Symphony Orchestra and his contribution to American music.

These three books, "Koussevitzky" by Moses Smith, "Serge Koussevitzky" by Hugo Leichtentritt and "The Tale Of Tanglewood" by M. A. DeWolfe Howe, will be outlined by the chairman of the book review committee, Miss Jennie Frost, after which Miss La Plante, who has studied at Tanglewood and knows Mr. Koussevitzky, will speak from her personal experiences. The purpose of this department of the Rockport Council of Church Women is to present current publications in fiction, biography and history which encourage and strengthen. Mr. Koussevitzky demands recognition, apart from his musical genius for four outstanding characteristics; his passionate, uncompromising devotion to his art under all conditions; his self-mastery in overcoming as a director his lack of adequate early musical education; his generous help to young artists and his work in developing at Tanglewood not only great summer Symphonic festivals but a permanent all the year round school for the training of the new generation of American artists.

The discussion will be led by Miss Elizabeth Rankin and Miss Mary Condon. The session is open to the public.

ALBUQUERQUE, N. M.
TRIBUNE

AUG 18 1947

NOTED CONDUCTOR WEDS SECRETARY

NEW YORK, Aug. 18 (AP)—Serge Koussevitzky 73-year-old conductor of the Boston Symphony Orchestra, disclosed that he was married Friday to his secretary of the past 18 years, Miss Olga Naumoff, 46.

Koussevitzky told newsmen of the marriage as he and his bride boarded the Liner Queen Elizabeth for a vacation trip through Europe. The bride is a niece of the conductor's late wife, who died in 1942.

This Clipping From
BUTTE, MONT.
MONTANA STANDARD

AUG 18 194

'These Days'

By GEORGE E. SOKOLSKY

Last Sunday, Herbert Hoover was 73 years old. Next Tuesday Bernard Baruch will be 77. Serge Koussevitzky, who conducted nine Beethoven symphonies and two concertos in a week, besides many other programs at Tanglewood, at a summer music festival, looked like a graying youth at the final concert and he is 73.

How old is old? When does a man really become old? I do not recall the time when I did not think of my father as an old man; yet, he must have been young some time or other. They tell me that most children think of their parents as old, while the parents imagine themselves veritable babes in the woods. Yet, Nicholas Murray Butler only aged during the past five or six years, although he is now 85 and in spite of the infirmities of what we call old age, his mind has been crystal clear throughout those decades when, according to tradition, one seems to live on borrowed time. A few years ago, when I dined with him, I was astonished at the vivid youthfulness of his attitude toward life.

William Randolph Hearst was in financial difficulties some years ago. He saved his enterprises and manages them today with unbelievable vigor at 84. He not only edits his newspapers, but directs the business of his properties, setting a pace that is hard for a young man to follow. And Toscanini, at 80, directs the N. B. C. symphony.

The magazine, World Report, some time ago listed the average span of life in various countries. They gave the following data:

Countries—	Average Span
New Zealand	67
Sweden	66
Netherlands	66
United States	65
Great Britain	62
Germany	61
France	57
Italy	55
Russia	45
India	27

When we were young—those of my generation—we were taught that the average span was 35 years in this country. Maybe that was low. But the United States life insurance companies, having recognized that the life span has increased by more than 50 per cent, have announced that next year they will discard as obsolete the tables of mortality used for 80 years. Their actuaries have finally caught up with their own statistics. Perhaps when the American life span reaches 100, we shall not need mortality tables.

Physical youth is, of course, not the question. Medical science can find ways of saving life and improving those whom they save. Mental youth, the flexibility of the mind, continued usefulness, the capacity to earn a living and to enjoy life—these are even more significant. George Bernard Shaw at 91 has a whale of a good time. In spite of his being a vegetarian—which must be horrible—he manages to keep chipper. In his mind. When that old boy talks about being in his second childhood, he has his tongue in his cheek, although some would say—not I, however—that he never escaped his first childhood.

During the depression years, they were laying off men at 50 as finished. The dopes who thought up that gimmick lacked understanding of the world in which they live. They were old-fashioned. When the war came, they were begging the old boys to come back, because the old boys knew how—which is more than their great-grandchildren can prove. Experience and wisdom come with age and if the oldsters, in addition, are mentally vigorous, they are worth infinitely more than the bright boys fresh out of college who know how to read a statistical curve but lack the experience and wisdom to know what made it curve that way. That is the difference, for instance, between Jesse Jones, at 73, and the little drips who complain about him.

This Clipping From
WACO, TEXAS
NEWS TRIBUNE

AUG 18 1947

Conductor, 73, Weds

NEW YORK, Aug. 17 — UP — Serge Koussevitzky, 73, conductor of the Boston Symphony Orchestra, sailed today on the liner Queen Elizabeth for England on a honeymoon with his 46-year-old former secretary, Olga Naumoof.

Koussevitzky revealed that the wedding was performed yesterday at his estate in Lenox, Mass., by Rev. J. Herbert Owen, pastor of the Lenox Congregational Church.

This Clipping From
CLEVELAND, OHIO
PRESS

AUG 18 1947

FRED DOUGLAS CLUB No. 5
Scovill Ave.

Koussevitzky Married

NEW YORK, Aug. 18—(UP)—Serge Koussevitzky, 73, conductor of the Boston Symphony Orchestra, revealed Saturday as he sailed on the liner Queen Elizabeth for Europe, that he had married Miss Olga Naumoof, 46, who has been his secretary for the last 18 years.

This Clipping From
NYACK, N. Y.
JOURNAL-NEWS

AUG 18 1947

Record Rendezvous

By OWEN CALLIN
International News Service
Staff Correspondent

HOLLYWOOD, Aug. 18 (INS) — The first post-war recording of a complete opera has been released by Columbia and the story of its accomplishment is quite a tale. The opera is Verdi's popular "La Traviata," issued in two volumes of 15 twelve-inch disks.

The work was recorded in Rome in 1945 with the Rome Opera Chorus and Orchestra and soloists Adriana Guerrini, soprano; Luigi Infantino, tenor, and Paolo Silveri, baritone.

No recording gear was available in Italy so it was necessary to transport complete recording apparatus and hundreds of wax disks from England. Long discussions with authorities were carried on before the valuable machinery was allowed in the country. Then, waxes made at each recording session were flown from Rome to England where they were processed that same night.

The result is a fairly good performance of the opera and although the Italian singers seem a bit below our American-dictated par, one would never know, the difficulties that attended the making of the album.

Week's Top Hits

TODAY'S HIT — "Just Plain Love"
SONG TO WATCH — "Don't Tell Me"
BEST FOR DANCING — "Stinson Album 201" (Phil Harris)
TOP COUNTRY — "Dangerous Ground"
TOP NOVELTY — "The Lady from Twenty-Nine Palms"
WEEK'S BLUEST — "It's a Good Little Deal" (Jesse Price-Capitol)
WEEK'S HOTTEST — "Dizzy Fingers" and "Tattletale" (Benny Goodman-Capitol)
CLASSIC OF THE WEEK — J. S. Bach's "Brandenburg Concertos 2 and 5" and "Suites 2 and 3"

The fact that "Just Plain Love" has reached hit status is a break for Johnny Desmond, whose recording of it for Victor was one of the first. Since Desmond has a nice style, his disk should sell even without his invariable sales talk. Claude Thornhill also has waxed the tune for Columbia. Ditto the Pied Pipers for Capitol.

The Phil Harris album by Stinson consists of four obvious oldies by Harris but they're fine for dancing and Harris fans will want them. Included are "Just A-Whistlin'," "Careless," "What's the Matter with Dixie" and "Rose Room."

The novelty tune of the week is definitely bound for a splash; best recording so far is Freddy Martin's which has the added attraction of being backed by a swell version of "Cumana" with Barclay Allen at the keyboard. Then there's the Andrews Sisters disk for Decca and Tony Pastor's for Columbia . . . Jimmy Lawson for Columbia and Roy Rogers for Victor are responsible for the top country . . .

Campaign for Good Music

Victor is continuing its campaign to furnish good music by Bach with two more albums using Serge Koussevitzky and the Boston Orchestra for the medium. Since the Boston is one of the finest musical organizations in the nation, the campaign is very worthy. Newest works include two more of the Brandenburg Concertos (2 and 5) in Album 1118 and Suites 2 and 3 in Album 1123.

Talk about revivals — Phil Brito's latest disk for Musicraft pairs a couple of tunes popular when your scribe rushed into the orchestra business with a $25 banjo and an adolescent tenor. The songs: 'If I Could Be With You" and "Nevertheless I'm in Love With You." Erskine Butterfield has a cute "Cecilia" for Musicraft.

Once in a while, an outstanding disk comes along which must be talked about. This time it's, "On an Evening in Paris" and "Tango of Roses" by the Three Suns. . .what's the idea of dropping Andy Russell's Latin choruses, epecially in a number like "On the Old Spanish Trail?"

Newest [illegible] disk is Gaylord Carter's "Song of the Volga Boatman" and "Meadowland" for Black & White.

This Clipping From
MANSFIELD, OHIO
NEWS JOURNAL

AUG 16 1947

Symphony Leader Weds Secretary

NEW YORK—(AP)—Serge Koussevitzky, 73-year-old conductor of the Boston Symphony orchestra, disclosed today he was married to his secretary of the past 18 years, Miss Olga Naumoof, 46.

Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a vacation trip through Europe. The bride is a niece of the conductor's late wife, who died in 1942.

This Clipping From
NEW ROCHELLE, N. Y.
STANDARD STAR

AUG 18 1947

PELHAM

Mr. and Mrs. Paul N. Rothe of 29 Franklin Place have as their houseguest Miss Monna Van Koy of Delray, Fla. Miss Van Koy, who has been attending the Berkshire Musical Festival, will remain for a week.

Superintendent of Schools W. W. Fairclough is spending his vacation with Mrs. Fairclough at their Summer home in Essex, Conn.

N. ADAMS, MASS.
TRANSCRIPT

AUG 18 1947

Frank Gigliotti Wins Boston University Degree

Frank N. Gigliotti, son of Mr. and Mrs. Frank Gigliotti of 7 Morgan avenue, was among the 618 students who received degrees from Boston university at commencement exercises held Saturday afternoon in Boston's Symphony hall. He received the degree of bachelor of science in business administration after completing the summer course at the university's college of business administration.

Mr. and Mrs. Gigliotti and their two daughters, Lola and Catherine, attended the graduation program. Mr. Gigliotti served in the navy during the war.

DOVER, OHIO
DAILY REPORTER

AUG 18 1947

Koussevitzky Weds Secretary

NEW YORK — Serge Koussevitzky, 73, conductor of the Boston Symphony orchestra, revealed as he sailed on the liner Queen Elizabeth for Europe, that he was married at his Lenox, Mass., home to Miss Olga Naumoof, 46, who has been his secretary for the past 18 years. She sailed with him.

MODESTO, CALIF.
BEE

AUG 18 1947

CONDUCTOR WEDS

NEW YORK, Aug. 18.—(AP)—Serge Koussevitzky, 73 year old conductor of the Boston Symphony Orchestra, disclosed Saturday he was married Friday to his secretary of the past 18 years, Miss Olga Naumoof, 46. The bride is a niece of the conductor's late wife, who died in 1942.

COLUMBUS, OHIO
DISPATCH
AUG 18 1947

These Days

The Wisdom Of Experience

By George E. Sokolsky

LAST Sunday, Herbert Hoover was 73 years old. Next Tuesday, Bernard Baruch will be 77. Serge Koussevitzky, who conducted nine Beethoven symphonies and two concertos in a week, besides many other programs at Tanglewood, at a summer music festival, looked like a graying youth at the final concert and he is 73.

How old is old? When does a man really become old? I do not recall the time when I did not think of my father as an old man; yet, he must have been young some time or other. They tell me that most children think of their parents as old, while the parents imagine themselves veritable babes in the woods. Yet, Nicholas Murray Butler only aged during the past five or six years, although he is now 85 and in spite of the infirmities of what we call old age, his mind has been crystal clear throughout those decades when, according to tradition, one seems to live on borrowed time. A few years ago, when I dined with him, I was astonished at the vivid youthfulness of his attitude toward life.

William Randolph Hearst was in financial difficulties some years ago. He saved his enterprises and manages them today with unbelievable vigor at 84. He not only edits his newspapers, but directs the busines of his properties, setting a pace that is hard for a young man to follow. And Toscanini, at 80, directs the NBC Symphony.

THE magazine, "World Report," some time ago listed the average span of life in various countries. They gave the following data:

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New Zealand	67
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When we were young—those of my generation—we were taught that the average span was 35 years in this country. Maybe that was low. But the U. S. life insurance companies, having recognized that the life span has increased by more than 50 per cent, have announced that next year they will discard as obsolete the tables of mortality used for 80 years. Their actuaries have finally caught up with their own statistics. Perhaps when the American life span reaches 100, we shall not need mortality tables.

Physical youth is, of course, not the sole question. Medical science can find ways of saving life and improving those whom they save. Mental youth, the flexibility of the mind, continued usefulness, the capacity to earn a living and to enjoy life—these are even more significant. George Bernard Shaw at 91 has a whale of a good time. In spite of his being a vegetarian which must be horrible—he manages to keep chipper. It is his mind. When that old boy talks about being in his second childhood, he has his tongue in his cheek, although some would say—not I, however—that he never escaped his first childhood.

DURING the depression years, they were laying off men at 50 as finished. The dopes who thought up that gimmick lacked understanding of the world in which they live. They were old-fashioned. When the war came, they were begging the old boys to come back, because the old boys knew how—which is more than their great grandchildren can prove. Experience and wisdom come with age and if the oldsters, in addition, are mentally vigorous, they are worth infinitely more than the bright boys fresh out of college who know how to read a statistical curve but lack the exerience and wisdom to know what made it curve that way. That is the difference, for instance, between Jesse Jones, at 73, and the little drips who complain about him.

(Copyright, 1947, [illegible] Features Syndicate, Inc.)

The new "Battle of Britain" is being fought with money but that doesn't matter, we can still furnish the ammunition.

HOLYOKE, MASS.
TRANSCRIPT TELEGRAM

AUG 18 1947

Maurice Belsky Receives Degree From Boston U.

Maurice Belsky, son of Mr. and Mrs. Louis Belsky of 22 Westfield, Rd., this city, was graduated with a degree of bachelor of laws from the Boston university school of law at the 33rd annual summer commencement exercises held Saturday in Boston Symphony hall.

A Holyoke high school graduate, Belsky attended American International college before entering Boston University. A veteran of two years service in the European theatre as radio operator on a B-24 he is holder of the Air Medal with four Oak Leaf clusters.

This summer's graduating class at Boston university was the largest in the school's history, numbering 618 students. Principal speaker, Dr. Daniel L. Marsh, university president, delivered an address on "Wars Begin In the Minds of Men." The graduate's pledge was administered to students by Warren S. Freeman, executive alumni secretary.

This Clipping From
EL PASO, TEXAS
HERALD-POST

AUG 18 1947

MARRIES SECRETARY

By Associated Press

NEW YORK, Aug. 18. — Serge Koussevitzky, 73-year-old conductor of the Boston Symphony Orchestra, disclosed that he was married yesterday to his secretary of the past 18 years, Miss Olga Naumoff, 46.

DALLAS, TEX.
TIMES HERALD

AUG 18 1947

Boston's Maestro Weds.

New York, Aug. 18 (UP). — Serge Koussevitzky, 73, conductor of Boston Symphony Orchestra, sailed today on the liner Queen Elizabeth for England on a honeymoon with his 46-year-old former secretary, Olga Naumoff.

Koussevitzky revealed that the wedding was performed Sunday at his estate in Lenox, Mass. The conductor's first wife, Natalya Konstantinova Ouchkoff, whom he married in Russia in 1905, died in 1942. His bride was a niece of his late wife.

This Clipping From
DENVER, COLO.
POST

AUG 20 1947

Koussevitzky Sails to London on Honeymoon

NEW YORK, Aug. 20.—(UP)—Serge Koussevitzky, 73, conductor of the Boston Symphony orchestra, sailed on the liner Queen Elizabeth for England on a honeymoon with his 46-year-old former secretary, Olga Naumoof.

Koussevitzky revealed that the wedding was performed at his estate in Lenox, Mass., by the Rev. J. Herbert Owen, pastor of the Lenox Congregational church.

The conductor's first wife, Natalya Konstantinova Ouchkoff, whom he married in Russia in 1905, died in 1942. His new bride was a niece of his late wife.

SACRAMENTO, CALIF.
UNION

AUG 17 1947

Symphony Head Weds Niece of Late Wife

NEW YORK—(AP)—Serge Koussevitizky, 73-year-old conductor of the Boston Symphony Orchestra, disclosed yesterday that he was married Friday to his secretary of the past 18 years, Olga Naumoof, 46.

Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a vacation trip through Europe. The bride is a niece of the conductor's late wife, who died in 1942.

This Clipping From
LOUISVILLE, KY.
COURIER-JOURNAL

Koussevitsky, 73, Marries His Secretary, 46, Secretly

Special From The New York Times to The Courier-Journal.

New York, N. Y., Aug. 16.—A photographer's routine question today scored an unexpected scoop. The news that Serge ~~Koussevitsky~~, conductor of the Boston Symphony Orchestra, was married Friday to Miss Olga Naumoff, his secretary for the past 18 years and niece of his late wife, broke as the result of a photographer's query.

The discovery of the marriage of the conductor, who was 73 on July 26, and his 46-year old bride, developed when they boarded the Queen Elizabeth. Maurice Maurel, Acme photographer, asked the conductor to pose for the usual shipboard picture.

Then, taking it for granted that the woman with the conductor was his wife, Maurel asked, "Is your wife accompanying you on your trip?"

'Yes,' He Says, Finally.

The conductor hesitated a moment, then replied, "Yes."

"Come on over here and let's have a shot," said Maurel.

In telling the story later, Maurel said he became a bit bewildered for at this point one of the publicity men for the Cunard White Star Line whispered to him that Koussevitsky was not married.

Nothing daunted, after he took the picture Maurel went up to the conductor and said, "Look. I need this information for a caption. Is this woman your wife, or your sister, or a friend? Is it Mrs. or Miss?"

At this point the woman broke in and replied, "Miss," according to Maurel. Realizing that "something was funny," Maurel again asked Koussevitsky to "give it to him straight." Whereupon, the photographer related, the conductor took him aside and confessed, "We were married yesterday, but it's a secret. Don't tell the papers until the ship sails."

Friends Were Uninformed.

Koussevitsky then explained that none of his friends knew of the marriage which had taken place at Seranak, his estate at Lenox, Mass. He said that this trip to Europe was a honeymoon and vacation.

His first wife, Natalie, in whose honor he established the Koussevitsky Music Foundation, died in 1942. According to his marriage license, his second wife was born in Iver, Russia, and he was born in Samara, Russia.

The wedding ceremony Friday was performed by the Rev. J. Herbert Owen, Congregational pastor.

HUDSON, N. Y.
DAILY STAR
AUG 18 1947

DR. KOUSSEVITSKY WEDS SECRETARY

NEW YORK, Aug. 17—Serge Koussevitzky, 73-year-old conductor of the Boston Symphony Orchestra, disclosed Saturday that he was married Friday to his secretary of the past 18 years, Miss Olga Naumoof, 46.

Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a vacation trip through Europe. The bride is a niece of the conductor's late wife, who died in 1942.

The ceremony was performed at the conductor's estate, Saranac, at Lenox, Mass., by Rev. J. Herbert Owen, pastor of the Congregational Church on the Hill, in Lenox, at 2 p. m.

The couple were married in the drawing room before a fireplace, over which hangs a large portrait of the conductor with the bass viol which he played early in his musical career. Dr. Koussevitzky was dressed in a white linen suit and his wife wore a simple, cream-colored afternoon dress. After the ceremony, a buffet luncheon was served.

The conductor said that not even friends who went to the ship to see him off had been told of the wedding.

YOUNGSTOWN, OHIO
VINDICATOR
AUG 17 1947

Koussevitsky and Secretary Wed, Take Trip to Europe

(Picture on Page Two)

(By International News Service)

New York, Aug. 16.—Dr. Serge Koussevitsky, aged 73, world-famed conductor of the Boston Symphony Orchestra, revealed today his marriage to his secretary of 18 years, Miss Olga Nauoof, aged 46, niece of his deceased first wife.

The announcement of the wedding, which came as a surprise to his friends and associates, was made simultaneously by Koussevitsky and the Rev. J. Herbert Owen, who officiated at the simple ceremony Friday at the Lenox, Mass., summer home of the orchestra leader.

Koussevitsky made his announcement as he boarded the liner Queen Mary in New York for a combination honeymoon and business trip through Europe.

The simple double ring ceremony was witnessed by four persons, Mr. and Mrs. Richard Burgin and Dr. and Mrs. Edward Forsley. Burgin is first violinist and concert master of the Boston Symphony Orchestra.

A secretary to Koussevitsky revealed the doctor will search for compositions written during the war years in Europe. He will present these when he returns to the United States in October. The secretary also revealed that the new Mrs. Koussevitsky will continue to act as the conductor's secretary.

The first Mrs. Koussevitsky, daughter of a wealthy Russian family before the revolution, died in 1942. She and the conductor became American citizens in 1940.

Rensselaer, N.Y.
Review
8/8/47

RADIO HIGHLIGHTS

By LOIS LUDOWIC

MONDAY . . . .

Louise Massey and Her Westerners are back in the fold again, this time at 11:30 a.m. on WTRY. Another of the Masseys, Curt, has been doing pretty well for himself on his own. He and Louise have had pleasing voices for many air-years . . . . Interesting and unusual are the Hector Chevigny plays, called "Plays By Ear" because the writer is blind, heard with an excellent cast at 8 p.m. on WGY. "Cavalcade of America" returns next Monday . . . . . The sometimes too-gruesome for sleeping pleasure "Inner Sanctum" has a charming bit planned for 8:30 p.m. on WTRY—"Night of Death" . . . Catching on like wild fire is the magnificent "First Piano Quartet"—the program this week includes music of Tchaikowsky, Lecuona, Chopin, Liszt, Mendelssohn and Weber. This Monday night brightspot is at 10:30 p.m. on WGY . . . . .

TUESDAY . . . .

Hank and Gay sip a "Second Cup" at 11:30 a.m. on WTRY, with a chat about what's going on where . . . A three week "Light Opera Festival" replaces the Boston Symphony on WOKO at 8:30 p.m. with Joseph Stopak of the Pittsburgh Light Opera Company presiding. Polyna Stoska and Ernest McChesney star . . . .

ALBANY, N. Y.
KNICKERBOCKER NEWS
AUG 18 1947

Yes, We Have Music

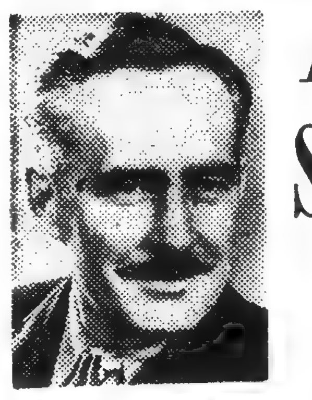
One does not have to be a music fan to glean inspiration from a wholesome talkly George Judd, manager of the Boston Symphony, at Lenox last week at a meeting ~~attended~~ by a number of Albany musicians.

Mr. Judd told why the future of American music lies with orchestras in cities the size of Albany. We have always thought their greatest influences was the capacity for good music they have taught our local instrumentalists and to our townspeople who increase their appreciation of good music in listening to it. Mr. Judd emphasized that here, in local orchestras, was the training school from which the great musicians of our country should emerge.

The Boston manager said the day was past when leading organizations depended on Europe for their featured performers. If that is true, we wish it were more so. The music pages of the metropolitan press are dominated by advertising of the "great European tenor" or "the sensational European pianist." America, and the metropolitan area particularly, have made a fetich of believing nothing great came into music except from Europe. We don't agree, of course, although the Met for years fostered the myth. Music may have roots in Europe but this energetic republic has transplanted many roots and created many virtues of its own. We do not think the chaos in Europe makes it a more fertile field for musicians. Rather it opens the door to an era in which America should honestly look more to its own for preeminence in all art. And be ashamed if it cannot produce it.

What Mr. Judd said about local orchestras weeding out the stuffed shirts from their boards and getting in workers merely repeated what he said about musicians—get the real workers in and the "names" out. The workers always are the builders.

This Clipping From
CLEVELAND, OHIO
PRESS
AUG 18 1947



Radio by STANLEY ANDERSON

Readers Seeking Guest Column Spots Are Being Fair in Opinions

Press readers, writing for the Guest Column Contest, are being extremely fair in their opinions of radio. Most of them realize the programming problems being met by the industry. Likewise, just as many are pointing out that radio fails to take cognizance of glaring evils.

Dialers realize radio contradicts itself, as does every searching human being or institution. Let me outline an excellent example of a contraction in programming:

Not long ago WJW canceled a Boston Symphony concert. This was the last broadcast from the Berkshire Festival and the event was the playing of Beethoven's Ninth Symphony under Koussevitzky.

The Boston Symphony is among the world's best; the festival is famous; the Ninth Symphony has only a few competitors; Koussevitky is scarcely an apprentice in the business.

For this four-star event WJW substituted its coverage of the K. C.-Grotto baseball game, an event which has a definite public but which is by no means comparable in stature to the Beethoven-Koussevitzky combo.

The ball game gave Jimmy Dudley a chance to show his public how he calls balls and strikes. However, the complaints against the program shift were many. Protests in my mail were numerically greater than those I have received after suggesting we could sacrifice Upton Close to Brother Peron of Argentina.

Now WJW has done an about-face in its thinking. Rudolph Ringwall, who has been associate conductor of the Cleveland Orchestra for 21 years, will emcee a platter show of semi-classical music. Starting Sept. 4, this will be heard every Thursday between 7:30 and 8.

I have heard an audition recording of the program. It will please the many followers Dr. Ringwall has collected in his various local activities. The music will be enhanced by the conductor's slow, soft speech and his dry sense of humor. His musical knowledge and anecdotes will be invaluable.

All dialers will give praise for the manner in which the sponsor, Society for Savings, identifies itself on the program. No more commercial gab is used than what you hear on "Greatest Story Ever Told." All in all, the whole affair is an effectively dignified presentation.

Radio programming is done for the dialers—or should be done for them. If you have definite opinions on this, you can express them as a guest columnist in The Press during the period Sept. 1 through 15, during which six columns from readers will be used.

The submitted letter, whether in praise or in condemnation, should not exceed 350 words. Use only one side of the paper and include your name, age, address, nearest telephone number and occupation. Also a clear photograph of the contributor should accompany the column.

Letters postmarked after midnight Wednesday cannot be accepted. Address your column to Guest Column Contest, Radio Department, The Cleveland Press, Cleveland (14).

During the Sept. 1-15 period guest columns by local radio figures also will be presented. These will include WTAM's Bob Waldrop, WGAR's John F. Patt, WJMO's Howie Lund, W8XUB's Don Crockett and WJW's Walt Kaye.

HARTFORD, CONN.
COURANT
AUG 18 1947

NOW WE KNOW

To the Editor of The Courant:

Now we know why it was not possible for T.H.P. to send us any better musical criticisms of the recent Taglewood concerts. It must be that T.H.P. is somewhat psychic, and knew all the time that Conductor ~~Koussevitzky~~ had something else on his mind besides the exact downswing of his famous baton. For at last Koussevitzky has finally broken down and told the newsmen all. It was his marriage, no less, and the famous Conductor and his bride are off on a vacation-bridal tour of European countries.

All is forgiven, Parker. Of course, you knew it was something, and now we know it, too. Next time we'll look behind the story, with more critical vision, await the denouement, and your vindication.

CRITIQUE.

Hartford.

PITTSBURG, KAN.
HEADLIGHT
AUG 18 1947

Conductor Marries.

New York, Aug. 18.—(AP)—Serge ~~Koussevitzky~~, 73-year old conductor of the Boston symphony orchestra, disclosed Friday that he was married Saturday to his secretary of the past eighteen years. Miss Olga Naumoff. Koussevitzky told news men of the marriage as he and his bride boarded the liner Queen Elizabeth for a vacation through Europe. The bride is a niece of the conductor's late wife, who died in 1942.

GRAND FORKS, N. D.
EVENING HERALD
AUG 18 1947

MUSICIAN WEDS

NEW YORK — (AP) — Serge Koussevitzky, 73, conductor of the Boston symphony orchestra, and ~~Miss Olga Naumoff~~, 46, his secretary for the past 18 years, were married.

LOS ANGELES, CALIF.
EXAMINER
AUG 17 1947

Koussevitzky, 73, Weds Secretary

NEW YORK, Aug. 16.—(AP)—Serge Koussevitzky, 73-year-old conductor of the Boston Symphony Orchestra, disclosed today that he was married yesterday to his secretary of the past 18 years, Miss Olga Naumoff, 46.

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MIDDLETOWN, N. Y.
TIMES HERALD

AUG 18 1947

Machine Rivals Live Orchestra At Tanglewood

LENOX, Mass.—Pitting a phonograph against a full symphony orchestra and inviting an audience to tell when the orchestra leaves off playing and the phonograph picks up is quite an acoustical stunt.

It was tried out successfully by Dr. Serge Koussevitzky and the Boston Symphony Orchestra during this summer's Berkshire Music Festival at the Tanglewood estate outside Lenox.

The demonstration was held in the big music shed, seating 6,000. Another 1,000 listened on the lawn outside. The occasion was the public introduction of The Berkshire, a new instrument developed by RCA Victor and named in honor of the Tanglewood festival.

This combination radio, television and phonograph set is aimed at making available in the home a wider range of tonal reproduction, bringing out qualities hitherto lost.

The orchestra, in the course of a long program, played the Beethoven Egmont Overture. Midway in the performance, the live musicians ceased playing and the phonograph took over. The change, under the ideal acoustical conditions of the music shed, was almost imperceptible.

Of course, the instrument used is a de luxe model which will retail at $4,000 and is over-elaborate for apartment dwellers or small home owners. The price range of the custom built line is from $1,800 to $4,000.

The phonograph demonstration was part of a day-long program called, Music for All which traced the development of reproduction by phonograph, radio and television over the last thirty years.

Recordings by the Boston Symphony since that organization first began making records for Victor in 1917 were played on machines of the period, giving a graphic picture of how the tonal range has been more fully captured over the decades.

During the course of events, movies were made of the audience, to be incorporated in a forthcoming film by MGM, dramatizing the history and growth of the festival, along the lines of the recent production which glorified Carnegie Hall.

It was announced that the first 200 sets of the new Berkshire instrument line will be sold on a subscription basis, the proceeds to benefit the Berkshire Music Center scholarship fund. A silver plaque, with the oustomer's name and Dr. Koussevitzky's signature, will be placed in each set.

SCHENECTADY, N. Y.
UNION-STAR

AUG 18 1947

Koussevitzky Marries His Secretary, 46

LENOX, Mass., Aug. 18—(UP)—Serge Koussevitzky, 73-year-old conductor of the Boston Symphony orchestra, was married secretly at his estate here Friday to his secretary, Miss Olga Naumoff, 46, a niece of his late first wife, it was learned.

The Rev. J. Herbert Owen, pastor of the Congregational church on the hill, officiated at the ceremony at Koussevitzky's spacious estate, "Saranac."

The couple left immediately for New York where they boarded the liner Queen Elizabeth for Europe where Koussevitzky will make guest performances.

Miss Naumoff had been Koussevitzky's secretary for nearly 18 years. His first wife died in 1942.

Koussevitzky had been conducting the orchestra at Berkshire Music festival concerts which ended a week ago.

ABERDEEN, S. D.
AMERICAN NEWS

AUG 17 1947

Boston Symphony Conductor Weds

NEW YORK— (AP) — Serge Koussevitzky, 73, conductor of the Boston symphony orchestra, and Miss Olga Naumoff, 46, his secretary for the past 18 years, were married Friday at the conductor's estate at Lenox, Mass., he disclosed Saturday.

CROOKSTON, MINN.
TIMES

AUG 18 1947

GEORGE E. SOKOLSKY

Cultural America Leads The World

(Copyright 1947, by King Features Syndicate)

IT was not a fight between Joe Louis and some contender; it was not the Army-Notre Dame game; it was not the World Series. It was not a mob that had gathered to see some obscene novelty. It was Serge Koussevitzky directing the Boston symphony in the Beethoven symphonies in succession from the first to the ninth.

Twenty-four thousand Americans, socialites in boxes, students on rugs and blankets bringing their lunch with them, came from every state to hear the fifth on a Saturday night in the Berkshire hills, far from any big city. This was no accidental response to "What shall we do tonight?" It took a great effort for many of these visitors to come to our green hills where Longfellow, Bryant, Hawthorne and a century of brilliant Americans found their inspiration. The music festival has outrun the hotels and boarding houses, the telephone system, the roads. The Berkshires remain primitive—in spots primeval. But the Americans who love music come. I met a friend who drove up that Saturday night listened—and drove back to New York—an eight-hour trip for an hour of Beethoven.

The ninth was done on a Tuesday night in midsummer and the audience was enormous, perhaps as many as 12,000. A chorus of 250 young music students, between the ages of 18 and 22, sang as Beethoven's chorals had never been sung before. When Koussevitzky's baton fell on the last note, the audience was on its feet cheering, shouting, applauding, waving. The old man—73 this year—stood there facing mature America.

And that is what Tanglewood means. It is something much more than good music brilliantly executed. Most of that huge assembly were not professional musicians. Most of them can not recognize a fluff by the French horn or a missed note by a pianist. Most of them have never—or could never—read Schiller's "Ode to Joy" in the original. Few men can explain the growth of Beethoven's personality from the first to the ninth.

But all of them, voluntarily, by a conscious effort, in accordance with their means, satisfied a yearning for perfection. As I milled in the crowd, during the intermissions, it came upon me more and more that this was a young audience, that many thousands were G. I.'s and their girls, such as decades ago might have gone to Coney island or Brighton beach of some such place. They are young in years but their tastes have matured. The tasts of the nation has matured. The culture of the American people has been elevated from the trivialities of the moment to the eternal humanities.

For Tanglewood is but one expression of this cultural upsurge among our people. What other nation can speak of at least 35 symphonic groups spread from coast to coast, playing not only to the elite but to great masses as in the Hollywood bowl, the Robin Hood dell concerts, in Philadelphia, the Stadium concerts in New York and in so many other cities that it is hard to keep them all in mind? And over the radio, the Philharmonic, the N. B. C. and the Detroit symphonies, week after week, enrich a nation with their contributions to American culture.

I speak here only of music, for at the moment it is music that has captured the imagination of American youth. This lust for a better life will pour itself into poetry, art, the dance and in time even the theater will respond to its stimulus. We are on the upgrade.

And what is so glorious about it is the utter freedom of participation. No government plays any part in any of this. No government subsidizes, controls, lays down rules and regulations. No government official decides what shall or shall not be played, who is to perform, who is to listen. A free people choose between Beethoven and Irving Berlin and choose by taste. Tanglewood, as every noteworthy cultural development in the United States, is a voluntary product of a free people who ask nothing but the unimpaired right to pursue their own courses without interference by the state. I listened to Beethoven's ninth at Tanglewood with that as a constant overtone.

This Clipping From
CHICAGO, ILL.
SUN

AUG 17 1947

Boston Symphony Leader, 73, Weds His Secretary, 46

NEW YORK, Aug. 16.—(AP)—Serge Koussevitzky, 73, conductor of the Boston Symphony Orchestra, and Miss Olga Naumoff, 46 his secretary for the last 18 years were married yesterday at the conductor's estate at Lenox Mass., he disclosed today.

Miss Naumoff is a niece of the conductor's late wife, who died in 1942.

Koussevitkzy' told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a honeymoon in Europe. He said not even friends who went to the ship to see him off had been told of the wedding.

This Clipping From
LACONIA, N. H.
CITIZEN

AUG 18 1947

Author of Controversial Book On Koussevitzky May Attend Tea

A tentative acceptance of an invitation to the Citizen Authors' Tea has been received from Moses Smith, author of the biography "Koussevitzky," published this year. Mr. Smith has been in a hospital in Boston the past month, but has recovered sufficiently to r eturn to his home in Brookline. His brother, Major Louis Smith, one of the owners of the Guild-Northland mills in Laconia, has promised to bring the long-time Boston music critic to this city by automobile on the 27th, the day of the Tea.

A copy of Mr. Smith's biography of the noted conductor of the Boston Symphony orchestra was presented to the Laconia Public Library last spring by Maurice Landon Doust, local music teacher.

E. B. Dane Leading Contributor

A detail of Belknap county interest in the book is the account of the support of the symphony orchestra by Ernest B. Dane of Center Harbor. For several years, according to Mr. Smith, Mr. Dane was the principal contributor, and his annual offering usually amounted to $50,000.

After Mr. Smith's book appeared Dr. Koussevitzky endeavored to suppress it by injunction on the ground that it was "unauthorized" but the New York courts finally held that it could be sold. The Evening Citizen reprinted a two column article about the book by Virgil Thomson, music critic of the New York Herald Tribune, who praised it highly. Mr. Thomson offered as one of the principal reasons why Dr. Koussevitzky strove to bar its appearance the fact that Mr. Smith told of the doctor's marriage to a ballet dancer and their divorce in 1905, prior to his marriage to the daughter of a wealthy Russian merchant.

The second Mrs. Koussevitzky died in 1942, and the conductor's marriage to his secretary, Olga Naumott, was announced on Saturday, when he and his bride sailed for Europe on a honeymoon.

This Clipping From
ST. PAUL, MINN.
PIONEER PRESS

JUN 18 1947

George E. Sokolsky—

Mind Controls Age?

LAST SUNDAY, HERBERT HOOVER WAS [illegible] YEARS OLD. Next Tuesday, Bernard Baruch will be 77. Serge Koussevitzky, who conducted nine Beethoven symphonies and two concertos in a week, looked like a greying youth at the final concert and he is 73.

How old is old? When does a man really become old? I do not recall the time when I did not think of my father as an old man; yet, he must have been young some time or other. They tell me that most children think of their parents as old, while the parents imagine themselves veritable babes in the woods. Yet, Nicholas Murray Butler only aged during the past five or six years, although he is now 85 and in spite of the infirmities of what we call old age, his mind has been crystal clear throughout those decades when, according to tradition, one seems to live on borrowed time.

William Randolph Hearst was in financial difficulties some years ago. He saved his enterprises and manages them today with unbelievable vigor at 84. He not only edits his newspapers, but directs the business of his properties. And Toscanini, at 80 directs the NBC symphony.

* * *

THE MAGAZINE, "WORLD REPORT," some time ago listed the average span of life in various countries. They gave the following data.

New Zealand, 67; Sweden, 66; Netherlands, 66; United States, 65; Great Britain, 62; Germany, 61; France, 57; Italy, 55; Russia, 45; India, 27.

[illegible] young—those of my generation—we were taught that the average span was 35 years in this country. Maybe that was low. But the U. S. life insurance companies, having recognized that the life span has increased by more than 50 per cent, have announced that next year they will discard as obsolete the tables of mortality used for 80 years.

Experience and wisdom come with age and if the oldsters, in addition, are mentally vigorous, they are worth infinitely more than the bright boys fresh out of college who know how to read a statistical curve but lack the experience and wisdom to know what made it curve that way.

(Copyright, 1947, King Features Syndicate)
(Opinions expressed in this column are those of the writer.)

ROCHESTER, N. Y.
TIMES UNION

AUG 1 8 1947

Artists Billed to Appear Here

Artists who will perform here in the 1947-48 Eastman concert series include (left from top): Serge Koussevitzky, Eleanor Steber and Mischa Elman. Members of the piano quartet (at right) are Adam Garner, Vladimir Padwa, Frank Mittler and Edward Edson.

1947-'48 Concert Series Bookings Announced

Highlighted by the return of the Boston Symphony and the First Piano Quartet and the first Rochester recital by Eleanor Steber, Metropolitan Opera soprano, the Eastman Theater Concert Series for 1947-48, its Silver Anniversary season, was announced today by the Civic Music Association.

Besides the piano quartet, first heard here two years ago, the Eastman piano artists will be Vladimir Horowitz and Myra Hess.

Violinists Return

Violinists will be Zino Francescatti, who has been hailed as "worthy of the mantle of Paganini," and Mischa Elman, veteran of the concert stage.

Miss Steber was selected for the series after her appearance here with the Metropolitan Opera's production of "The Marriage of Figaro" last May.

The other vocalist will be Igor Gorin, young baritone, who has sung to several packed houses at the Eastman in recent years.

2 Ballets Booked

Two ballet companies will be presented, one in each series. One will be the Ballet Russe de Monte Carlo. The company features Alexandra Danilova and Frederic Franklin.

In the opposite series will be the Markova-Dolin Ensemble, a relatively new group organized by Alicia Markova and Anton Dolin, heirs to the great traditions of classical Russian ballet.

The complete series schedule follows (all concerts will be on Fridays unless otherwise noted):

Series A
First Piano Quartet, Oct. 17.
Igor Gorin, Nov. 14.
Zino Francescatti, Jan. 16.
Vladimir Horowitz, Feb. 6.
Ballet Russe de Monte Carlo, Apr. 5 (Monday).

Series B
Mischa Elman, Oct. 23 (Thursday).
Myra Hess, Nov. 28.
Boston Symphony, conducted by Serge Koussevitzky, Dec. 10 (Wednesday).
Markova and Dolin Ensemble, Feb. 27.
Eleanor Steber, Mar. 19.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 1 8 1947

Conference Festival Report Nearly 100 Per Cent Spotless

The Berkshire Festival is over, and although there were rumors enough of visitors having paid outrageous room prices, the summary from the Berkshire Hills Conference is all sweetness and light.

From more than 12,000 letters, telegrams and telephone calls, only six complaints were received. received from people recommending places where they have stayed, While officials discount phone calls more than 300 congratulatory letters or personal calls to the office have proved guests placed by the Conference have been happy with their lot.

More damning of room price demands than any other report was that of Ben Shahn, the Boston Museum School painting instructor, who said he paid $190 for six days spent in two rooms in Hinsdale. It has been discovered that rooming house was not checked by the Berkshire Hills Conference,

Guest Paid Off

Most interesting anecdote to come from this summer's paying guests was the man who telephoned Saturday from Detroit to say he was coming for the week end, and said he would arrive at 4.

The home-owner, whose place is on the shore of Pontoosuc Lake thought he meant 4 the following day. But promptly on the hour named, an amphibious plane soared over the cottage, circled the lake landed and taxied to her dock. On Sunday home-owner and guest took a trip—over Tanglewood and around Greylock.

BALTIMORE, MD.
AMERICAN

AUG 1 7 1947

Boston Conductor WedsWife's Niece

NEW YORK, Aug. 16.—(AP)—Serge Koussevitzky, 73, conductor of the Boston Symphony Orchestra, disclosed today he was married yesterday to his secretary of the past 18 years, Miss Olga Naumoof, 46. The bride is a niece of the conductor's late wife, who died in 1942.

AKRON, OHIO
BEACON JOURNAL

AUG 1 7 1947

KOUSSEVITZKY WED

NEW YORK (UP)—Serge Koussevitzky, 73, conductor of the Boston symphony orchestra, revealed Saturday as he sailed for Europe, that he was married Friday to Miss Olga Naumoof, 46, who has been his secretary 18 years. She sailed with him.

WINSTON-SALEM, N. C.
TWIN CITY SENTINEL

AUG 17 1947

Orchestra Conductor Weds His Secretary

New York (AP)—Serge Koussevitzky, 73, conductor of the Boston Symphony Orchestra, and Miss Olga Naumoff, 46, his secretary for the past 18 years, were married Friday at the conductor's estate at Lenox, Mass., he disclosed yesterday.

Miss Naumoff is a niece of the conductor's late wife, who died in 1942.

Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a honeymoon in Europe. He said not even friends who went to the ship to see him off had been told of the wedding.

This Clipping From
OKLAHOMA CITY, OKLA.
TIMES
AUG 19 1947

Victor Alessandro . . . "City's taste improving"

City Symphony Chief Brewing Choice 'Menu'

By MARY JO CLEMENTS

Victor Alessandro, genial conductor of the Oklahoma Symphony orchestra, back from a triumphant trip to the east, has dived into his music files.

Alessandro, whose guest conductorship of the Milwaukee symphony last month still has the critics penning praise, is a busy man although the season's first concert is still two months away.

He's preparing a repertoire for his scattered musicians to practice ahead of the first rehearsal date, November 6.

Music Menu Previewed

A preview of musical bill-of-fair includes a contemporary English work of William Walton, the "Cotillon Suite" of Arthur Benjamin, and Corelli's "Suite for Strings."

There may be some Debussy, Ravel, Morton Gould, and Dukas. Dukas wrote "The Sorceress' Apprentice," which the movie crowd heard as musical sequences of "Fantasia."

Asked what Oklahoma City audiences prefer in symphonic music, Alessandro replied, "There are few things they don't like. Oklahoma City is getting cosmopolitan in its music taste . . . a healthy sign of a growing and progressive city."

Taste Improves

Alessandro, who is starting his tenth season as conductor here, said public taste has improved greatly. It prefers a more serious type of music now.

"A symphony is more than a cultural and educational institution, you know," Alessandro stated. "It is the reflection of the city's personality, and the symphony is judged by the city's taste."

That the symphony is a direct influence on the musical preference of the city is borne out by record sales in the music stores. Alessandro said 10 years ago, the stores sold 90 per-

PLEASE TURN TO PAGE 2, COLUMN 4 Symphony

MINNEAPOLIS, MINN
MORNING TRIBUNE

AUG 1 7 1947

BEST-SELLING RECORDS

CLASSICAL — Sonata in F minor, "Appassionata" (Beethoven) played by Artur Rubinstein, pianist; Concerto for Piano & Orchestra (Khatchaturian) played by William Kapell and Boston Symphony under Serge Koussevitzky.

POPULAR—That's My Desire, by Frankie Laine; An Apple Blossom Wedding, by Eddy Howard.

DULUTH, MINN.
NEWS TRIBUNE

AUG 1 7 1947

MAESTRO MARRIED

NEW YORK—(AP)—Serge Koussevitzky, 73, conductor of the Boston Symphony orchestra and Miss Olga Naumoff, 46, his secretary for the past 18 years were married at the conductor's estate at Lenox, Mass., he disclosed yesterday.

OKLAHOMA CITY, OKLA.
OKLAHOMAN
AUG 19 1947

—(AP) Wirephoto

Sailing Serge Koussevitsky, 73, conductor of the Boston Symphony orchestra, and his bride of a day, the former Miss Olga Naumoff, 46, his secretary for the past 18 years, revealed their marriage as they sailed from New York for Europe on the liner Queen Elizabeth.

YAKIMA, WASH.
MORNING HERALD
AUG 17 1947

Boston Symphony Conductor Marries

New York, Aug. 16 (AP)—Serge Koussevitzky, 73, conductor of the Boston symphony orchestra, and Miss Olga Naumoff, 46, his secretary for the last 18 years, were married yesterday at the conductor's estate at Lenox, Mass., he disclosed today. Miss Naumoff is a niece of the conductor's late wife, who died in 1942.

PASTE OVER

CINCINNATI, OHIO
ENQUIRER

AUG 1 9 1947

Radio Fans! Beware Of "Ides Of August," Deadliest Dial Time

BY JOHN CALDWELL.

If the soothsayer who warned Julius Caesar about the ides of March were still handing out advice he probably would tell radio listeners to beware of the ides of August.

It is the deadliest time in radio. Since it is still too early for most of the big name programs to return to the air, most of the summer replacements just continue to poke along, entertaining hardly anyone and making themselves pretty miserable.

Only two or three wintertime programs have gotten back on the bandwagon so far. The others will return in their own good time, from week to week and day to day, so that by the first of October even the comedians will feel the need to return to work.

* * *

ABC's "Light Opera Festival," the short-term replacement for the Boston Symphony Orchestra, proved with the first showing last week that its type of program is what people like.

Rather than broadcasting complete symphonies or operas, Light Opera Festival programs the more popular songs picked from the best-known light operas.

The music tonight (air time, 8:30 to 9:30 p. m., ABC-WSAI) will include works of Gilbert and Sullivan, Victor Herbert, Cole Porter, Jerome Kern and George Gershwin. Josef Stopak will conduct and Polyna Stocka and Ernest McChesney again sing.

The Mutual network has announced more changes. "Meet Me At Parky's," featuring Parkyakarkus, joins the growing list of co-operative type programs the net is to carry beginning in October. For two years this show has been on NBC. Also new of the net is Win Elliott's taking over as emcee on "Quick As A Flash," another quiz show, in September.

JOLIET, ILL.
HERALD-NEWS

JUL 1 7 1947

Boston Symphony Head, 73, Weds Secretary, 46

New York, Aug. 16.—(AP)—Serge Koussevitzky, 73-year-old conductor of the Boston Symphony orchestra, disclosed today that he was married yesterday to his secretary of the past 18 years, Miss Olga Naumoff, 46.

KOUSSEVITZKY told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a vacation trip thru Europe. The bride is a niece of the conductor's late wife, who died in 1942.

SALT LAKE CITY, UTAH
DESERET NEWS

AUG 1 9 1947

How Old Is Old?

BY GEORGE E. SOKOLSKY

Last Sunday, Herbert Hoover was 73 years old. Next Tuesday, Bernard Baruch will be 77. Serge Koussevitzky, who conducted nine Beethoven symphonies and two concertos in a week, besides many other programs at Tanglewood, at a summer music festival, looked like a greying youth at the final concert and he is 73.

How old is old? When does a man really become old? I do not recall the time when I did not think of my father as an old man; yet, he must have been young some time or other. They tell me that most children think of their parents as old, while the parents imagine themselves veritable babes in the woods. Yet, Nicholas Murray Butler only aged during the past five or six years, although he is now 85 and in spite of the infirmities of what we call old age, his mind has been crystal clear throughout those decades when, according to tradition, one seems to live on borrowed time. A few years ago, when I dined with him, I was astonished at the vivid youthfulness of his attitude toward life.

Wide Range Of Averages

William Randolph Hearst was in financial difficulties some years ago. He saved his enterprises and manages them today with unbelievable vigor at 84. He not only edits his newspapers but directs the business of his properties, setting a pace that is hard for a young man to follow. And Toscanini, at 80, directs the N. B. C. Symphony.

The Magazine, "World Report," some time ago listed the average span of life in various countries, giving the following data:

Countries	Average Span
New Zealand	67
Sweden	66
Netherlands	66
United States	65
Great Britain	62
Germany	61
France	57
Italy	55
Russia	45
India	27

When we were young—those of my generation—we were taught that the average span was 35 years in this country. Maybe that was low. But the U. S. life insurance companies, having recognized that the life span has increased by more than 50 per cent, have announced that next year they will discard as obsolete the tables of mortality used for 80 years. Their actuaries have finally caught up with their own statistics. Perhaps when American life span reaches 100, we shall not need mortality tables.

Physical youth is, of course, not the sole question, medical science can find ways of saving life and improving those whom they save. Mental youth, the flexibility of the mind, continued usefulness, the capacity to earn a living and to enjoy life—these are even more significant. George Bernard Shaw at 91 has a whale of a good time. In spite of his being a vegetarian—which must be horrible—he manages to keep chipper. It is his mind. When that old boy talks about being in his second childhood, he has his tongue in his cheek, although some would say—not I, however—that he never escaped his first childhood.

Learning With The Years

During the depression years, they were laying off men at 50 as finished. The dopes who thought up that gimmick lacked understanding of the world in which they live. They were old fashioned. When the war came, they were begging the old boys to come back, because the old boys knew how—which is more than their great-grandchildren can prove.

Experience and wisdom come with age and if the oldsters, in addition, are mentally vigorous, they are worth infinitely more than the bright boys fresh out of college who know how to read a statistical curve but lack the experience and wisdom to know what made it curve that way. That is the difference, for instance, between Jesse Jones, at 73, and the little drips who complain about him.

(Copyright 1947, King Features Synd.)

ROCHESTER, N. Y.
DEMOCRAT-CHRONICLE

AUG 1 9 1947

Boston Symphony to Feature Eastman Concert Series

The return of Serge Kussevitsky and the Boston Symphony Orchestra will highlight the Eastman Theater Concert Series for 1947-48, its 25th anniversary season.

This was announced yesterday by the Civic Music Association, which also scheduled the first Rochester recital by Eleanor Steber, Metropolitan Opera soprano.

MYRA HESS

VLADIMIR HOROWITZ

The First Piano Quartet, first heard here 2 years ago, will open the series, and other piano artists will be Vladimir Horowitz and Myra Hess.

Zino Francescatti, hailed as "worthy of the mantle of Paganini," and Mischa Elman, veteran of the concert stage, will be violinists.

Miss Steber appeared with the Metropolitan Opera's production of "The Marriage of Figaro" last May. The other vocalist will be Igor Gorin, young baritone, who has sung several times at the Eastman in recent years.

The Ballet Russe de Monte Carlo, featuring Alexandra Danilova and Frederic Franklin, will be presented in the one series. In the opposite series will be the Markova-Dolin Ensemble, a relatively new group organized by Alicia Markova and Anton Dolin.

The complete series schedule follows (all concerts will be on Fridays unless otherwise noted):

Series A

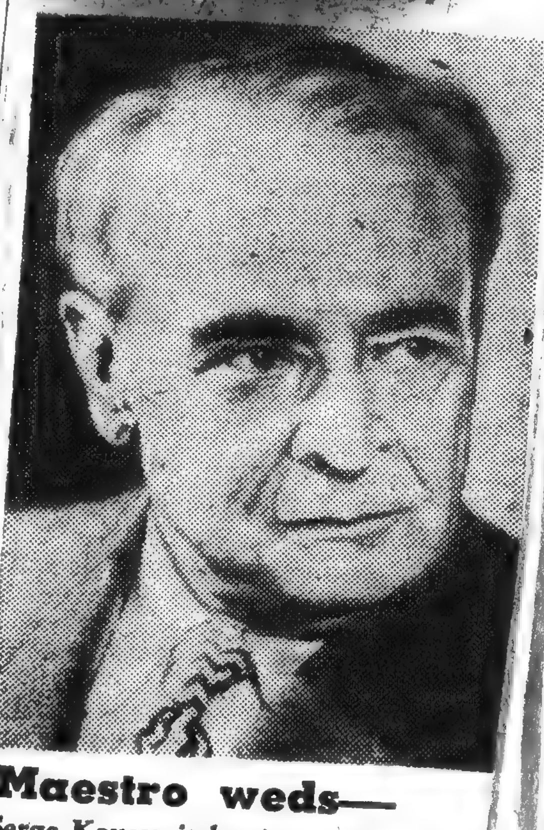
First Piano Quartet, Oct. 17.
Igor Gorin, Nov. 14.
Zino Francescatti, Jan. 16.
Vladimir Horowitz, Feb. 6.
Ballet Russe de Monte Carlo, Apr. 5 (Monday).

Series B

Mischa Elman, Oct. 23 (Thursday).
Myra Hess, Nov. 28.
Boston Symphony, conducted by Serge Koussewitsky, Dec. 10 (Wednesday).
Markova and Dolin Ensemble, Feb. 27.
Eleanor Steber, Mar. 19.

This Clipping From
CHICAGO, ILL.
TIMES

AUG 1 7 1947



Maestro weds—

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COLUMBUS, OHIO
DISPATCH

AUG 1 7 1947

NEW YORK—Serge Koussevitsky, 73, conductor of the Boston Symphony Orchestra, was

KOUSSEVITSKY AND BRIDE

married here to Miss Olga Naumoff, 46, his secretary for the past 18 years. She is a niece of his late wife, who died in 1942.

This Clipping From
COLORADO SPRINGS, COLO.
GAZETTE

AUG 1 9 1947

MINNEAPOLIS, MINN.
MORNING TRIBUNE

AUG 1 7 1947

MAESTRO WEDS—Serge Koussevitzky, 73, conductor of the Boston symphony orchestra, and Olga Naumoff, 46, his secretary for 18 years, were married at Lenox, Mass. The bride is a niece of the conductor's first wife, who died in 1942.

THESE DAYS . . . . . By George E. Sokolsky

HOW OLD IS OLD?

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AKRON, OHIO
BEACON JOURNAL

AUG 1 7 1947

Another album that this reviewer is willing to let gather dust is the recording of the brief Sonata No. 3 for Violin and Piano by Debussy. That may sound like heresy since this last fully completed work by the great French composer is interpreted for the discs by two top artists, Zino Francescatti, violinist, and Robert Casadesus, pianist. It is not Debussy at his best, although the interpreters are in excellent form. (Columbia MX-280.)

Excerpts from Prokofieff's "Romeo and Juliet" ballet suite, No. 2, give the Boston Symphony orchestra and Conductor Serge Koussevitzky an opportunity to shine. Striking tonal effects are achieved in these episodes, the first, second, fourth and seventh movements. (RCA Victor DM-1129.)

EAST ST. LOUIS, ILL.
JOURNAL

JUL 1 7 1947

WEDS SECRETARY

NEW YORK (AP) Serge Koussevitzky, 73, conductor of the Boston Symphony orchestra, and Miss Olga Naumoff, 46, his secretary for the past 18 years, were married Friday at the conductor's estate at Lenox, Mass., he disclosed Saturday. Miss Naumoff is a niece of the conductor's late wife, who died in 1942.

This Clipping From
CORTLAND, N. Y.
STANDARD

AUG 19 1947

FIVE CONCERTS TO BE GIVEN DURING SEASON

CIVIC MUSIC ASSN. ANNOUNCES LIST

Sinfonietta, Male Quartet, Pianist, Soprano and Baritone Coming

ELLABELLE DAVIS OCT. 24

Young Negro Soprano to be First At College Auditorium

In First Concert

Ellabelle Davis

Five concerts, including a 20-member sinfonietta, male quartet, pianist, and soprano and baritone vocalists, will make up the 1947-48 program of the Cortland County Civic Music Association, it was announced today.

First on the program, October 24, will be Ellabelle Davis, young Negro soprano, who has been soloist with the Boston Symphony Orchestra conducted by Serge Koussevitzky, and the Philadelphia orchestra under the baton of Eugene Ormandy. Miss Davis has given two Town Hall recitals in New York and has been heard over the air as soloist with the N.B.C. Symphony.

Julius Katchen, 19-year-old pianist, will be presented here November 10. Beginning his career as a child prodigy at 11, he is now an assured artist, having been soloist with such orchestras as the New York Philharmonic and the Philadelphia and Chicago symphonies. He has also broadcast as soloist with the Ford Sunday Evening Hour.

Cortland music-lovers will hear the National Male Quartet December 17. Each of the four singers Giulio Gari and Attilio Baggion tenors, Vernon Sanders, baritone and Bruce Mackay, bass, has established his reputation in the concert halls of the country and over the air. The singers run the gamut from the opera house to the operetta stage. They present familiar classics in attractive new arrangement and selections from the outstanding composers of the present day.

Fourth concert of the season will be given by Robert Hall Collins baritone, March 9. Native of Boston, Mr. Collins has a voice of exceptional quality and is said to have an operatic career before him.

Final presentation of the Civic Music Association April 9 will be the Farbman Sinfonietta with Edith Schiller, piano soloist. Since December 1940, when the ensemble made its debut in Town Hall, it has become a top-ranking attraction of the nation's concert stage.

The group is comprised of 20 highly-skilled young musicians, many of whom have distinguished themselves in Town Hall and Carnegie Hall recitals. Leading music critics and audiences from coast to coast are agreed on their brilliance, unity and unfailing musical taste.

Organized by Harry Farbman, well-known concert violinist and assistant conductor of the St. Louis Symphony Orchestra, the sinfonietta, in the words of the New Yorker magazine, has become "one of the country's most valuable musical institutions".

Miss Schiller, who will play a concerto with the group, is a young American artist who has received excellent notices on her intelligent musicianship and technical facility.

All five concerts will be presented in the Cortland State Teachers College auditorium, it was announced. Membership cards will be mailed to subscribers prior to the first concert of the season.

This Clipping From
SPRINGFIELD, MASS.
NEWS

AUG 20 1947

There have been an increasing number of ballet suite albums from the major recording houses in the past year or so, and a notable addition to the growing list is the suite No. 2 from Prokofieff's "Romeo and Juliet," recorded by the Boston Symphony Orchestra, under the direction of Dr. Serge Koussevitzky (RCA Victor Album M/DM-[illegible]). The suite consists of [illegible] movements, four of which have been recorded on two 12-inch records. These are "Montagues and Capulets," "Juliet The Maiden," "The Dance," and "Juliet's Grave."

This Clipping From
MITCHELL, S. D.
REPUBLIC

AUG 20 1947

RADIO PROGRAMS

BY ASSOCIATED PRESS
All Times CST

With ABC's Wednesday schedule or fall lined up as comedy-variety night with such personalities as Bing Crosby, Abbott and Costello and Jack Parr, the network has put its revampers to work on the Tuesday list. It proposes to make that one discussion and concert night in keeping with what the network is beginning to call "pattern programming."

Basis for this setup is the previously announced transfer of America's Town Meeting from Thursdays to 7:30 Tuesdays, effective Sept. 2, with the Boston Symphony to follow in the next hour. Along with Town Meeting, the commentary conducted by the Christian Science Monitor just ahead of it at 7:15 Thursdays aso is being moved to the same Tuesday time.

Listening tonight (Wednesday) NBC 6 Gramps, comedy sketch; 6:30 Summerfield Band; 7:30 District Attorney; 8 Big Story, "The Clean Sreep;" 8:30 Pat O'Brien theater.

CBS 6 American Melody; 6:30 Dr. Christian drama; 7 Rhapsody in Rhythm; 7:30 Meredith Willson music; 8:30 Doorway to Life.

ABC 7:30 Paul Whiteman music; 8 Beulah; 8:30 Eddie Albert skit; 9:30 Reflections in Rhythm.

MBS 6 Crime Book drama; 6:30 Johnny Modero adventure; 7:30 Name of Song quiz; 8 Shadows of

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This Clipping From
INTERNATIONAL FALLS, MINN.
JOURNAL

AUG 20 1947

(Central Standard Time)

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This Clipping From
ALBERT LEA, MINN.
TRIBUNE

AUG 20 1947

Young Mill City Soprano To Sing Norse Melodies

Patricia Hauke, Minneapolis soprano, will present a program consisting mainly of Norwegian songs at the VFW hall in Albert Lea Wednesday, Aug. 27, at 8:30 p.m.

Her appearance here is being sponsored by the local Sons of Norway lodge. Her father is supreme president of that fraternal order.

Miss Hauke won the Minneapolis Aquatennial vocal contest in 1944 and a year later was awarded a scholarship at the Academy of Vocal Arts in Philadelphia. She has toured the midwestern states in opera—one of her roles being that of Gretel in "Hansel and Gretel." She has also given concerts in major cities from coast to coast.

In the summer of 1946 she appeared in the American premiere of "Peter Grimes" at the Berkshire Music festival of the Boston Symphony orchestra.

At her appearance here she will be accompanied by Marilyn Alm, Minneapolis pianist.

Varied Program

She will open her program here with a group of Kjerulf melodies, following this with a variety group including "El Pano Moruno" and "Nana" by Manuel de Falla; "O del mio amato ben" by S. Donaudy; "Soir" by Gabriel Faure; and "Vieille Chanson" by Georges Bizet.

Then will come the aria "Mi Chiamoni Mimi" from Puccini's opera, "La Boheme."

Her concluding group consists of Grieg compositions, including "Solveigs Sang," "Tak for dit Raad," "Det foerste Moete" and "En Svane."

The singer has expressed her readiness to supplement her regular program with special selections requested by the audience.

This Clipping From
GRAND ISLAND, NEB.
INDEPENDENT

AUG 20 1947

DAY BY DAY On The Radio

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Two other discussion series, Lavor USA and the N. A. M. program which follow each other Saturday evenings, are to become Tuesday broadcasts September 2. They are to be fitted into the half-hour at 9:30.

What to do about Thursday nights, where the Town Meeting move is leaving quite a gap, has not been settled. It is possible the concentration there will be on drama.

As to Wednesday nights, another addition has been made. It is the veteran Vox Pop type of interviews conducted by Parks Johnson and Warren Hull. It will get the 7:30 spot beginning October 1. This program, on the air upwards of 15 years, was on CBS last year.

YORK, PA.
GAZETTE & DAILY

AUG 18 1947

Serge Koussevitzky Weds His Secretary

New York, Aug. 17 (AP)—Serge Koussevitzky, 73, conductor of the Boston Symphony orchestra, and Miss Olga Naumoff, 46, his secretary for the past 18 years, were married Friday at the conductor's estate at Lenox, Mass., he disclosed yesterday.

Miss Naumoff is a niece of the conductor's late wife, who died in 1942.

Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a honeymoon in Europe. He said not even friends who went to the ship to see him off had been told of the wedding.

HYANNIS, MASS.
CAPE COD STANDARD TIMES

AUG 20 1947

Concert to Aid Church Fund

Artists to Appear At Hyannis Sunday

HYANNIS, Aug. 20—Second annual musical concert in First Baptist Church will be given at 7:30 p.m. Sunday. Artists will be Susan Godoy, pianist; Mrs. Sarah Holmes Gleason, vocalist; Mrs. Esther Hinckley, violinist, and Mrs. Frances B. Clarke, organist. Special offering will benefit the church's music fund.

Miss Godoy, instructor of music at Wellesley College, was graduated from Radcliffe College, studied with Jesus Maria Sanroma of Boston Symphony Orchestra for [illegible] years and with Heinrich Gebhard. On Sunday night's program will be a Saint-Saens concerto which Miss Godoy recently played with the Reading Symphony Orchestra.

Mrs. Gleason, a teacher of voice, began her music career at Holderness Music School in New Hampshire. She has studied with Charles White of New England Conservatory of Music, Prof. Allen B. Daugherty of Boston, Marie Stoddard of Hollywood, Bertha Putnam Dudley of Boston, Prof. Igor Astrow, former assistant director of the Russian Opera in Paris; Harry Jonpulsky of New York and the late Madame Ella Backus Behr, well-known Hyannis artist.

Mrs. Gleason will leave for New York this Fall to continue her musical career with Leo Braun, teacher of opera and radio stars. For her Italian and French repertoire, she will study with Maestro Enrico Rosati, teacher of Beniamino Gigli, James Melton and other singers.

Mrs. Hinckley, frequent guest violinist at the church's worship service, studied with Ruth Posselt and Emmanuel Ondriceck of Boston and New York, and has done solo work in Boston and on the Cape.

Mrs. Clarke, a graduate of the New England Conservatory of Music, is a teacher of piano and is organist of the Baptist Church. She was a pupil of Charles Dennee and Albert [illegible] of Boston and more recently, Madame Behr of Hyannis.

YOUNGSTOWN, OHIO
VINDICATOR

AUG 16 1947

Koussevitzky Weds Former Wife's Niece

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Koussevitzky told newsmen of the marriage as he and his bride boarded the liner Queen Elizabeth for a vacation trip through Europe. The bride is a niece of the conductors' late wife, who died in 1942.

PHILADELPHIA, PA.
BULLETIN

AUG 16 1947

Koussevitzky Discloses Marriage to Secretary

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The wedding was performed at the conductor's estate, "Saranac," at Lenox, Mass., by the Rev. J. Herbert Owen, pastor of the Congregational Church on the Hill in Lenox.

LOS ANGELES, CALIF.
HERALD-EXPRESS

AUG 16 1947

Koussevitzky

Symphony Leader, 73, Weds Secretary

By Associated Press

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[255]

WASHINGTON, D. C.
TIMES HERALD

AUG 20 1947

THESE DAYS

By GEORGE E. SOKOLSKY

I RECENTLY wrote about attending some concerts at the Berkshire music festival and brought down on my head the maledictions of the elite. Apparently no one may discuss music except those who are professionally in the business. Yet, a mother sings a lullaby without the consent of A.S.C.A.P., Petrillo or the music critics.

True, I have listened to musicians and music critics talk politics and economics and they sound like musicians. Jo Davidson, a sculptor, ran a political party with which Paul Robeson, a musician, was associated.

It seems perfectly all right for musicians to talk politics but not for political writers to talk music. The assumption is that there is something mystical, something esoteric and mysterious about music.

And yet a small boy can whistle a tune and most of the themes of Beethoven's great symphonies are simple enough for small boys to whistle. Perhaps that is why Beethoven is greater than Copland or Stravinsky.

A LAYMAN may look at the George Washington bridge or the Empire State building and marvel at their beauty. He is not an engineer or an architect; he knows nothing about stresses or strains. But he knows beauty. He also knows what is ugly.

One may gaze upon Fujiyama or Mount Shasta or the Grand canyon without knowing anything about geology. One may, on a glorious summer night, stand under the blue of the skies, watching the stars dance in the firmament without being an astronomer or a theologian.

He might even in such a glorious moment have a poetic idea without being a poet, or a tune may flit through his mind without his being a musician. It is not necessary to be a psychologist to know love, nor an economist to earn a living.

THE expert has his place, but it is not exclusive or monopolistic. If 165,000 persons want to listen to such music as Koussevitzky provides, they will go to it no matter what the experts say. But if they prefer Irving Berlin, Jerome Kern, Richard Rodgers or Duke Ellington, they will listen to their music. "Carmen" may be a classic, but to a great many people so are "Porgy And Bess," "Show Boat" and "Oklahoma," and who shall say them nay?

It is a matter of taste, not of knowledge. My old friend, Henry Eichheim, loved oriental music and he and I used to wander about Chinese cities capturing tunes. Eichheim wrote beautiful music, in the oriental manner, seeking to adapt the quarter tone to the western scale.

I used to visit Eichheim in Santa Barbara to hear him play music that was familiar to me and pleased my ear. But I have not heard any of the orchestras play him. Again, it is a matter of taste. Debussy's Orientalia is European; Eichheim's is Asiatic. The experts prefer Debussy. Shall I argue with them?

THEY tell me, the experts do, that what I call noise is dissonance. The music is unadorned. It goes straight to the point without creating atmosphere and moods. It has something to do with linear counterpoint and acrid harmony, God forgive me! All that I ask, when I buy a ticket for a concert, is that I shall be able to enjoy the music without finding myself suddenly transported to a steel mill. Is that too much to ask?

These experts say that art must not be photographic. Then why do they reproduce exact noises of industrial production? Besides, what are they trying to say?

Whether it is Beethoven's Ninth or Brahms' First or a Sousa march, the composer speaks to me. At Tanglewood, one of the moderns, Arthur Honnegger, was played—his 'Symphony For Strings."

It spoke as though with words of despair of France in 1940-41. And at the end, I could have shouted "viva la France!" but what is said by the mathematical musicians who produce musical doodles?

After all, no orchestra, no opera, no musical comedy could be played only for the experts. There are more of me that go to concerts than of him. He has his little place to note the weakness of the brass. I just like music.

(Copyright, 1947, by King Features Syndicate, Inc.)

This Clipping From
CUMBERLAND, MD.
NEWS

AUG 20 1947

THESE DAYS By George E. Sokolsky

Music for Non-Musicians

I recently wrote about attending some concerts at the Berkshire Music Festival and brought down on my head the maledictions of the elite. Apparently no one may discuss music except those who are profesionally in the business. Yet, a mother sings a lullaby without the consent of A. S. C. A. P., Petrillo or the music critics.

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This Clipping From
HUDSON, N. Y.
REGISTER

AUG 20 1947

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PORTLAND, ME.
EXPRESS

AUG 20 1947

These Days

By George E. Sokplsky

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(Copyright, 1947, King Features Syndicate, Inc.)

This Clipping From
ST. LOUIS, MO.
POST DISPATCH

AUG 20 1947

A SECOND VERSION of the Shostakovitch Ninth Symphony, previously recorded by the New York Philharmonic Orchestra under Efrem Kurtz, has been brought forward by Serge Koussevitzky and the Boston Orchestra. The tone quality is better in the Boston Orchestra and the details are more distinctively polished. The music is ingeniously put together but is trivial for the most part. (RCA Victor, three records.)

[256]

This Clipping From
CINCINNATI, OHIO
TIMES-STAR

AUG 20 1947

THESE DAYS

by GEORGE E. SOKOLSKY

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This Clipping From
CINCINNATI, OHIO
TIMES-STAR

AUG 20 1947

Discussion and Concert Is ABC Tuesday Plan

By FRANCE RAINE

ABC program executives are continuing their policy of "pattern programming" with a revamping of the Tuesday night schedule. The Wednesday evening hours on the network already have been lined up for the coming season on a comedy-variety basis. Thus, Tuesday night will be devoted chiefly to discussion and concert. It had previously been announced that "America" Town Meeting was moving from Thursdays to Tuesdays at 8:30 p. m., effective Sept. 2. The Boston Symphony, on its return Oct. 7, will occupy the next hour, but in the meantime, the network will fill with "Summer Serenade" and "Museum of Modern Music." The commentary conducted by the Christian Science Monitor, now heard on Thursdays ahead of Town Meeting, will be moved to the same time on Tuesdays, and also to become Tuesday broadcasts on Sept. 2 will be the discussion series titled "Labor, U. S. A." and the National Association of Manufacturers program.

The term "pattern programming" is another name for the style introduced on WCKY many months ago, called 'block programming."

This Clipping From
ELMIRA, N. Y.
ADVERTISER

AUG 20 1947

[These Days]

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Copyright 1947

DETROIT, MICH.
TIMES
AUG 20 1947

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This Clipping From
OMAHA, NEBR.
EVENING WORLD-HERALD

AUG 21 1947

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opyright, 1947, King Features [illegible]

[257]

This Clipping From
WILKES BARRE, PA.
RECORD

AUG 20 1947

Famous conductor of the Boston Symphony Orchestra, Serge Koussevitzky, 73, is shown with his bride, the former Olga Naumoff, 46, as they sailed from New York for England, on the liner Queen Elizabeth. The bride, the conductor's secretary for 18 years, is the niece of Koussevitzky's wife, who died five years ago. *(International Soundphoto)*

This Clipping From
Floral Park N.Y.
Gateway

Musical Musings

of George Weigl

The "Three B's," Bach, Beethoven and Brahms, are universally considered the three greatest men in music. It was at one time my contention that this idea was correct. I had been taught to believe it, I guess; but after reading some new ideas upon the subject recently it seems that the Three B's conception is open to some argument.

It is not my intention to argue the point; however, it may prove of interest to us if we stopped a moment to think about a few other truly great composers, several of whom, I think you will agree, are certainly as much to be reckoned with as any of the Three B's.

Mozart, we know, was the only composer ever to master both the opera and the symphony. Mozart composed some of our finest symphonies, and his operas "The Marriage of Figaro" and "Don Giovanni "have never been surpassed by any composer. Yet Mozart is not considered by musicologists in a class with the Three B's. It seems to me that in many ways Mozart was the equal of any of them, and in some ways superior certainly to Brahms, if not Bach or even Beethoven.

Haydn was labled "The Father of the Symphony." He was the originator of the symphony, and for that reason he ought, certainly to be classed with the Three B's if for no other reason. Haydn originated the symphony, Beethoven brought it up to its highest form; but could Beethoven have developed it to its highest form if Haydn, his teacher, hadn't taught him how to write a symphony? I wonder.

Brahms was a pupil of Robert Schumann, among others; and yet we have been taught to believe Brahms to be greater than Schumann. The Schumann piano pieces, his lovely A Minor Piano Concerto, and his orchestra compositions are today among the finest musical compositions in existance. Yet we are taught to believe Brahms the greater of the two. There again, I wonder. Schumann never wrote a musical phrase in which he did not insert a portion of his heart. It was he who inspired Brahms to write the beautiful "Lullaby," but Schumann's "Traumerie" will be played right along with that lullaby until the end of time.

As the music master he was, we are never taught Wagner in the proper manner, it seems to me.

Wagner wrote the greatest German operas, we are told. But he not only wrote the operas. He wrote his own librettos for most of his operas also. He was the greatest mental giant of all. His descriptive pieces, which were a part of his operas, have never been equaled for orchestral effects, by that I mean orchestration, and his overtures to his operas appear on all symphony programs with more regularity than do the major symphonies themselves.

Schubert is acknowledged the greatest song writer who ever lived; yet his "Unfinished Symphony" is one of the most beautiful of all symphonies. His "Seventh Symphony," incidentally, has only this year come into its own in the United States where, through the efforts of the young American conductor, Leonard Bernstien, it has been given more than 36 performances alone by the Boston Symphony Orchestra. His sonatas are positively gems of the first class. And historians will have us believe that Schubert was primarily a song writer. He wasn't. He was one of the greatest composers of song and symphony. He was a master composer, and that's all there is to it.

Musings

When we give it a little thought, therefore, the Three B ideaology becomes confusing.

It seems to me that it is not correct to ever advance a statement as to who was and who was not the greatest composer. Those things are better left to personal opinion, it would seem.

Every composer has his place, just as every type of music has its place. The person who says, "I hate classical music" is never seriously reckoned with in music circles; and by the same reasoning the musician who says, I hate jazz or call it boogie-woogie or what have you,also can not be seriously considered; for all music has its place.

And by the same reasoning it seems to me that all composers have their respective places in music. I don't think Brahms was better than Schumann or Schubert, nor would I rather listen to the Brahms Third than the Ceasar Franck D Minor Symphony, for that matter. And I am not the one to say everything Bach wrote is out of this world, though personally I do believe that some of his pieces should have gone out long ago. I can't believe that Wagner did not make as great a contribution to music as Beethoven did.

But those are purely opinions; and I haven't the slightest doubt that the Three B's will continue to be classed as the three greatest composers who ever lived, in spite of all I've had to say.

This Clipping From
NEW ULM, MINN.
JOURNAL

AUG 20 1947

Radio Day by Day

BY C. E. BUTTERFIELD
CENTRAL STANDARD TIME

New York —(AP)— With ABC's Wednesday schedule for fall all lined up as comedy-variety night with such personalities as Bing Crosby, Abbott and Costello and Jack Parr, the network has put its revampers to work on the Tuesday list. It proposes to make that one discussion and concert night in keeping with what the network is beginning to call "pattern programming."

Basis for this setup is the previously announced transfer of America's Town Meeting from Thursdays to 7:30 Tuesdays, effective Sept. 2, with the Boston Symphony to follow in the next hour. Along with Town Meeting the commentary conducted by the Christian Science Monitor just ahead of it at 7:15 Thursdays also is being moved to the same Tuesday time.

ROCHESTER, MINN.
POST BULLETIN

AUG 20 1947

George E. Sokolsky—

Musicians Dislike Non-Expert Criticism

I recently wrote about attending some concerts at the Berkshire Music festival and brought down on my head the maledictions of the elite. Apparently no one may discuss music except those who are professionally in the business. Yet, a mother sings a lullaby without the consent of ASCAP, Petrillo or the music critics.

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NEW YORK, N. Y.
POST

AUG 20 1947

THE N. Y. PRESS THIS EVENING:

'Wisdom' of Legal Bookies

THE WORLD-TELEGRAM sees wisdom in legalized bookmaking which would "greatly reduce police temptation and corruption born of the bookmaker's present need of police protection." Costly investigations and shakeups disturb public confidence in the police, and all this results from trying to enforce an unpopular and unforceable statute, the paper explains.

* * *

THE JOURNAL-AMERICAN expresses disgust with the "political hippodrome" proceedings marking the aborted Hughes investigation, calling it "a scatter-gun type of inquisition which politicians launch at their own whim, and then drop when they find it back-firing against them." Now the investigators themselves should be made to produce the real facts, if any such facts exist, says the paper.

* * *

THE SUN says the Wyatt plan for housing got off to a bad start because of its dependence on Federal control over "a very complicated set of conditions." A consequence, declares the Sun, has been "a smothering of that incentive which would have stimulated the building industry to start work on thousands of rental housing projects."

In the Columns

UPTON CLOSE (Journal-American) calls England's Socialism "mass blindness" induced by war weariness and fear of the future. As a result, individual liberty in Britain is all but stamped out, with much time lost in government red tape, he says, hoping that "one day the old courage of the British will be there again."

* * *

ELEANOR ROOSEVELT (World-Telegram) reports that an increasing number of women are protesting the possible recurrence of war, but adds there is little that women can do because governments are still in the hands of men. Women can insist, though, that they get representation on all levels of government, she adds.

* * *

E. T. LEECH (World-Telegram) says Russia has a "big advantage" over us in that she represents a system which is older and easier to maintain than is democracy. It's hard work to govern yourselves whereas it's easier to let some one else do it, and that's why democracy has encountered so many difficulties, he says.

* * *

GEORGE E. SOKOLSKY (Sun) can't understand why he was criticized for commenting on the Berkshire Music Festival, being a political writer. But, he says, Paul Robeson, the singer, and Jo Davidson, the sculptor, show plenty of interests in politics. Further, a layman can marvel at the George Washington Bridge without being an architect, he argues.

This Clipping From
LUFKIN, TEX.
NEWS
AUG 20

These Days + +

By GEORGE E. SOKOLSKY

HOW OLD IS OLD?

Last Sunday, Herbert Hoover was 73 years old. Next Tuesday, Bernard Baruch will be 77. Serge Koussevitzky, who conducted nine Beethoven symphonies and two concertos in a week, besides many other programs at Tanglewood, at a summer music fesival, looked like a greying youth at the final concert and he is 73.

How old is old? When does a man really become old? I do not recall the time when I did not think of my father as an old man; yet, he must have been young some time or other. They tell me that most children think of their parents as old, while parents imagine themselves veritable babes in the woods. Yet, Nicholas Murray Butler only aged during the past five or six years, although he is now 85 and in spite of the infirmities of what we call old age, his mind has been crystal clear throughout those decades when, according to tradition, one seems to live on borrowed time. A few years ago, when I dined with him, I was astonished at the vivid youthfulness of his attitude toward life.

William Randolph Hearst was in financial difficulties some years ago. He saved his enterprises and manages them today with unbelievable vigor at 84. He not only edits his newspapers, but directs the business of his properties, setting a pace that is hard for a young man to follow. And Toscanini, at 80, directs the N. B. C. symphony.

The magazine, "World Report," some time ago listed the average span of life in various countries. They gave the following data:

Countries	Average Span
New Zealand	67
Sweden	66
Netherlands	66
United States	65
Great Britain	62
Germany	61
France	57
Italy	55
Russia	45
India	27

When we were young—those of my generation—we were taught that the average span was 35 years in this country. Maybe that was low. But the U. S. life insurance companies, having recognized that the life span has increased by more than 50 per cent, have announced that next year they will discard as obsolete the tables of mortality used for 80 years. Their actuaries have finally caught up with their own statistics. Perhaps when the American life span reaches 100, we shall not need mortality tables.

Physical youth is, of course, not the sole question. Medical science can find ways of saving life and improving those whom they save. Mental youth, the flexibility of the mind, continued usefulness, the capacity to earn a living and to enjoy life—these are ev more significant. George Be d Shaw at 91 has a whale of od time. In spite of his be in vegetarian—which must be ho e—he manages to keep ch r. It is his mind. When that ol y talks about being in his se childhood, he has his to in his cheek, although some w say—not I, however—that he ver escaped his first childho

ing the depression years, th were laying off men at 50 as inished. The dopes who th ht up that gimmick lacked un standing of the world in w they live. They were old fa ned. When the war came, th were begging the old boys to me back, because the old bo knew how—which is more th their great grandchildren ca prove experience and wisdom co with age and if the oldste , in addition, are mentally vigrous, they are worth infinitely more than the bright boys fre out of college who know ho to read a statistical curve bu lack the experience and wisdo to know what made it curve that way. That is the difference, for instance, between Jesse Jones, at 73, and the little drips who complain about him.

(Copyright, 1947, King Features Syndicate, Inc.)

NEW YORK, N. Y.
SUN
AUG 20 1947

H. I. PHILLIPS is on vacation.

***The Sun Dial* will be resumed on his return.**

THESE DAYS

By George E. Sokolsky

Music for Non-musicians.

I recently wrote about attending some concerts at the Berkshire Music Festival and brought down on my head the maledictions of the elite. Apparently no one may discuss music except those who are professionally in the business. Yet, a mother sings a lullaby without the consent of A. S. C. A. P., Petrillo or the music critics.

True, I have listened to musicians and music critics talk politics and economics and they sound like musicians. Jo Davidson, a sculptor, ran a political party with which Paul Robeson, a musician, was associated. It seems perfectly all right for musicians to talk politics but not for political writers to talk music. The assumption is that there is something mystical, something esoteric and mysterious about music. And yet a small boy can whistle a tune and most of the themes of Beethoven's great symphonies are simple enough for small boys to whistle. Perhaps that is why Beethoven is greater than Copland or Stravinsky.

A layman may look at the George Washington Bridge or the Golden Gate Bridge or the Empire State Building and marvel at their beauty. He is not an engineer or an architect; he knows nothing about stresses or strains. But he knows beauty. He also knows what is ugly.

One may gaze upon Fujiyama or Mount Shasta or the Grand Canyon without knowing anything about geology. One may, on a glorious summer night, stand under the blue of the skies, watching the stars dance in the firmament without being an astronomer or a theologian. He might even in such a glorious moment have a poetic idea without being a poet or a tune may flit through his mind without his being a musician. It is not necessary to be a psychologist to know love nor an economist to earn a living.

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This Clipping From
ENID, OKLA.
EAGLE
AUG 20 1947

Music Thoughts

By George E. Sokolsky

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Millerton N.Y.
News
AUG 21 1947

Serge Koussevitzky Marries Secretary

Serge Koussevitzky, 73, conductor of the Boston Symphony Orchestra, and Miss Olga Naumoff, 46, his secretary for the past 18 years, were married Friday at the conductor's estate at Lenox, Mass., he disclosed before sailing for Europe on Saturday.

Miss Naumoff is a niece of the Conductor's late wife, who died in 1942.

Koussevitzky announced the marriage as he and his bride boarded the liner Queen Elizabeth for a honeymoon in Europe. He said not even friends who went to the ship to see him off had been told of the wedding.

This Clipping From
BUFFALO, N. Y.
NEWS
AUG 21 1947

Networks Favor Program Groups

ABC to Concentrate Plays, Comedy, Talks

A dozen years ago Rudy Vallee, Show Boat and Paul Whiteman made Thursday "variety night" on NBC. Later, Tuesday on NBC evolved as comedy night, with Hope, Fibber, Skelton and the rest.

THERE ARE varied views in the industry about spotting too many programs of similar nature on a given night, but the ABC Network is going ahead with what it calls "pattern programming."

Tuesday will be discussion-and-concert night on ABC in the Fall, with Town Meeting, Boston Symphony, Monitor news and the Labor USA and NAM series.

This Clipping From
SUFFOLK, VA.
NEWS-HERALD

AUG 21 1947

Is Music So Mysterious?

By GEORGE E. SOKOLSKY

I recently wrote about attending some concerts at the Berkshire Music Festival and brought down on my head the maledictions of the elite. Apparently no one may discuss music except those who are professionally in the business. Yet, a mother sings a lullaby without the consent of A. S. C. A. P., Petrillo or the music critics.

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220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860
Cir. (D 5,658)

This Clipping From
ALBERT LEA, MINN.
TRIBUNE

AUG 21 1947

By George E. Sokolsky

Is Music Somebody's Private Property?

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Not Only For Experts

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This Clipping From
LONGVIEW, TEXAS
NEWS

AUG 21 1947

George E. Sokolsky

MUSIC FOR NON-MUSICIANS

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(Copyright, 1947, King Features Syndicate, Inc.)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
AUG 21 1947

News in the Advertising Field

National Ad Volume Up

Expenditures for national advertising increased 18 per cent during the first six months of 1947, according to Dr. Hans Zeisel, manager of research development of McCann-Erickson, Inc., writing in the current issue of "Printers' Ink."

Newspapers show an increase of 38 per cent over the 1946 level, for the biggest gain of all media, he reported. Weekly magazines, farm papers and outdoor advertising all showed increases of about 30 per cent. National radio advertising expenditures during the first half of 1947 were 4 per cent below the corresponding level of 1946.

Radio and Television Notes

Bayuk, Inc., has renewed "Inside of Sports" on Mutual. . . . "Meet Me at Parky's" will start as a co-operative feature over the Mutual network Sunday, Oct. 5, at 9 p. m. . . . Adam J. Young jr., Inc., has been appointed exclusive national representative for WPIC, Sharon, Pa. . . . Clifford Glick, formerly of N. B. C., has joined the WMCA sales staff as an account executive. . . . Miss Joan Usoskin, formerly of C. B. S., has been named script-writer-editor of Video Associates, Inc., television package agency. Miss Joanna Neilson has joined the publicity department as assistant and staff photographer. . . . "Serious" programs will be featured on A. B. C. on Tuesday nights, starting Sept. 20. "America's Town Meeting" will be shifted from Thursday to Tuesday and will be followed by the Boston Symphony. News and discussion programs will be heard before and after those programs. . . . Thirty-six local sponsors have been signed for the Abbott & Costello co-operative show on A. B. C.

Agency Appointments

International Diesel Electric Co., Inc., has appointed Gotham Advertising Co. for a newspaper campaign in Mexico.

F. W. Berk & Co., Inc., Wood Ridge, N. J., makers of mercury and mercurials, has appointed House of J. Hayden Twiss.

Benjamin Uydess & Sons, maker of precision tools and dies, has named Gunn-Mears Advertising Agency to handle advertising of Bench King, a new type of vise.

Personnel Notes

Bradshaw Thurston has been appointed an account executive with Seidel Advertising Agency, Inc.

Albert Lefcourte, art director of Buchanan & Co., Inc., has resigned, effective Sept. 15.

Advertising Briefs

A business meeting of members' will be held in conjunction with the first day's session of the thirtieth annual convention of the Direct Mail Advertising Association, Oct. 23 to 25 at the Carter in Cleveland. . . . Dante Raul Quinterno, publisher of "Cuenteme," Argentine edtion of the International True Story Group, has flown back to Buenos Aires after a week's visit in New York. . . . Ted Gravenson, vice-president of Gravenson Co., has been appointed to instruct courses in production and art direction at Long Island University. . . . The annual golf party and outing of the sales staffs of "American Weekly" and "Puck" will be held Monday at the Westchester County Club, Rye, N. Y.

Campaigns

British Travel Association will release the first of a series of advertisemtnts on the theme, "Come to Britain in 1948" in national magazines in October. Newspapers will be used in the early spring. Cecil & Presby, Inc., is the agency.

A new advertising campaign in newspapers and magazines will announce the availability of Modess, made by Personnel Products, Corp., Milltown, N. J., in three sizes. Copy will break in the fall, using 934 newspapers and thirty-two national magazines.

Appointed by Cadillac

Charles W. Schooley, who has been appointed merchandising manager of the Cadillac motor car division of General Motors Corp. succeeding Charles H. Betts who has resigned. Charles F. McGinnis, of General Motors Acceptance Corp., has been named assistant merchandising manager of the Cadillac division

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[illegible] ton N. Y.
[illegible]

A[illegible] 1947

SERGE KOUSSEVITZKY, conductor of the Boston Symphony Orchestra, who wed Miss Olga Naumoff on Friday at his Lenox, Mass. estate.

This Clipping From
EL DORADO, ARK.
TIMES
AUG 21 1947

Phonograph Rivals 'Live' Orchestra At Tanglewood

LENOX, Mass. (UP)—Pitting a phonograph against a full symphony orchestra and inviting an audience to tell when the orchestra leaves off playing and the phonograph picks up is quite an accoustical stunt.

It was tried out successfully by Dr. Serge Koussevitsky and the Boston Symphony Orchestra during this summer's Berkshire Music Festival at the Tanglewood estate outside Lenox.

The demonstation was held in the big music shed, seating 6,000. Another 1,000 listened on the lawn outside The occasion was the public introduction of The Berk.shire, a new instrument developed by RCA Victor and named in honor of the Tanglewood festival.

This combination radio, television and phonograph set is aimed at making available in the home a wider range of tonal reproduction.

The orchestra, in the course of a long program, played the Beethoven "Egmont" Overture. Midway in the performance, the "live" musicians ceased playing and the phonograph took over. The change, under the ideal accoustical conditions of the music shed, was almost imperceptible.

Not For Apartments

Of course, the instruments used as a de luxe model which will retail at $4,000 and is over-elaborate for apartment dwellers or small home owners. The price range of the "custom built" line is from $1,800 to $4,000.

The phonograph demonstration was part of a day-long program called "Musicf or All" which traced the development of reproduction by phonograph, radio and television over the last 30 years.

Recordings by the Boston Symphony since that organization first began making records for Victor in 1917 were played on machines of the period, giving a graphic picture of how the tonal range has been more fully captured over the decades.

During the course of events, movies were made of the audience, to be incorporated in a forthcoming film by MGM, dramatizing the history and growth of the festival, along the lines of the recent production which glorified Carnegie Hall.

It was announced that the first 200 sets of the new Berkshire instrument line will be sold on a subscription basis, the proceeds to benefit the Berkshire Music Center scholarship fund. A silver plaque, with the customer's name and Dr. Koussevitzky's signature, will be placed in each set.

This Clipping From
STURGIS, MICH.
JOURNAL
AUG 21 1947

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This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 21 1947

Hawthorne Road At Tanglewood To Be Paved

Boston Symphony Orchestra members and officials and Tanglewood boxholders should have a smoother ride from the highway, Route 183, to the rear entrance next summer, according to the State Highway Department here. Hawthorne Street, the road which extends around the north rim of the Stockbridge Bowl, will be further paved this fall.

To date, 2800 feet of this road has been paved. More construction requiring 85 days is slated for completion this year. Bids opened yesterday in Boston revealed Nat Beacco & Sons of Stockbridge as low bidder with $18,976.60. Petricca of Pittsfield bid $22,884.75.

The Summer Street, Lee, bid, was due to be opened yesterday, was postponed because of a delay in the layout of road plans. Bids for the construction of this road which extends from the Lee bridge to Foxhollow School will be advertised again this week.

The only bidder on a maintenance project in Williamstown was David M. Deans of that town with a $4502.50 bid.

[260]

CHICAGO, ILL.
TRIBUNE
AUG 21 1947

RADIO PROGRAMS TAKE TREND TO DAILY PATTERNS

Tuesday Featured by Talks, Music

Another addition has been made to ABC's Wednesday evening lineup—it's Vox Pop, veteran network interview program, with Parks Johnson and Warren Hull. Bing Crosby, Jack Paar, Henry Morgan, and Abbott and Costello also are on ABC's Wednesday night schedule.

There are changes in the network's Tuesday evening programs, too. That night will be devoted mainly to discussions and concert music. America's Town Meeting and the Boston Symphony orchestra broadcast form the basis for this program plan. Labor, U. S. A., and the National Association of Manufacturers' programs also will shift to Tuesday. The Boston Symphony will not return to the air until Oct. 7, so two half hour concerts, Summer Serenade and Museum of Modern Music, will be heard in the interim.

This system of grouping a certain variety of radio programs into one evening of listening is something new in radio and is termed "program pattern programming."

At present Thursday nights on ABC looks like drama night, with the Mr. President series and the Willie Piper skits slated to continue.

Mutual's Tom Mix program will present, in coöperation with the National Safety council, a safety campaign, starting next month. Pointers on safety will be presented to juvenile listeners in place of commercial announcements.

The Radio Theater will begin its 14th season next Monday at 8 p. m. via WBBM-CBS. Bette Davis and Glenn Ford will co-star in "A Stolen Life" on the first program.

Television topics: Video receivers now in operation in Chicago total 5,027, which makes the cost of advertising on WBKB $375 an hour, a rate based on set census. This rate will prevail until 15,000 receivers are installed. . . . Football telecasts will begin with the Chicago Rockets Los Angeles Dons game at Soldiers field Aug. 29. . . . A new sports show, Inquiring Sports Reporter will be launched on WBKB next Monday. Jack Brickhouse, who will handle the show, is to visit the office of an athletic notable each week.

This Clipping From
OKLAHOMA CITY, OKLA.
TIMES
AUG 21 1947

Music Isn't Played For the Musicians

By GEORGE E. SOKOLSKY

I recently wrote about attending some concerts at the Berkshire music festival and brought down on my head the maledictions of the elite. Apparently no one may discuss music except those who are professionally in the business. . . . .

Yet, a mother sings a lullaby without the consent of ASCAP, Petrillo, or the music critics.

True, I have listened to musicians and music critics talk politics and economics and they sound like musicians. Jo Davidson, a sculptor, ran a political party with which Paul Robeson, a musician, was associated. It seems perfectly all right for musicians to talk politics but not for political writers to talk music. The assumption is that there is something mystical, something esoteric and mysterious about music.

And yet a small boy can whistle a tune and most of the themes of Beethoven's great symphonies are simple enough for small boys to whistle. Perhaps that is why Beethoven is greater than Copland or Stravinsky.

A layman may look at the George Washington bridge or the Golden Gate bridge or the Empire State building and marvel at their beauty. He is not an engineer or an architect, he knows nothing about stresses or strains, but he knows beauty. He also knows what is ugly.

One may gaze upon Fujiyama or Mount Shasta or the Grand canyon without knowing anything about geology. One may, on a glorious summer night, stand under the blue of the skies, watching the stars dance in the firmament without being an astronomer or a theologian. He might even in such a glorious moment have a poetic idea without being a poet, or a tune may flit through his mind without his being a musician. It is not necessary to be a psychologist to know love, nor an economist to earn a living.

The expert has his place, but it is not exclusive or monopolistic. If 165,000 persons want to listen to such music as Koussevitzky provides, they will go to it no matter what the experts say, but if they prefer Irving Berlin, Jerome Kern, Richard Rodgers or Duke Ellington, they will listen to their music.

"Carmen" may be a classic, but to a great many people so are "Porgy and Bess," "Show Boat" and "Oklahoma," and who shall say them nay?

It is a matter of taste, not of knowledge. My old friend, Henry Eichheim, loved oriental music and he and I used to wander about Chinese cities capturing tunes. Eichheim wrote beautiful music, in the oriental manner, seeking to adapt the quarter tone to the western scale. I used to visit Eichheim in Santa Barbara to hear him play music that was familiar to me and pleased my ears, but I have not heard any of the orchestras play him. Again, it is a matter of taste. DeBussy's orientalia is European; Eichheim's is Asiatic. The experts prefer DeBussy. Shall I argue with them?

They tell me, the experts do, that what I call noise is dissonance. The music is unadorned. It goes straight to the point without creating atmosphere and moods. It has something to do with linear counterpoint and acrid harmony, God foregive me! All that I ask, when I buy a ticket for a concert, is that I shall be able to enjoy the music without finding myself suddenly transported to a steel mill. Is that too much to ask?

These experts say art must not be photographic. Then why do they reproduce exact noises of industrial production? Besides, what are they trying to say? Whether it is Beethoven's Ninth or Brahms' First or a Sousa march, the composer speaks to me.

At Tanglewood, one of the moderns, Arthur Honnegger, was played—his 'Symphony for Strings." It spoke as though with words of despair of France in 1940-1901, and at the end, I could have shouted "Viva la France in 1940-1941, and at the end, mathematical musicians who produce musical doodles?

After all, no orchestra, no opera, no musical comedy could be played only for the experts. There are more of me that go to concerts than of him. He has his little place to note the weakness of the brass. I just like music.

This Clipping From
GLOUCESTER, MASS.
TIMES
AUG 21 1947

Miss Lillian Kallir Will Play Piano Solos at Benefit Concert

Miss Lillian Kallir, the pianist who will render the piano part of the Brahms Horn Trio opus No. 40, on Saturday night at the Gloucester High school auditorium, is going to play the following solos besides the horn trio. Proceeds will be for the benefit of Quaker Food Parcels for Europe.

Bach Prelude and Fugue C. sharp minor, Nocturne by Chopin, Isle joyeuse by Claude Debussy.

Miss Kallir is a young promising pianist, born in Prague, Czechoslovakia. She began her studies at an early age. In 1938 she came to this country and continued her studies in New York with J. Grab and Hugo Kauder; the Sonata for horn and piano she is going to play with Willem A. Valkenir in the same concert. This summer she has studied at the music center at Tanglewood where she distinguished herself in Chamber music performances.

Clarence Knudson, violinist, who will render the violin part of the seldom heard Horn Trio, is well known in this neighborhood, as he is a native of Beverly, where he spent his childhood. At the youthful age of 17, he became a member of the Boston Symphony Orchestra, the youngest violinist ever to enter the orchestra. He has been a member of the Chardon Quartet and has been widely heard as soloist. Mr. Knudson and his family are summer residents of Annisquam.

Willem Valkenier, French horn, studied music at the Conservatory of Rotterdam, Holland. He then held positions in orchestras in Holland, Switzerland and Austria. Before coming to America, he was solo horn of the Berlin State Opera. He has been a member of the Boston Symphony Orchestra since 1923, and has performed in chamber music concerts all over the country.

Both Mr. Valkenier and Mr. Knudson are members of the faculty of the Music Center at Tanglewood whence they will arrive here today for rehearsals for the benefit concert for which they volunteered their services.

MONTREAL, CANADA
GAZETTE
AUG 22 1947

Bolet and Laderoute Give Concert Monday

Relations in culture and their integration between Canada and Latin America will again be stressed in the fourth of the series of broadcast concerts which is to take place at the Hermitage of Monday, starring Jorge Bolet, the distinguished Cuban pianist, and Joseph Victor Laderoute, the well-known Canadian tenor. These concerts are open free to the public at the invitation of the CBC International Services, Latin American section, under Philip Cook's supervision.

Sencr Bolet, who has been hailed as Cuba's most distinguished virtuoso pianist, will be making his first public appearance in this city although he has fulfilled broadcast engagements with the Latin American section of the CBC International Service previously A graduate of the Curtis Institute of Music in Philadelphia and a winner of the Naumburg Award, he made his New York debut In a Town Hall recital which proved to be the first of a number in the American metropclis. Three of these were given to packed houses in Carnegie Hall.

Mr. Laderoute, a native of Ontario, recently made a great success in the leading role of Mozart's Idomeneo when it was given its American premiere at Tanglewood in the Berkshires under Serge Koussevitzky. Mr. Laderoute has had the frequent honor to be chosen personally by Arturo Toscanini to sing in the Maestro's broadcast programs . This will be his first Montreal appearance since he was heard as Florestan in Bethoven's Fidelio, produced here by the Opera Guild the season before last.

INDIANAPOLIS, IND.
NEWS
AUG 21 1947

INDIANAPOLIS on the AIR

By Martha McHatton

WIBC microphones will pick up activities at a real old-fashioned street fair tonight and Friday night at 7:30 o'clock in a program to be called Show of Progress. The event is being held on the corner of 42d Street and College Avenue with Mike Dunn, Dave Hamilton, Tom Moriarity, Jack Simpson and Paul Burton, of WIBC, offering air entertainment. There will be a pet parade tonight and a crowning of the north side queen and a concert by The Newsboys Band Friday night.

Because of the special shows, WIBC is moving Veterans' Affairs to 8:30 o'clock tonight when C. W. Stall, promotion editor of the Hoosier Farmer, will discuss opportunities for veterans in Hoosier agriculture. And Family Theater will switch to Saturday night at 8 o'clock for the one time only.

The ABC network has lined up a fine Wednesday night show and now is busy working on a strong Tuesday night lineup. First will be radio's oldest audience participation forum, America's Town Meeting, moving from Thursday nights to Tuesdays effective September 2, at 7:30 p. m. The Boston Symphony with Serge Koussevitzky conducting will play at 8:30 p. m.

We were curious about Thursday nights since the Town Meeting move left quite a gap, but learn from ABC that the schedule has not been settled. It is possible the concentration that night will be, on drama with the present Mr. President series, starring Edward Arnold, expected to continue. Likewise, the Willie Piper sketches will continue but at a better time. Counting other changes, almost 3 hours will still be available for fill in.

This Clipping From
CHICAGO, ILL.
JOURNAL OF COMMERCE
AUG 22 1947

RECORDS

Prokofieff Suite; Brahms; Bartok; Wagner; Strauss; Heifetz; Jonas; Tucker; Populars

By William Leonard

PROKOFIEFF: "Romeo and Juliet" ballet suite, No. 2; Boston Symphony Orchestra conducted by Serge Koussevitzky (Victor album DM-1129, two twelve-inch records). This highly interesting music is worthwhile in its own right, and its recording fills what had been a noticeable void on the record shelves. Of mid-'30s vintage, the suite finds the Soviet composer at his most imaginative, the imagery being so vivid the listener almost can identify the Shakespearian story in programmatic fashion with thematic material and its treatment. The album contains the first, second, fourth and seventh movements from the second of two suites arranged from the ballet score, and they must constitute a picture that is not incomplete, for the music sounds highly unified, especially with Mr. Koussevitzky conducting a luminous reading.

This Clipping From
INDIANAPOLIS, IND.
STAR
AUG 22 1947

Chamber And Orchestral Works Among New Releases

A MISCELLANY of attractive items, most of them music with which the average record collector is not too familiar, remains to be considered on the Victor and Columbia release lists for the month. There is a rarely held but characteristic work of Dvorak, played for home consumption by the Cleveland Orchestra, and a first domestic recording of Prokofieff's "Romeo and Juliet" suite by the Boston Orchestra: these and others.

The Dvorak is the Bohemian composer's **Symphony No. 1,** a work of considerable freshness and lyrical charm, built on the folk songs of his native land. It could replace the over-done "New World" symphony in the concert repertoire quite satisfactorily, while that most familiar of all symphonies is given a well-deserved rest. The **Cleveland** orchestra, still under the direction of Eric Leinsdorf when the recording was made, gives it a lively performance.

A MODERN treatment of Shakespeare's love tragedy, composed originally for ballet, is the new **Prokofieff** contribution to the record collector's delight. It is the second of two suites arranged by the composer from his full-length dance drama, which attracted considerable attention when it was new in 1935 because Prokofieff first gave the oft-told story a happy ending, and then reversed himself. It is a brilliant piece in the composer's best vein and quickly likely to please if you like Prokofieff as much as you admire the superb tonal qualities of the Boston Symphony Orchestra.

This Clipping From
MANCHESTER, N. H.
LEADER
AUG 22 1947

over Hollywood (CBS, 12:30).

The new March of Time documentary film on radio, titled "Is Everybody Listening" presents Walter Winchell in the fast-moving

nd tense setting of the ABC newsroom in New York. The film also shows Koussevitzky conducting the Boston Symphony, and a glimpse of Town Meeting of The Air during their discussion of the question "What shall we do about Germany now?"

Fran (Aunt Fannie) Allison has landed herself a straight role in a new radio comedy-darma series starting tomorrow morning at 11 on NBC. Show is titled Meet the Meeks, and Fran plays the role of Mrs. Mortimer Meek.

An FM station in Allentown, Pa. is making radio history. At 6:30 every Sunday night it carefully advises its litseners to tune in some other station and hear Greatest Story Ever Told. The FM station's announcement states: "WMFZ regrets that it is unable to carry this program for you on FM, since we sincerely believe it is the finest broadcast on the radio today!" Petrillo's ban on duplication of music on AM and FM is the reason the station cannot carry the show. After urging listeners to tune out and listen to Greatest Story, the FM station carries on with a record program.

This Clipping From
SAN DIEGO, CALIF.
TRIBUNE SUN
AUG 22 1947

Beethoven's B-flat major piano concerto, rarely is given publicly because it has apparently become the thing to underestimate its very real pleasures. Even the far-sighted Donald Tovey ignores it in all of his six volumes of comprehensive "Essays in Musical Analysis." Only in his Beethoven book does a mention occur. Then he dwells briefly on the pleasant discursiveness of the orchestra.

John A. Burk, program annotator for the Boston Symphony, in a Modern Library volume devoted to Beethoven, discovers more in this concerto which he believes to have been written in 1794, performed by the composer the next year in Vienna. Burk calls it "the earliest orchestral work he saw fit to publish." **While Beethoven's C-major piano concerto, opus 15, is marked No. 1, it actually is his second one, written two years later in 1797, performed in 1798 and published in 1801 like the B-flat major concerto.**

GLENS FALLS, N. Y.
POST STAR
AUG 22 1947

Dr. Serge Koussevitzky, 72-year-old conductor of the Boston Symphony Orchestra, was married last Friday to Olga Naumoff, 46, his secretary for 18 years, and a niece of his late wife.

Mr. Koussevitzky gave the news to the press last Saturday, in answering a ship news photographer's question while posing at the gang plank of the Queen Elizabeth, on which he and his bride were about to sail.

The ceremony took place in the living room of his estate near Lenox, Mass. Although Dr. Koussevitzky, who was born in Russia, is a member of the Greek Orthodox Church, the ceremony was performed by an old friend, the Rev. J. Herbert Owen, pastor of the Congregational Church in Lenox. Richard Burgin, concertmaster of the Boston Symphony Orchestra, and Mrs. Burgin were official witnesses.

The conductor told reporters that he plans to take a holiday trip through England, France and Switzerland and will do no conducting. Before returning to the United States about Oct. 1, he hopes to discover musical scores written during the war, but still unpublished. From these he may select works to be presented during the Fall and Winter season of his orchestra. Dr. Koussevitzky's first wife died in 1942.

MINNEAPOLIS, MINN.
MORNING TRIBUNE
AUG 17 1947

RECORDED MUSIC.

'Romeo and Juliet' Ballet a Find for Prokofieff Fans

THE GROWING audience of Prokofieff admirers, who have found that he "wears" better than the younger Sh[illegible]kovitch, will applaud the new album of excerpts [illegible] his ROMEO AND JULIET BALLET SUITE NO. 2 (Victor [illegible]-1129, $2.99). This music, dating to 1936 (and Prokofieff's first ballet assignment after returning to Soviet Russia) is not well known, but it is vintage Prokofieff and full of his cleverness, originality and charm.

The Boston Symphony under Serge Koussevitzky plays the four movements with characteristic finesse and opulence, giving a glow to the grave episodes and crackle to the brisk ones. The music has all Prokofieff's [illegible]-fingered instrumentation, [illegible] contrasted moods (from [illegible]scene to Juliet's dance) [illegible]ed with a delicacy that [illegible] several sonorous

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TORONTO, CANADA
GLOBE & MAIL
AUG 23 1947

Music and Drama

Listeners Gain Most From Music Festivals

By COLIN SABISTON

APART from the music heard and the exquisite setting in which the performances took place, there was new inspiration in a first visit to the Berkshire Festival at Tanglewood, Mass., where the Boston Symphony Orchestra, under Serge Koussevitzky, recently concluded its tenth summer season.

The resounding success of this festival raises the question why all established orchestras cannot give annual festivals of performance (as distinct from competitive festivals) within the scope of their opportunities and limitations. Such festivals of performance only offer something the competitive festival lacks. The Tanglewood venture has become international, but there still is a place for the smaller regional event of the same type. In proportionate measure, the inspiration provided in Massachusetts could be evoked anywhere.

The inspiration was provided by the crowds of auditors which came in waves from all over the continent and beyond. Many remained for the whole period, but most of the visitors to this 210-acre Festival centre chose one of the three series of orchestral concerts for their visit, moved on to make room—in hotels and guest homes for 20 miles around, as well as in the grounds—for newcomers.

These crowds were as cosmopolitan as any to be found in North America, comprising as many social, economic and racial groups as are to be found on the continent. About a third of them brought scores of their favorite works with them; but those who did not obviously were present for the same reason as those who did—less for the immediate pleasure than for the opportunity to advance their capacity for appreciation as listeners. For, despite the inevitable presence of many professional and amateur musicians, all audiences were just that—audiences with well-established concert-going habits, but on this occasion seriously intent on finding new values as listeners.

It was in accordance with this common impulse that this writer chose to hear the Beethoven cycle, with Mozart's opera, Idomeneo, and some other specialties, thrown in.

Listeners' Reward

THE experience was valuable on many counts—not least having been that already mentioned, to have seen at first hand the intensity of listener-interest across and up and down the continent, as revealed by a cross-section of all its peoples.

Primarily, of course, the attraction was this orchestra in Beethoven, and to express what one felt of the cycle as a whole it is perhaps best to speak of the Pastoral and the Seventh Symphonies, as the performance given these works shed light also upon the two final works as well as the "baby Beethoven" as represented in the earlier compositions.

The Pastoral, being programmatic, often is given performances that are casual, trite, perfunctory and at times slipshod. The Seventh with its economy of thematic material and its wealth of invention in the elaboration of this material, frequently suffers the same faults, representing as it does about the limit to which this kind of writing can be carried.

Make allowance for Koussevitzky's showmanship, there was valuable reward in seeing him conduct these works. In the Pastoral there was never a moment during which all the inner parts of the composition were not clearly placed; and in the Seventh there was never a moment when variant methods of treating the subject were not clearly revealed. Showmanship or not, it was a meticulous musicianship which made these performances stand out even above those of works which are more agreeable, from the listener's point of view.

The Festival Idea

NOTABLE in these two symphonies were such refinements as the smooth gradations of volume—especially in the strings—without loss of quality in the texture. As sections, the strings and woodwinds were particularly fine, with the solo 'cellist and flautist showing exceptional merit. The tempest passage in the third movement of the Sixth exemplified most of the virtues of both the conductor and orchestra.

There was no effort to pretend that the orchestra was not imitating a storm; but likewise there was no loss of fine musical values—mostly by reason of the control of sections with the resulting textural quality which distinguishes music from orchestral noise. The same feeling for values was carried into the succeeding joyous passage, so that much as one may

mental values undoubtedly is the dominant factor underlying the world-wide interest in this festival. It is of secondary importance that the Berkshire Festival is a remarkably fine "show-window" for the Boston Symphony. It is paramount that here is a festival, without competitions and without prizes, where music is played for all comers as well as a carefully disciplined orchestra of adequate proportions can play it.

This Clipping From
BANGOR, ME.
NEWS
AUG 21 1947

These Days

By George E. Sokolsky

MUSIC FOR NON-MUSICIANS

I recently wrote about attending some concerts at the Berkshire Music Festival and brought down on my head [illegible]dictions of the elite. Apparently no one may discuss music except those who are professionally in the business. Yet, a mother sings a lullaby without the consent of A. S. C. A. P., Petrillo or the music critics.

True, I have listened to musicians and music critics talk politics and economics and they sound like musicians. Jo Davidson, a sculptor, ran a political party with which Paul Robeson, a musician, was associated. It seems perfectly all right for musicians to talk politics but not for political writers to talk music. The assumption is that there is something mystical, something esoteric and mysterious about music. And yet a small boy can whistle a tune and most of the themes of Beethoven's great symphonies are simple enough for small boys to whistle. Perhaps that is why Beethoven is greater than Copland or Stravinsky.

A layman may look at the George Washington Bridge or the Golden Gate Bridge or the Empire State Building and marvel at their beauty. He is not an engineer or an architect; he knows nothing about stresses or strains. But he knows beauty. He also knows what is ugly.

One may gaze upon Fujiyama or Mount Shasta or the Grand Canyon without knowing anything about geology. One may, on a glorious summer night, stand under the blue of the skies, watching the stars dance in the firmament without being an astronomer or a theologian. He might even in such a glorious moment have a poetic idea without being a poet, or a tune may flit through his mind without his being a musician. It is not necessary to be a psychologist to know love, nor an economist to earn a living.

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It is a matter of taste, not of knowledge. My old friend, Henry Eichheim, loved Oriental music and he and I used to wander about Chinese cities capturing tunes. Eichheim wrote beautiful music, in the Oriental manner, seeking to adapt the quarter tone to the Western scale. I used to visit Eichheim in Santa Barbara to hear him play music that was familiar to me and pleased my ear. But I have not heard any of the orchestras play him. Again, it is a matter of taste. Debussy's Orientalia is European; Eichheim's is Asiatic. The experts prefer Debussy. Shall I argue with them?

They tell me, the experts do, that what I call noise is dissonance. The music is unadorned. It goes straight to the point without creating atmosphere and moods. It has something to do with linear counterpoint and acrid harmony, God forgive me! All that I ask, when I buy a ticket for a concert, is that I shall be able to enjoy the music without finding myself suddenly transported to a steel mill. Is that too much to ask?

These experts say that art must not be photographic. Then why do they reproduce exact noises of industrial production? Besides, what are they trying to say? Whether it is Beethoven's Ninth or Brahms' First or a Sousa March, the composer speaks to me. At Tanglewood, one of the moderns, Arthur Honnegger, was played—his "Symphony for Strings." It spoke as though with words of despair of France in 1940-1. At the end, I could have shouted "Viva la France!" But what is said by the mathematical musicians who produce musical doodles?

After all, no orchestra, no opera, no musical comedy could be played only for the experts. There are more of me that go to concerts than of him. He has his little place to note the weakness of the brass. I just like music.

This Clipping From
OTTAWA, CANADA
EVENING JOURNAL

AUG 23 1947

IN MANHATTEN

Critic on Straw Hat Circuit Irked by Dead Fish Smell

By WILLIAM BOSS.
Canadian Press Staff Writer.

NEW YORK, Aug. 23.—(CP)—Drama critics forsook the stage this week, entranced by the antics of the customers.

They found it more amusing to comment on whatever it was that urged patrons to the straw-hat circuit—persons on holiday, presumably bent on enjoying themselves — to wear dinner jackets and fur wraps in temperatures of 90-plus with humidity ratings often higher.

Absence of comment on what went on behind the footlights made it obvious about their reactions to the six new plays presented during the week along the New England Summer theatre row.

There was an acid note in the Daily News, whose critic apparently suffered in Provincetown, Mass.

His agony took place in the local wharf theatre, already full of overdressed citizens, but rendered further odoriferous by fish inconsiderately dropped into the building's underpinnings by Atlantic high tides and left to rot. Besides perfumes dropped through the floorboards, scent also had to be passed among the perspiring faithful, he reported.

Anyhow.

Whatever the weather, the Donaldson awards — the theatre world's Oscars—are being presented tonight. Arthur Miller's "All My Sons" has been chosen as best play of the year and "Finian's Rainbow", by E. Y. Hamburg and Fred Saidy, best musical.

Best actor is Sir Laurence Olivier, who did "Oedipus Rex" and other plays while here with London's Old Vic company last Winter.

Ingrid Bergman's "Joan of Lorraine" made her best actress.

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This Clipping From
OTTAWA, CANADA
EVENING JOURNAL

AUG 23 1947

IN MANHATTEN

Critic on Straw Hat Circuit Irked by Dead Fish Smell

By **WILLIAM BOSS.**
Canadian Press Staff Writer.

NEW YORK, Aug. 23.—(CP)—Drama critics forsook the stage this week, entranced by the antics of the customers.

They found it more amusing to comment on whatever it was that urged patrons to the straw-hat circuit—persons on holiday, presumably bent on enjoying themselves — to wear dinner jackets and fur wraps in temperatures of 90-plus with humidity ratings often higher.

Absence of comment on what went on behind the footlights made it obvious about their reactions to the six new plays presented during the week along the New England Summer theatre row.

There was an acid note in the Daily News, whose critic apparently suffered in Provincetown, Mass.

His agony took place in the local wharf theatre, already full of overdressed citizens, but rendered further odoriferous by fish inconsiderately dropped into the building's underpinnings by Atlantic high tides and left to rot. Besides perfumes dropped through the floorboards, scent also had to be passed among the perspiring faithful, he reported.

Anyhow.

Whatever the weather, the Donaldson awards — the theatre world's Oscars—are being presented tonight. Arthur Miller's "All My Sons" has been chosen as best play of the year and "Finian's Rainbow", by E. Y. Hamburg and Fred Saidy, best musical.

Best actor is Sir Laurence Olivier, who did "Oedipus Rex" and other plays while here with London's Old Vic company last Winter.

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This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
AUG 24

MUSIC ON THE RADIO

By B. H. HAGGIN

ARTHUR BERGER'S Serenade—played for the first time on the radio by Bernard Herrmann and the C. B. S. Symphony on the Aug. 13 Invitation to Music—is a piece in one movement which, except for brief slow interludes, is kept going by ostinato figures. Its idiom is untraditionally modern to the point of being, for me, incoherent; and the ostinato figures perform the additional function of providing an element of coherence in the progression.

Milhaud's "Household Muse"—also played for the first time on the radio on the same occasion—is supposed to be the musical record of the day's events in the home. I could detect no connection between most of the brief movements and their titles, but found several of them enjoyable simply as pieces of music. It was an excellent idea to slip in each title before the particular movement, and would have been even better without the elaborately varied introductory phrase before each title.

The week before, Invitation to Music offered a Suite for strings by Szabo, a Hungarian who transplanted himself to Russia, where he writes the facile simplicities that Russians write.

All these works were well performed by the excellent orchestra under Herrmann's direction.

* * *

At two of its Sunday afternoon broadcasts (August 3 and 10) the N. B. C. Symphony was conducted by one of its own members, Milton Katims, who plays at the first stand of the violas, and who also plays chamber music with the Budapest Quartet. I heard only the performances of Mozart's "Paris" Symphony (K.297) and two excerpts from Copland's music for "Rodeo." A publicity release said that Katims had prepared for the broadcasts with the help of Toscanini; and one could take as evidence of this the real Andantino tempo of the exquisite middle movement. This moderately paced movement was played with at least some degree of plasticity and ease; but in the Allegros there was a tense, hard pushing of the sounds into place instead of a relaxed allowing them to fall easily into place, and there were only solid masses of tone, not textures of sensitively inflected tonal lines.

* * *

Maybe there is some one who could put Mussorgsky's "The Flea" across in English, but I doubt it; for what the English words do is to reveal the absence of anything in the text to justify those passages of laughter. And in Pinza's performance on the August 4 Telephone Hour not only was the laughter more hollow and phony because of the way he hammed it up, but the song was laid waste by his heavy foreign accent. On the other hand his voice was beautifully deployed in the sustained legato phrases of Lully's "Bois epais," and "Aprite un po' quegl' occhi" from Mozart's "Figaro" was delivered with all the Pinza dramatic exuberance, but with its effect lessened by an orchestral accompaniment that could not manage to catch up with his singing.

The technician with whom I have been corresponding about the recent Boston Symphony broadcasts is sure their defects were caused by microphone placement and by use of a volume compressor which "on very loud sonorities cut down the sound level like a rabbit punch and produced with this unnatural change of volume level the severe harmonic distortion that you heard as disintegration." And he insists it is my duty to demand answers from A. B. C. to these questions: "(1) why was this compressor used at such an extraordinary level, and (2) why wasn't it readjusted in the successive broadcasts when its distortion must have been obvious?" But I insist it is the radio public's duty to demand those answers of A. B. C., and that only the public's demand will have any effect.

Here are a few programs:

Today—A.M.: Works of Boccherini, Faure and Ravel, played by Sydney Edwards, cellist, and Mario Janaro, pianist, WJZ, 8.30 P.M.: Sonatas of Haydn and Mozart, WQXR, 1; Berezowsky's Symphony No. 4, music of Tchaikovsky and Rimsky-Korsakoff, played by the C.B.S. Symphony under Herrmann with Maria Kurenko, soprano, C.B.S., 3.

Monday—P. M.: Mozart's Requiem, WNYC, 9.

Tuesday—P.M.: Mozart's Piano Concerto K. 453, WQXR, 11:15.

Wednesday—P.M.: Haydn's Symphony No. 83, played by the C.B.S. Symphony under Herrmann, C.B.S., 11:30.

Thursday—P.M.: Choral music of Vaughan Williams, sung by the Canadian Broadcasting Corporation Singers, NB.C., 11:30.

Saturday—P.M.: Works of Borodin, Lalo, Berlioz and Debussy, played by the American Broadcasting Symphony under Bronislav Gimpel with Arnold Eidus, violinist, WJZ, 5; quartets of Haydn and Schubert, WQXR, 11.

This Clipping From
CLEVELAND, OHIO
NEWS
AUG 23 1947

The Music World . .

Two Pop Concerts Will End Season

BY ELMORE BACON

Presenting the final concerts the coming week the Cleveland Summer Symphony's longest and most successful Pop Concert season comes to a close.

It is expected that the final concert will bring the total attendance at the Public Hall music fiestas to 125,000, a record of which the Musical Arts Association sponsoring the season may well be proud.

Under the gifted direction of Dr. Rudolph Ringwall, whose program comments and general informal microphone stance have been prime factors in the public's approval of these concerts, a long list of excellent soloists has been presented along with programs that please all tastes.

The coming week also features at Public Hall the forerunner of a busy music season—a concert by the Vatican Singers, the group making its Cleveland debut under direction of the Rt. Rev. Mons. Licinio Refice.

Another music event in keeping with the summer season is the concert to be given by the Cleveland Municipal Band under the fine direction of Angelo Vitale at Gordon Park tomorrow afternoon at 4, the program to be repeated Thursday evening at 8 at Edgewater Park.

Pop Concert Finals

Eunice Podis makes her second appearance of the season at the Pop Concert Wednesday evening, playing the famous Tschaikowsky Piano Concerto. And the final concert a week from tonight presents two soloists, Mildred Mueller, mezzo soprano, well known Cleveland singer, and Richard Kapuscinski, first cellist of the Summer Symphony, the latter playing the first movement of the Lalo Concerto in D Minor.

Miss Podis is making her ninth appearance at these pop concerts, being soloist there more times than anyone else. She has made rapid strides as a concert pianist since starting her career as a protege of Frances B. Kortheuer a few years ago. Her fine artistry has won her a wide following in Cleveland as well as along the radio lanes on which she has broadcast with major orchestras.

Director Ringwall offers music on the familiar side mostly for this final Wednesday program, including Purcell's "Trumpet Voluntary," Prelude of "Hansel and Gretel," "A Night on Bald Mountain," "New Moon" excerpts, the Intermezzo from "Cavalleria Rusticana," and "Singing In the Rain" as arranged by Maurice Leysens, member of the orchestra's violin section.

Mildred Mueller

Eunice Podis

Saturday Pop

Miss Mueller, well known Cleveland singer, a graduate of the Institute of Music where she studied with Marie Simmelink Kraft, sang with the Boston Pops earlier this season. She has just completed her second year of study at the Berkshire Music Festival with Boris Gold[illegible]

The Mueller program on the final Saturday night concert includes "O Mio Fernando" from "La Favorita," and the Gypsy Song from "Carmen." Familiar encores will be forthcoming.

Cellist Kapuscinski was cello soloist for the Philadelphia Opera Co. for two years prior to his graduation from the Curtis Institute of Music. A member of the Cleveland Orchestra for four years, he shares the assistant solo chair. A former student of Leonard Rose and Felix Salmond, he has been first cellist at the Pops for three years.

Director Ringwall and the orchestra present an all request program at this final concert, the compositions receiving the most requests being the Overture to "Mignon," the Largo from the New World Symphony, "Finlandia," Debussy's "Arabesques," the Liszt "Les Preludes," and "Deep Purple." Tickets for the concerts are available at Taylor's and on concert nights at the Lakeside ticket office at Public Hall.

Thomas L. Sidlo, president of the Musical Arts Association, in summing up this most successful pop season, expressed gratitude to the Pop patrons as well as to the Friends of the Cleveland Orchestra whose contributions to the maintenance fund make the summer concerts possible.

Vatican Singers

The Vatican Singers, a group touring the United States and Canada by special authorization of Pope Pius XII, come to Public Hall for a concert Tuesday evening under direction of Rt. Rev. Mons Licinio Refice, Professor Superior at the Pontifical Institute of Sacred Music in Vatican City. The choir includes 24 boy sopranos and 30 men—all singers from the various churches in Vatican City.

Their program includes music of Palestrina, Vittorio Viadana and other masters of religious music, as well as Mons. Refice's own "Messa Italica," and other numbers Ferruccio Vignanelli is accompanist.

Park Concerts

Angelo Vitale, one of the best known Cleveland band directors, and long a prominent figure in musical circles, directs the Cleveland Municipal Band in a free concert at Gordon Park tomorrow afternoon at 4.

He repeats the program Thursday night at 8 at Edgewater Park. The program includes "The Dance of the Hours," Brahms Hungarian Dance No. 5, "Desert Song" excerpts, "Southern Roses Waltz," by Strauss, Goldman's "On the Mall" and other music.

These concerts are financed by the Cleveland Federation of Musicians and are given under sponsorship of the city recreation department.

BROOKLYN, N. Y.
EAGLE
AUG 23 1947

Phonograph Becomes Live Orchestra's Rival

Lenox, Mass., Aug. 23 (U.P.)—Pitting a phonograph against a full symphony orchestra and inviting an audience to tell when the orchestra leaves off playing and the phonograph picks up is quite an acoustical stunt.

It was tried out successfully by Dr. Serge Koussevitzky and the Boston Symphony Orchestra during this Summer's Berkshire Music Festival at the Tanglewood estate outside Lenox.

The demonstration was held in the big music shed, seating 6,000. Another 1,000 listened on the lawn outside. The occasion was the public introduction of the Berkshire, a new instrument developed by RCA Victor and named in honor of the Tanglewood festival.

Gives Wider Range

This combination radio, television and phonograph set is aimed at making available in the home a wider range of tonal reproduction, bringing out qualities hitherto lost.

The orchestra, in the course of a long program, played the Beethoven "Egmont" overture. Midway in the performance the "live" musicians ceased playing and the phonograph took over. The change, under the ideal acoustical conditions of the music shed, was almost imperceptible.

Of course the instrument used was a de luxe model, which will retail at $4,000 and is over-elaborate, for apartment dwellers or small home owners. The price range of the "custom built" line is from $1,800 to [illegible]

The phonograph demonstration was part of a day-long program called "Music for All," which traced the development of reproduction by phonograph, radio and television over the last 30 years.

Old Records Played

Recordings by the Boston Symphony since that organization first began making records for Victor in 1917 were played on machines of the period, giving a graphic picture of how the tonal range has been more fully captured over the decades.

During the course of events movies were made of the audience, to be incorporated in a forthcoming film by M-G-M, dramatizing the history and growth of the festival, along the lines of the recent production which glorified Carnegie Hall.

It was announced that the first 200 sets of the new Berkshire instrument line will be sold on a subscription basis, the proceeds to benefit the Berkshire Music Center scholarship fund. A silver plaque, with the customer's name and Dr. Koussevitzky's signature, will be placed in each set.

This Clipping From
CHARLOTTE, N. C.
OBSERVER
AUG 24 1947

Speaking of Records

Serge Koussevitzky and the Boston Symphony have turned out a fine recording of Prokofieff's Romeo and Juliet, Ballet Suite No. 2. Released recently by RCA Victor, the album's four sides comprise the Second Suite's first, second, fourth, and seventh movements.

With the first bars of the opening movement, "Montagues and Capulets," Prokofieff sets the stage for the tragedy that is to follow. The introduction is slow and intensely tragic. The music then flows into a strutting allegro, charming and melodic, that is perfectly descriptive of the pride-bound families involved. In contrast, a graceful mid-section represents Juliet dancing.

The second movement, "Juliet the Maiden," is a fine tone portrait of Juliet, and the flute work in this portion is especially good. Here, one sees Juliet's growth from an impulsive girl into a young woman aware of love. "The Dance" which follows is spicy, shaded with a touch of irony. "Romeo and Juliet's Grave," the concluding movement is a beautifully poignant lament.

CHARLOTTE, N. C.
OBSERVER
AUG 24 1947

Under Koussevitzky's direction, the Boston Symphony performs Prokofieff's colorful composition in a sure but delicate manner. The orchestra gave the Second Suite its American premiere, under the composer's baton, on March 25, 1938, in Boston. Both the performance and the recording are excellent.

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES
AUG 24 1947

Fall also means football and again this year, WNBH-ABC will be on hand Saturday afternoons at the major football contests. The curtain goes up on the gridiron classics a week from Wednesday night when ABC sports director Harry Wismer broadcasts the annual Fresh Air Fund football game from New York. This year, the Eastern College All-Stars with Army spearheads Glenn Davis and Doc Blanchard, meet the New York Giants, Eastern professional football champions. Regular Saturday afternoon games start on Sept. 27.

Another Fall change of note is the result of the American Broadcasting Company's policy of "patterned programming." Under this new setup, Tuesday night on WNBH-ABC becomes serious in nature. And leading the parade of serious programs will be "America's Town Meeting" and the Boston Symphony Orchestra. On Sept 2, Town Meeting moves to 8:30 Tuesday nights and is to be followed by the hour-long broadcast of the symphony. A series of other news and discussion programs is also being arranged for that night.

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES
AUG 24 1947

WNBH SHAVINGS: Allen Prescott subs for Don McNeill on Monday and Tuesday again this week on the Breakfast Club . . . Jim Lanagan and Jim Gleason will be at the ringside to broadcast the Jackie Weber-Buddy Hayes championship fight from Sargent Field at 9:30 Tuesday night . . . Walter Winchell, "America's Town Meeting" and the Boston Symphony Orchestra, all heard over WNBH-ABC, are featured in the newest March of Time documentary film . . Paul Whiteman interviews Morton Gould and plays a rare Louis Armstrong record on his Paul Whiteman Club at 3:30 tomorrow afternoon . . . Louella Parsons interviews movie producer Jerry Wald at 9:15 tonight and Harry Von Zell substitutes for vacationing Jimmie Fidler 15 minutes later . . . Mary Lou Williams is "Piano Playhouse" guest star at 11 Saturday morning . . . David Harding deals with some free-lance spies when he solves the "Case of the Stolen Report" at 5:30 this afternoon . . . The "Listening Post" devotes itself to a special program of narration and songs dedicated to Irving Berlin at 10:45 tomorrow morning . . . "Call Not Any Man a Fool," illustrating the need for understanding one another, is the "Greatest Story Ever Told" at 6 tonight.

This Clipping From
DAVENPORT, IOWA
DEMOCRAT & LEADER
AUG 24 1947

THE RADIO PREMIERE

. . . of Nicolai Berezowsy's Symphony No. 4 will be given by the CBS symphony orchestra under the direction of Bernard Herrmann at 1 o'clock this afternoon over the Columbia Network. The symphony was commissioned by Sergei Koussevitsky and the Boston Symphony orchestra in 1943 and was dedicated to the late Natalie Koussevitsky to whom the composer, and his wife and children were deeply devoted. Though it was written in the time of war, the symphony is reflective and lyric in style. Mr. Berezowsky is a member of the CBS symphony and will take his usual place in the violin section while Mr. Herrmann conducts his symphony.

THE SAN CARLO

. . . opera company directed by Fortune Gallo will open a three week's season at the Civic Opera house in Chicago on October 6th. This will take the place of the regular series usually given by the Chicago Opera company which is not in the field this season. Twenty four performances of 14 works will comprise the repertoire; "Carmen;" "Madama Butterfly;" "Tosca"; "La Boheme"; "La Travita;" "Il Trovatore;" "Aida" "Barber of Seville"; "Cavaleria "Rigoletto"; "Faust"; "Lucia" Rusticana"; "Pagliacci" and Lohengrin."

This Clipping From
NEWPORT NEWS, VA.
PRESS
AUG 24 1947

Following its policy of "patterned programming" ABC will present a period of "Block Programming." On Sept. 2 radio's oldest audience participation forum "America's Town Meeting," will shift from Thursday evening to Tuesday at 8:30. This program will be followed by the Boston Symphony orchestra concerts.

* * *

Thus by putting two programs of similar serious appeal back-to-back the network hopes to be of additional service to the many in the listening audience who want thought provoking forums and enjoy serious music.

Each Saturday afternoon from Sept. 27 through Nov. 8, the American Broadcasting company will air the football "game of the week" under the sponsorship of the U. S. Army and Air Forces Recruiting Service.

In addition to these seven games, ABC will broadcast the ninth annual charity football game between the Eastern Sollege All-Stars and the New York Giants, Eastern professional football champions. This game will be played at the Polo Grounds in New York Wednesday night. The game will be described in its entirety over ABC and WGH starting at 8:30.

Harry Wismer will be at the microphone to give the play-by-play account of each game.

Here is something unique in radio annals. WFMZ in Allentown, Pa., a new FM outlet, tells its listeners to tune in their nearest ABC station on evenings while it puts on a musical program. The ABC outlets air "The Greatest Story Ever Told," at that time. The FM station states, "WMFZ' regrets that it is unable to carry this program fo. you on FM. . . . since we sincerely believe it is the finest broadcast on the radio today!"

"The Greatest Story Ever Told" is broadcast over WGH each Sunday at 6:30 p.m.

"The Doctors Talk It Over" broadcast over WGH-ABC tomorrow night at 10 will take as its topic "Cerebral Palsy." This is a crippling condition, whose victims are almost as numerous as those of infantile paralysis. Authoritative facts about the program and wha can be done for it will be given o the broadcast.

CHARLESTON, S. C.
NEWS COURIER
AUG 24 1947

Liszt: "Mephisto Waltz". Arthu Rodzinski conducting the Philharmonic Symphony orchestra o New York. Col. Set X-MX-281. Two 12" records.

Technically well directed. The performance on the whole does not contain the diabolical intensity of the RCA Victor recording with the Boston Symphony. Recording good.

This Clipping From
HOUSTON, TEX.
POST
AUG 24 1947

New Records:

Columbia Produces First Full Opera Recording Since War

By HUBERT ROUSSEL

Columbia has brought out the first complete recording of an opera since the war—a version of "Traviata" by the company of the Rome Opera House with Vincenzo Bellezza conducting. The reproduction is of unusual quality. That can hardly be said of all the artists involved, but the general results are good reward for the effort expended.

Principal singers are Adriana Guerrini as Violetta, Maria Huder as Flora and Annina, Luigi Infantino as Alfred and Paolo Silveri as Germont. Of these, only Guerrini is a really impressive performer. She has a soprano of fine strength and exceptional purity of intonation, and sings with assured style and musicianship. The voice lacks warmth—but you can't have everything nowadays. Guerrini is a brilliant Violetta. There are few sopranos about now who can do "Fors e lui" and "Sempre libera" with such firmness and ease.

Infantino is a well-routined tenor but worn, straining badly for some of his top notes, and is not the musician that his partner is. Silveri does a workmanlike Germont, but one that offers few points of distinction. The same may be said of Maria Huber's account of the mezzo parts. The chorus is splendid and the ensembles are excitingly handled.

But in the end the most valuable artist is Bellezza, whose conducting is remarkably fresh, pointed and sensitive to this music of Verdi. He preserves fine balance and movement, and these records project a large share of the dramatic power of the opera.

◆ ◆ ◆

PROKOFIEFF, SERGE—"Romeo and Juliet" ballet suite No. 2 (excerpts), played by the Boston Symphony orchestra under Serge Koussevitzky. Victor album DM-1126.

◆ ◆ ◆

My reaction to this music is that I would like to see the ballet for which it was written. Though it had its premiere in Czechoslovakia, it now seems to reside strictly in Soviet Russia. One reason, though it may not be the principal one, is that Prokofieff wrote for the Russian taste, which demands that a single ballet fill an entire evening.

The music was finished in 1936 but production of the work was delayed. While waiting on the choreographers, the composer drew from his score two symphonic suites and a series of piano pieces. Heard on these records are four sections of the second orchestra suite. They are entitled "Montagues and Capulets," "Juliet the Maiden," "Dance and "Romeo and Juliet's Grave."

This is sound, brilliant, pictorial and in its ultimate section tragic music. Koussevitzky refines it with infinite care, and the Boston orchestra plays in its most eloquent style. The result is dramatic and interesting.

◆ ◆ ◆

BEETHOVEN—Piano Concerto No. 2 in B Flat Major, played by William Kapell and the NBC Symphony orchestra, conducted by Vladimir Golschmann. Victor album DM-1132.

◆ ◆ ◆

MIAMI, FLA.
NEWS
AUG 24 1947

Bedetti will be heard as soloist i the Saint-Saens Violoncello No. 1, i A minor, Op. 33 and Bruch's "Ko Nidrei." The orchestra is schedule to play Auber's overture to "Masaniello," Ponchielli's "Dance of Th Hours" from "La Gioconda," ex cerpts from Rodgers' "Carousel and Tschaikowsky's "1812 Overture."

Bedetti arrived here last week fo several weeks vacation before h returns to Boston to resume h work with the Boston Symphor this fall. He conducted classes 'cello and ensemble work at th Berkshire Festival during the summer.

* * *

Here's good news for Mischa E man fans in this area. He is r turning by popular demand for t fourth consecutive season.

The eminent violinist will pear here on Dec. 8 in a recital Miami Senior high school. His pearance will be sponsored by University of Miami.

PROVIDENCE, R. I.
JOURNAL
AUG 24 1947

On the Records

Concert Hall issues an unlimited plastic edition of Schumann's "Humoresque," played by Paul Loyonnet, pianist. A first-rate job (6 sides).

The Boston Symphony, conducted by Serge Koussevitsky, turns off Prokofieff's "Romeo and Juliet Ballet Suite No. 2" in distinguished fashion (Victor, 4 sides). Singles: Estralita, Ponce, and March, Korngold, played by Jascha Heifetz, violin, and Emmanuel Bay, piano (10-inch); "Fledermaus" waltzes, Strauss, transcribed by Leopold Stokowski and played by the Hollywood Bowl Orchestra, conducted by Stokowski (10-inch). G. Y. L.

ABILENE, TEXAS
MORNING REPORTER NEWS
AUG 24 1947

RADIO ROW

The American Broadcasting Company's programs, America's Town Meeting of the Air and the Boston Symphony Orchestra, are featured in the new March of Time documentary film on radio, titled Is Everybody Listening?

Walter Winchell, ABC's Sunday night commentator, is portrayed dramatically as America's leading radio news reporter on the basis of his vast listening audience. The documentary film presents Winchell in the fast moving and tense setting of the ABC newsroom in New York.

Other ABC programs given recognition by the new March of Time film are the documentary broadcasts, Hiroshima, Schoolteacher — 1947, and the housing programs, Slums I and Slums II.

Discovering Mrs. H. A. Twigg of Chicago and Miss Kathryn Trees of Lancaster, Pennsylvania, in the audience at a recent broadcast of ABC's Breakfast Club, Toastmaster Don McNeill asked the ladies to stand and take a "bough."

When Edward Arnold, heard in the title role of ABC's Mr. President every Thursday evening, was on his vacation last week near San Francisco, he met Herbert Hoover, former chief executive. Arnold told the only living ex-president all about his program and requested information about Hoover's experiences in the White House for possible dramatization on ABC. Hoover was impressed with the idea and told Arnold that he will send him some behind-the-scenes material of his administration.

This Clipping From
DALLAS, TEXAS
NEWS
AUG 24 194

Program Notes

Philharmonic Repertoire for Next Season and a Comparison

By John Rosenfield.

The Dallas Symphony Orchestra is one of the few such provincial establishments that enjoys the unreserved esteem of its own constituency.

We didn't say affection as most orchestras have that, even if the city apologizes for backwardness or waywardness in its problem child. Respect is another thing; the Dallas Symphony has it and is not about to lose it, either.

This priceless asset was developed, we think, by the pursuit of two policies. One, of course, has been a voluntary civic subsidy of sufficient generosity to permit the engagement of good musicians and the arrangement of adequate rehearsals. The orchestra, in short, is a notably good one.

The other is Antal Dorati's assumption that the Dallas public is as musical as any other public. The week-in-week-out programs never condescend, never patronize. They balance established repertoire with the new, the classical with the romantic and both with the contemporary. In other words, Dallas Symphony patrons hear programs of a level found in Philadelphia's Academy of Music, New York's Carnegie Hall or Boston's Symphony Hall.

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A study of last week's partial prospectus of the New York Philharmonic-Symphony Society is illustrative. Bruno Walter, musical director, who will conduct many concerts, announces a performance of Strauss' "Don Quixote" with Leonard Rose, cellist, and William Lincer, violist. This same work is in the Dallas Symphony list with Gregor Piatigorsky and, probably, Joseph Hawthorne as solo principals.

Walter will produce Beethoven's great choral work, the "Missa Solemnis," which is not exactly duplicated on the Dallas programs. Dorati, however, has a whole choral festival for January including Beethoven's Ninth Symphony, Verdi's Requiem, Kodaly's "Psalmus Hungaricus," Pergolesi's "Stabat Mater," Bach's St. Matthew Passion.

Bruno Walter rather features in his announcement the first performance in New York of a new work by Paul Hindemith entitled "Symphonia Serena." This will be played in Dallas next season. And it has already been played in Dallas, last Feb. 1 and 2 to be exact, for "Symphonia Serena" was commissioned by the Dallas Symphony Society and received its world premiere here. It is gratifying to find the composition that was beckoned and financed by Dallas now entering the repertoire of other orchestras.

-◆-

Philharmonic patrons will hear a premiere of Douglas Moore's Symphony in A Major. Dallas paralleled such programming last season with a first performance of a new Morton Gould symphony. This year the new Aaron Copland Third Symphony will have its first playing here. Vladimir Horowitz will play the Brahms B Flat Major Concerto which won't be heard in Dallas next season. Hephzibah Menuhin played it last March and the season before had Claudio Arrau as soloist.

-◆-

Leopold Stokowski headlines for his term on the Philharmonic podium the unusual bracketing of all three Debussy Nocturnes, the choral "Sirenes" along with "Nuages" and "Fetes." Dorati gave all three in January, 1946, with Miss Marion Flagg's Dallas Symphony Singers.

Stokowski will do De Falla's "El Amor Brujo," a work in which Dorati has specialized. Dorati, as a matter of fact, tried to persuade Marian Anderson to sing the hoarse gypsy songs for her appearance next season but she begged off. Instead she will be heard with the orchestra in Gustav Mahler's "Kindertotenlieder," a work equally as ambitious.

Dorati will not pass up De Falla, however, having programmed "Nights in the Gardens of Spain" with Artur Rubinstein at the piano.

-◆-

Mahler's "Das Lied von der Erde" is a spotlighted Philharmonic project for next season with Set Svanholm and Kathleen Ferrier as soloists. It was given in Dallas last January with the same Mr. Svanholm and Suzanne Sten.

Traditional items by Beethoven, Brahms, Tchaikovsky et al., making up most symphonic activity everywhere, need no collation.

If New York is to hear the Tchaikovsky Sixth, then Dallas is to hear the Fifth and so on.

It is in the comparison of featured novelties that one finds the Dallas Symphony giving to Dallas what other resident orchestras offer to the most sophisticated publics in the world.

This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES
AUG 24 1947

On a Diet

Kathleen Bolton, always best cast in character parts, gave unrestrained joy to comedian Charles Pursell (who sat with us) in the bundling scene when the bed collapsed in its slat section just after the Hessian had been routed out. Miss Bolton leaped in beside her stage daughter, Nina Prescott; immediately Bartholomew had left his first experience with New England economy in firewood.

Pursell had been brought for an introduction by Edgar Viens, who was requested to present him. "I had so little time before I went South, but I wanted to meet you before I went away for good, and to tell you how much we appreciate your coming to see us every week." It was surprising to have such recognition for one who had never had opportunity to toss more than a fragment of a kind word here and there.

It was of interest to hear about Pursell's ambitions, how he has a skit ready for an act and thinks of producing it himself.

The presence of our two lo[illegible] debutante actresses in the same play and in such different roles makes for harmony and goodwill in the company. Martha Lewin just now is on the road to being typed, but she has served [illegible] ably in importantly [illegible] roles. She was the lure that held Colonel Sherwood in the Connecti- cut farmhouse long enough for Prudence to marry Max and has an hilarious line when accused of hayloft activities, "What I done, I done patriotic." No Hessians for her. A pleasing wench for the military eye and a knowing one.

* * *

Guests

Clement Lenom and Mrs. Lenom of New York, who have spent the Summer in and around Paris, are arriving home by plane this week. After a few days in New York, they will go to Boston. Mr. Lenom was for many years first oboist in the Boston Symphony Orchestra, musical coach and director of several orchestra groups, later heading the solfeggio department at the New England Conservatory of Music.

Mrs. Lenom recently received her Master's degree in piano from Columbia and with her husband is teaching in New York. Jose Da Costa, who was for some time assistant to Mr. Lenom in teaching solfeggio at the New England Conservatory of Music, is to be host for the two musicians this week- at his Summer

This Clipping From
DAYTON, OHIO
NEWS
[illegible]

Men's Lemonade Opera May Go On Tour

BY W. G. ROGERS

NEW YORK, Aug. 23.—(AP)—If you want "lemonade opera," now is the time to ask for it. Greenwich men's opera, which has attracted hundreds of New Yorkers to a Greenwich Village church basement this summer, is thinking of taking to the road.

There are two pianists, a director, a musical director and two casts, totaling about 20 persons. The cast for Mozart's "Don Giovanni" ushers and takes tickets while the other cast presents the double bill of Humperdinck's "Hansel and Gretel" and Pergolesi's "La Serva Padrona," and then they switch around for the next performance. Lemonade is the intermission beverage.

It's a homemade affair which has won the praise of professionals, the performers fixed up their own sets, made their own costumes, even translated the operas into English. To start the ball rolling, they chipped in $25 apiece and each one, besides the invaluable experience, will get about $250 at the end of the 10-week season. They are graduates of music schools, sing in church choirs, have given their first New York recitals or have appeared with traveling opera companies.

Greenwich Men's opera is an activity of the Village Presbyterian church's "Village House" (139 W. 13th st., New York 11), of which Mr. and Mrs. Charles V. Erickson are co-directors. This summer it has presented three programs a week, and is considering a tour this fall. At every performance, Erickson estimates, from 50 to 100 persons have been turned away . . . The house seats 260 and admission is from 60 cents to $1.80.

Next season there are more ambitious plans for an "opera workshop," with a succession of small groups singing for experience. The idea was started when a soprano at the church discussed it with Musical Director Kenneth Hieber. Hieber and Director Max Leavitt assembled the current casts.

Composer Aaron Copland is on his way to Argentina, Brazil and Uruguay to lecture on a grant-in-aid from the state department. Copland is the new chairman of the United States group for Latin-American music, of which the members are Paul Bowles, Gilbert Chase, Henry Cowell, Ethel S. Cohen and Carleton Sprauge Smith. This group, under the sponsorship of the Empire Tractor Corp., offers composition scholarships in the three countries which Copland is visiting. Winners will study at the Berkshire ~~Music~~ Center, of which Copland is associate director.

This Clipping From
WATERBURY, CONN.
REPUBLICAN
AUG 24 1947

Books and the Arts

Greenwich Mews "Lemonade Opera" May Take to Road—Prize Winning Novels Announced

By W. G. ROGERS
Associated Press Arts Reporter

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Plans Opera Workshop Next Season

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Hymn To Joy

Among the quiet New England hills the other night, under the lonely reaches of the stars, the Ninth Symphony of Beethoven loosed its splendor on the air.

People far from the scene of the Berkshire Music Festival—in city rooms, on suburban porches—heard over their radios the Boston Symphony Orchestra bringing ~~the mighty~~ symphony to its triumphant last movement, where the chorus joins the instruments in proclaiming through Schiller's "Hymn to Joy" the blessedness and universal brotherhood of man.

During the last war a young anti-Nazi German girl wrote a letter to American friends which was smuggled out of Germany. In it she told of listening over her radio to the Vienna Philharmonic playing the Beethoven Ninth, when the chorus joined in the Schiller hymn, she wrote, they were expressing the deepest longings of all the people of the earth for peace."

That was in the midst of total war. The other night it was in the midst of uneasy atomic peace. ~~The same~~ stars looked down—the stars that spoke to Schiller of a loving Father's reign.

The young anti-Nazi wrote that she wept as she listened, yet felt in her heart the joy of knowing that the law of brotherhood could not be forever hidden by the anarchy of war. Did any troubled heart the other night reach out through the botched, unhappy peace of today to the exultant joy that created the Ninth Symphong and that ordered the shining architecture of the stars?

In spite of the stupid slumbers and nightmares of men, reality breaks through to listening hearts.

This Clipping From
EAST LIVERPOOL, O.
REVIEW
AUG 25 1947

In This Corner

Later versions of the Tommy Dorsey-Benny Goodman bout in Hollywood have simmered down somewhat, but early editions, hot from the ringside, had Benny kicking Tommy and Tommy slugging Benny.

This all was supposed to have happened during the recording of the title song for the Danny Kay picture, "Song Is Born." On the basis of this evidence, the song already is a hit.

Trouble seems to have started when Benny kept on playing his clarinet when the music said stop. He had arrived two hours late and apparently was making up for lost time.

Speaking of time, Tommy seems to have thought they were playing 2-4 time, as in the old one-two. Benny must have thought it was a conga, one-two-three—kick.

This must indicate that Tommy, a brass man, likes to disagree with reed players. Efforts should now be made to arrange a bout with, say, the English horn player of the Boston Symphony.

This may show what happens when temperamental talent is assembled in large quantities. Artists present besides the principals in the main bout included Louis Armstrong, Charlie Barnet, and Lionel Hampton. It's too bad Jimmy Dorsey wasn't there. If his favorite sparring partner had been available, Tommy might not even have bothered with Benny.

Ballet, Duo-Pianists Among Five Cynwyd Concerts Planned This Year

A ballet troupe, a soprano, violist, duo-pianists, and a baritone will provide the five concerts planned for this fall and spring by the thriving Bala-Cynwyd Community Concert Association, now in its second season.

With more than 1200 members again subscribed, all the concerts will again be given in the Bala-Cynwyd Junior High School auditorium. George W. R. Kirkpatrick, president, has announced that membership tickets will again be mailed out before the first concert.

The chairman of the artist committee, Mrs. Wesley Dunnington, announces the following program: November 10, Virginia MacWatters, soprano; December 8, William Primrose, violist; January 30, Vronsky and Babin, duo-pianists; February 20, Slavenska and her Ballet Variante; April 5, Walter Cassel, baritone. Last year four concerts were presented.

A native Philadelphian, Virginia MacWatters, opening soloist, is currently appearing at the International Festival of Music and Drama in Edinburgh, under the direction of Conductor George Szell. Her career includes concert appearances in New York Philharmonic Stadium and Chicago Symphony Concerts, operettas, and coast-to-coast radio broadcasts.

Mr. Primrose, generally considered the world's finest viola player, left the NBC Symphony Orchestra in 1942, where he was principal violist, to devote his time to radio and concert engagements. These include Boston Symphony and Philadelphia Orchestra appearances and an extensive tour of Latin America.

Russian-born Vita Vronsky and her husband, Victor Babin, duo-pianists, are one of the leading two-piano teams. Miss Vronsky toured principal European capitals as a solo pianist. Her husband, who studied piano under Artur Schnable and composition under Franz Schreker, has had his Concerto for Two Pianos played by the Chicago Orchestra and the New York Philharmonic Society, with himself and his wife at the piano.

Mia Slavenska, the star of the movie "Ballerina" and the dancer of principal roles of such ballets as "Giselle," "Swan Lake," "Les Sylphides," "Coppelia," and "Scheherazade," brings six dancers and two pianists to Bala-Cynwyd to display a program of some of her most famous dance roles and original choreography.

Walter Cassel, baritone, is a native of Iowa who broke into concert work through radio and now sings with the Metropolitan Opera Company in such roles as Bretigny in "Manon," Valentin in "Faust" and Silvio in "Pagliacci." Among the radio programs on which he has sung are Andre Kostalanetz' program and the Sunday Evening Hour.

This Clipping From
MOBILE, ALA.
REGISTER
AUG 24 194

Recording Tested With 'Live' Music

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This Clipping From
DAYTON, OHIO
NEWS
[illegible]

Men's Lemonade Opera May Go On Tour

BY W. G. ROGERS

NEW YORK, Aug. 23.—(AP)—If you want "lemonade opera," now is the time to ask for it. Greenwich men's opera, which has attracted hundreds of New Yorkers to a Greenwich Village church basement this summer, is thinking of taking to the road.

There are two pianists, a director, a musical director and two casts, totaling about 20 persons. The cast for Mozart's "Don Giovanni" ushers and takes tickets while the other cast presents the double bill of Humperdinck's "Hansel and Gretel" and Pergolesi's "La Serva Padrona," and then they switch around for the next performance. Lemonade is the intermission beverage.

It's a homemade affair which has won the praise of professionals, the performers fixed up their own sets, made their own costumes, even translated the operas into English. To start the ball rolling, they chipped in $25 apiece and each one, besides the invaluable experience, will get about $250 at the end of the 10-week season. They are graduates of music schools, sing in church choirs, have given their first New York recitals or have appeared with traveling opera companies.

Greenwich Men's opera is an activity of the Village Presbyterian church's "Village House" (139 W. 13th st., New York 11), of which Mr. and Mrs. Charles V. Erickson are co-directors. This summer it has presented three programs a week, and is considering a tour this fall. At every performance, Erickson estimates, from 50 to 100 persons have been turned away . . . The house seats 260 and admission is from 60 cents to $1.80.

Next season there are more ambitious plans for an "opera workshop," with a succession of small groups singing for experience. The idea was started when a soprano at the church discussed it with Musical Director Kenneth Hieber. Hieber and Director Max Leavitt assembled the current casts.

Composer Aaron Copland is on his way to Argentina, Brazil and Uruguay to lecture on a grant-in-aid from the state department. Copland is the new chairman of the United States group for Latin-American music, of which the members are Paul Bowles, Gilbert Chase, Henry Cowell, Ethel S. Cohen and Carleton Spraugе Smith. This group, under the sponsorship of the Empire Tractor Corp., offers composition scholarships in the three countries which Copland is visiting. Winners will study at the Berk~~shire Music~~ Center, of which Copland is associate director.

This Clipping From
WATERBURY, CONN.
REPUBLICAN
AUG 24 1947

Books and the Arts

Greenwich Mews "Lemonade Opera" May Take to Road—Prize Winning Novels Announced

By W. G. ROGERS
Associated Press Arts Reporter

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Hymn To Joy

Among the quiet New England hills the other night, under the lonely reaches of the stars, the Ninth Symphony of Beethoven loosed its splendor on the air.

People far from the scene of the Berkshire Music Festival—in city rooms, on suburban porches—heard over their radios the Boston Symphony Orchestra bringing ~~the mighty~~ symphony to its triumphant last movement, where the chorus joins the instruments in proclaiming through Schiller's "Hymn to Joy" the blessedness and universal brotherhood of man.

During the last war a young anti-Nazi German girl wrote a letter to American friends which was smuggled out of Germany. In it she told of listening over her radio to the Vienna Philharmonic playing the Beethoven Ninth. when the chorus joined in the Schiller hymn, she wrote, they were expressing the deepest longings of all the people of the earth for peace."

That was in the midst of total war. The other night it was in the midst ~~of uneasy atomic peace. The same~~ stars looked down—the stars that spoke to Schiller of a loving Father's reign.

The young anti-Nazi wrote that she wept as she listened, yet felt in her heart the joy of knowing that the law of brotherhood could not be forever hidden by the anarchy of war. Did any troubled heart the other night reach out through the botched, unhappy peace of today to the exultant joy that created the Ninth Symphong and that ordered the shining architecture of the stars?

In spite of the stupid slumbers and nightmares of men, reality breaks through to listening hearts.

This Clipping From
EAST LIVERPOOL, O.
REVIEW
AUG 25 1947

In This Corner

Later versions of the Tommy Dorsey-Benny Goodman bout in Hollywood have simmered down somewhat, but early editions, hot from the ringside, had Benny kicking Tommy and Tommy slugging Benny.

This all was supposed to have happened during the recording of the title song for the Danny Kay picture, "Song Is Born." On the basis of this evidence, the song already is a hit.

Trouble seems to have started when Benny kept on playing his clarinet when the music said stop. He had arrived two hours late and apparently was making up for lost time.

Speaking of time, Tommy seems to have thought they were playing 2-4 time, as in the old one-two. Benny must have thought it was a conga, one-two-three—kick.

This must indicate that Tommy, a brass man, likes to disagree with reed players. Efforts should now be made to arrange a bout with, say, the English horn player of the Boston Symphony.

This may show what happens when temperamental talent is assembled in large quantities. Artists present besides the principals in the main bout included Louis Armstrong, Charlie Barnet, and Lionel Hampton. It's too bad Jimmy Dorsey wasn't there. If his favorite sparring partner had been available, Tommy might not even have bothered with Benny.

Ballet, Duo-Pianists Among Five Cynwyd Concerts Planned This Year

A ballet troupe, a soprano, violist, duo-pianists, and a baritone will provide the five concerts planned for this fall and spring by the thriving Bala-Cynwyd Community Concert Association, now in its second season.

With more than 1200 members again subscribed, all the concerts will again be given in the Bala-Cynwyd Junior High School auditorium. George W. R. Kirkpatrick, president, has announced that membership tickets will again be mailed out before the first concert.

The chairman of the artist committee, Mrs. Wesley Dunnington, announces the following program: November 10, Virginia MacWatters, soprano; December 8, William Primrose, violist; January 30, Vronsky and Babin, duo-pianists; February 20, Slavenska and her Ballet Variante; April 5, Walter Cassel, baritone. Last year four concerts were presented.

A native Philadelphian, Virginia MacWatters, opening soloist, is currently appearing at the International Festival of Music and Drama in Edinburgh, under the direction of Conductor George Szell. Her career includes concert appearances in New York Philharmonic Stadium and Chicago Symphony Concerts, operettas, and coast-to-coast radio broadcasts.

Mr. Primrose, generally considered the world's finest viola player, left the NBC Symphony Orchestra in 1942, where he was principal violist, to devote his time to radio and concert engagements. These include Boston Symphony and Philadelphia Orchestra appearances and an extensive tour of Latin America.

Russian-born Vita Vronsky and her husband, Victor Babin, duo-pianists, are one of the leading two-piano teams. Miss Vronsky toured principal European capitals as a solo pianist. Her husband, who studied piano under Artur Schnable and composition under Franz Schreker, has had his Concerto for Two Pianos played by the Chicago Orchestra and the New York Philharmonic Society, with himself and his wife at the piano.

Mia Slavenska, the star of the movie "Ballerina" and the dancer of principal roles of such ballets as "Giselle," "Swan Lake," "Les Sylphides," "Coppelia," and "Scheherazade," brings six dancers and two pianists to Bala-Cynwyd to display a program of some of her most famous dance roles and original choreography.

Walter Cassel, baritone, is a native of Iowa who broke into concert work through radio and now sings with the Metropolitan Opera Company in such roles as Bretigny in "Manon," Valentin in "Faust" and Silvio in "Pagliacci." Among the radio programs on which he has sung are Andre Kostalanetz' program and the Sunday Evening Hour.

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MOBILE, ALA.
REGISTER
AUG 24 1947

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[266]

This Clipping From
PORTLAND, ME.
EXPRESS

AUG 25 1947

These Days

How Old Is Old?

By George E. Sokolsky

Herbert Hoover is now 73 years old. Bernard Baruch is 77. Serge Koussevitzky, who conducted nine Beethoven symphonies and two concertos in a week, besides many other programs at Tanglewood, at a summer music festival, looked like a greying youth at the final concert, and he is 73.

How old is old? When does a man really become old? I do not recall the time when I did not think of my father as an old man; yet, he must have been young some time or other. They tell me that most children think of their parents as old, while the parents imagine themselves veritable babes in the woods. Yet, Nicholas Murray Butler only aged during the past five or six years, although he is now 85 and in spite of the infirmities of what we call old age, his mind has been crystal clear throughout those decades when, according to tradition, one seems to live on borrowed time. A few years ago, when I dined with him, I was astonished at the vivid youthfulness of his attitude toward life.

William Randolph Hearst was in financial difficulties some years ago. He saved his enterprises and manages them today with unbelievable vigor at 84. He not only edits his newspapers, but directs the business of his properties, setting a pace that is hard for a young man to follow. And Toscanini, at 80, directs the NBC Symphony.

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When we were young—those of my generation—we were taught that the average span was 35 years in this Country. Maybe that was low. But the U. S. life insurance companies, having recognized that the life span has increased by more than 50 per cent, have announced that next year they will discard as obsolete the tables of mortality used for 80 years. Their actuaries have finally caught up with their own statistics. Perhaps when the American life span reaches 100, we shall not need mortality tables.

Physical youth is, of course, not the sole question. Medical science can find ways of saving life and improving those whom they save. Mental youth, the flexibility of the mind, continued usefulness, the capacity to earn a living and to enjoy life—these are even more significant. George Bernard Shaw at 91 has a whale of a good time. In spite of his being a vegetarian — which must be horrible — he manages to keep chipper. It is his mind. When that old boy talks about being in his second childhood, he has his tongue in his cheek, although some would say —not I, however—that he never escaped his first childhood.

During the depression years, they were laying off men at 50 as finished. The dopes who thought up that gimmick lacked understanding of the world in which they live. They were old fashioned. When the war came, they were begging the old boys to come back, because the old boys knew how—which is more than their great grandchildren can prove. Experience and wisdom come with age and if the oldsters, in addition, are mentally vigorous, they are worth infinitely more than the bright boys fresh out of college who know how to read a statistical curve but lack the experience and wisdom to know what made it curve that way. That is the difference, for instance, between Jesse Jones, at 73, and the little drips who complain about him.

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BATTLE CREEK, MICH.
ENQUIRER NEWS

AUG 2

DIAL DATA. A panorama of the light opera and operetta fields will be offered WELL listeners at 8:30 p. m. today when Josef Stopak conducts the third and final of ABC's Light Opera Festival series . . . On Thursday, WJR and CBS will present "Dear Mother—I'm In Jail," which deals with the parental problem of curbing the juvenile wanderlust. It will be heard at 9 p. m. on the Hallmark Reader's Digest program. . . . Two of ABC's great programs, America's Town Meeting and the Boston Symphony orchestra, are featured in the new March of Time documentary film, titled "Is Everybody Listening?" which will be released September 5.

BROOKLYN, N. Y.
EAGLE

AUG 26 1947

A Brooklynite may be the winner of a music scholarship to be awarded a student in the metropolitan or Long Island area who enters Adelphi College at Garden City in the Fall of 1948. The scholarship will provide a year's tuition in the Adelphi music department followed by a Summer course in 1949 in the opera department at Berkshire Music School. The scholarship will be made possible by a benefit concert to be given Sept. 19 at the college by Rise Stevens of the Metropolitan Opera Company.

NEW YORK, N. Y.
DAILY WORKER

AUG 28 1947

Music

Interracial Symphony Orchestra Established

Through the cooperation of Musicians' Union Local 802 Everett Lee, brilliant young conductor, has organized an interracial Symphony Orchestra, with the expressed purpose of giving more young musicians of professional calibre experience in performing symphonic repertoire.

Mr. Lee, who is only 28 years old, first attracted attention and was hailed by music critics as a promising young American conductor when he took over the conductor's baton on a ten-minute notice and conducted the score of Carmen Jones. As assistant conductor of this Broadway hit he later conducted the show many times, thus attracting the attention of Leonard Bernstein, composer of the score of **On the Town** who engaged him as conductor for this show. He later worked with Mr. Bernstein as an assistant conductor of the New York City Symphony.

EVERETT LEE

During the war Mr. Lee was signalled out by servicemen for his efforts in bringing U. S. O. camp shows to camps, hospitals and service clubs. Among these were the Stage Door Canteen, Harlem Servicemen's Center, Fort Meade, St. Albans Hospital, Halleran Hospital and Kingsbridge Road Hospital.

Mr. Lee is a product of Cleveland Institute of Music and Juilliard School of Music. During the summer of 1946 he studied at the Berkshire Festival where he conducted symphonic and operatic scores. He is one of the conductors of the Dra-Mu Opera Company of Philadelphia and New York.

NEW YORK, N. Y.
PM

AUG 26 1947

McManus

ABC Going Serious On Tuesday Nights

Positively the newest trend in network radio (if one network's policy can be considered a trend) is American Broadcasting Company's build-up of Tuesday nights for serious listening one night a week in the coming season.

The ABC (WJZ) Tuesday nights, by the first week in October, will shape up like this (after you retrieve the radio from the kids and *The Lone Ranger*, 7:30; and *Lum 'n' Abner*, at eight):

8:30-9:30—*American's Town Meeting of the Air.*
9:30-10:30—*The Boston Symphony.*
10:30-10:45—*Labor U. S. A.* (CIO and AFL alternating).
10:45-11:00—*Voice of Business* (NAM and U. S. Chamber of Commerce alternating).

Town Meeting, the discussion kernel of the evening, moves over on Sept. 2 from the Thursday night period it has occupied since it began some 13 seasons back. The Boston Symphony will return to the air on Oct. 6. *Labor USA* and *The Voice of Business* used to occupy early evening time Saturdays. *The Voice of Business* may be alternately known as *It's Your Business* on Chamber of Commerce nights. It is in the closing half-hour, at any rate, that the post-operational shock of the Taft-Hartley Bill may be expected to be exposed to public attention weekly by both labor and business. Following this exchange comes the regular 11 p.m. news period and music until the network shuts down at one a.m.

ABC is radio's youngest network (although it had a long pre-flight period as NBC's Blue Network) and it therefore deserves a pat on the back for taking the lead in packaging one night a week for serious-minded listeners. However, it may be fairly said that if ABC's public-spirit fathered the innovation, necessity was nevertheless its mother.

For some seasons past, Tuesday night has offered the toughest competition in the radio business, due to NBC's full bill of comedy and variety topflighters that night.

Few sponsors care to buck such audience-getters as Fibber McGee & Molly, Bob Hope, Amos 'n' Andy or even Red Skelton. Even so seasoned a competitor as CBS seems to have written Tuesday night off for its experimental and documentary efforts such as Studio One and *Return Engagement* opposite Fibber, Hope and Skelton although it has such standbys as *We the People* and *Big Town* in earlier hours. Mutual's big competitors on Tuesday are *The Falcon* and Gabriel Heatter's nightly talks but the most excitement usually results from its *American Forum of the Air.*

Whatever the motivating circumstances, the Tuesday night air benefits notably all around by ABC's move.

ABC's bid for comedy and variety audience comes on Wednesday nights, where this season they are very apt to collect most of the date-night audience. Lionel Barrymore with *Mayor of the Town* starts things off at 8 p.m. At 8:30 *Vox Pop* takes over with Parks Johnson and Warren Hull and their touring curiosity hunt. At nine come ABC's coups of the season, the new Abbott & Costello show and, at 9:30, Jack Paar, ex-GI comic who has been Jack Benny's Sunday night replacement this summer on NBC. At 10 Bing Crosby takes over and at 10:30 Henry Morgan.

—John T. McManus

This Clipping From
NEW YORK, N. Y.
TIMES

AUG 28 1947

OPERA BY BRITTEN TO BE SUNG HERE

Metropolitan Acquires Rights to 'Peter Grimes'—Plans Presentation Next Season

Benjamin Britten's opera, "Peter Grimes," has been acquired by the Metropolitan Opera for production next season, it was learned yesterday. The work, which was first presented two years ago in London, has already become one of the most famous operas of modern times.

It was originally commissioned by the Koussevitzky Music Foundation and had its première in this country Aug. 6, 1946, at the Berkshire Music Center, where two student casts played it on alternate nights with Leonard Bernstein conducting. It has also been performed in Switzerland, Belgium, Sweden, Denmark, Czechoslovakia, Hungary and Italy.

The official announcement of the production is expected from the Metropolitan Opera Association next week. Yesterday an official of Boosey & Hawkes, the publishing firm which controls the rights, would neither confirm nor deny that a contract had been signed for the production of the opera.

The Metropolitan will have a more adventurous season than it has had for a number of years, for Prokofieff's new opera, "War and Peace," is also in the offing. It was announced for last season, but the production was not ready in time to be presented.

"Peter Grimes" is based on "The Borough," a long poem by George Crabbe. The libretto was prepared by Montague Slater. It tells the story of a Suffolk (England) fisherman, who is suspected by the townsfolk of murdering two boy apprentices, and who is finally driven by the townspeople to drown himself in the sea.

The title role was sung at Tanglewood by William Horne and Joseph Laderoute, but it has been most closely associated with Peter Pears, English tenor, who took the role when the opera opened at Sadler Wells Theatre in London, June 7, 1945. Since then he has sung it in two other languages, in German in Zurich and in Italian at La Scala.

Serge Koussevitzky and the Boston Symphony Orchestra played excerpts from the opera at a concert at Carnegie Hall in March, 1946. Once it was said that Eddie Dowling was going to present the opera on Broadway, since at that time the Metropolitan seemed disinclined to present it.

"Peter Grimes" is commonly thought to be Mr. Britten's first opera, but he earlier wrote "Paul Bunyan," a choral operetta which was presented for the first time in May, 1941, at Brander Matthews Hall, Columbia University. Since the production of "Grimes," he has composed two more, "The Rape of Lucretia," which had its American première recently in Chicago, and "Albert Herring," which was played for the first time this summer at Glyndebourne in England. "Grimes" is expected to open the new London opera season at Covent Garden on Nov. 2.

INDIANAPOLIS on the AIR

By Martha McHatton

Indianapolis Ind

A special report on the 80th Congress will be heard tonight at 7:15 o'clock on WIBC in a speech y Representative Forest Harness, of the Fifth Indiana District. Representative Harness is a member of the House Committee on Military Affairs. His talk will include a discussion of the armed forces unification law, appropriations, military establishments and the orthcoming debate on universal military training.

Now that the Berkshire Music estival is finished and the Boston Symphony is taking a vacation, the ime allotted to the orchestra will e taken over for three weeks starting tonight at 7:30 o'clock on WISH-ABC for a light opera festival. Joseph Stopak, returning from his summer season as conductor of the Pittsburgh Light Opera Company, will preside over the festival, which will feature Polyna Stoska, soprano, and Ernest McChesney, tenor. Tonight's program includes Strauss' "Overture to The Bat," Friml's "Joy of Life," a medley from "Girl Crazy" (Gershwin-Caswell), Romberg's "One Alone" from "The Desert Song," Friml's "Ma Belle" from "The Three Musketeers," a medley of Vincent Youman's songs arranged by Datz Kern's "Touch of Your Hand" from "Roberta," Herbert's "Dream Melody" from "Naughty Marietta," Weill's "A Boy Like You" from "Street Scene," a medley from "Finian's Rainbow" (Lane-Datz and "Strange Music" from Wright's "Song of Norway."

Warden's Crime Cases relates the story of a murderer whose mania for chocolate led him on a one-way trip to the electric chair at 7 o'clock tonight on WIBC-Mutual.

This Clipping From
DULUTH, MINN.
HERALD

JUL 15 1947

George E. Sokolsky

HOW OLD IS OLD?

(Editor's note: Views expressed in this column are those of the author and do not necessarily reflect the opinion of this newspaper.)

Last Sunday, Herbert Hoover was 73 years old. Next Tuesday, Bernard Baruch will be 77. Serge Koussevitzky, who conducted nine Beethoven symphonies and two concertos in a week, besides many other programs at Tanglewood, at a summer music festival, looked like a graying youth at the final concert and he is 73.

How old is old? When does a man really become old? I do not recall the time when I did not think of my father as an old man; yet, he must have been young some time or other. They tell me that most children think of their parents as old, while the parents imagine themselves veritable babes in the woods.

Nicholas Murray Butler only aged during the past five or six years, although he is now 85 and in spite of the infirmities of what we call old age, his mind has been crystal clear throughout those decades when, according to tradition, one seems to live on borrowed time. A few years ago, when I dined with him, I was astonished at the vivid youthfulness of his attitude toward life.

William Randolph Hearst was in financial difficulties some years ago. He saved his enterprises and manages them today with unbelievable vigor at 84. He not only edits his newspapers, but directs the business of his properties, setting a pace that is hard for a young man to follow. And Toscanini, at 80, directs the N.B.C. Symphony.

The magazine, World Report, some time ago listed the average span of life in various countries. They gave the following data:

New Zealand, 67 years; Sweden, 66; Netherlands, 66; United States, 65; Great Britain, 62; Germany, 61; France, 57; Italy, 55; Russia, 45, and India, 27.

When we were young—those of my generation—we were taught that the average span was 35 years in this country. Maybe that was low. But the U. S. life insurance companies, having recognized that the life span has increased by more than 50 per cent, have announced that next year they will discard as obsolete the tables of mortality used for 80 years. Their actuaries have finally caught up with their own statistics. Perhaps when the American life span reaches 100, we shall not need mortality tables.

Physical youth is, of course, not the sole question. Medical science can find ways of saving life and improving those whom they save. Mental youth, the flexibility of the mind, continued usefulness, the capacity to earn a living and to enjoy life—these are even more significant.

George Bernard Shaw at 91 has a whale of a good time. In spite of his being a vegetarian—which must be horrible—he manages to keep chipper. It is his mind. When that old boy talks about being in his second childhood, he has his tongue in his cheek, although some would say—not I, however—that he never escaped his first childhood.

During the depression years, they were laying off men at 50 as finished. The dopes who thought up that gimmick lacked understanding of the world in which they live. They were old fashioned. When the war came, they were begging the old boys to come back, because the old boys knew how—which is more than their great-grandchildren can prove.

Experience and wisdom come with age and if the oldsters, in addition, are mentally vigorous, they are worth infinitely more than the bright boys fresh out of college who know how to read a statistical curve but lack the experience and wisdom to know what made it curve that way. That is the difference, for instance, between Jesse Jones, at 73, and the little drips who complain about him.

This Clipping From
SUFFOLK, VA.
NEWS-HERALD

AUG 15 1947

How Old Is a Man?

By GEORGE E. SOKOLSKY

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This Clipping From
READING, PA.
EAGLE

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George E. Sokolsky

How Old Is Old?

These Days

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How old is old? When does a man really become old? I do not recall the time when I did not think of my father as an old man; yet, he must have been young some time or other. They tell me that most children think of their parents as old, while the parents imagine themselves veritable babes in the woods. Yet, Nicholas Murray Butler only aged during the past five or six years, although he is now 85 and in spite of the infirmities of what we call old age, his mind has been crystal clear throughout those decades when, according to tradition, one seems to live on borrowed time. A few years ago, when I dined with him, I was astonished at the vivid youthfulness of his attitude toward life.

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This Clipping From
NEW ULM, MINN.
JOURNAL

AUG 11 1947

GEORGE E. SOKOLSKY —

Mature America Shows Taste for Fine Music

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But all of them, voluntarily, by a conscious effort, in accordance with their means, satisfied a yearning for perfection. As I milled in the crowd, during the intermissions, it came upon me more and more that this was a young audience, many thousands were GI's and their girls, such as decades ago might have gone to Coney Island or Brighton beach or some such place. They are young in years but their tastes have matured. The taste of the nation has matured. The culture of the American people has been elevated from the trivialities of the moment to the eternal humanities.

For Tanglewood is but one expression of this cultural upsurge among our people. What other nation can speak of at least 35 symphonic groups spread from coast to coast, playing not only to the elite but to great masses in the Hollywood Bowl, the Robin Hood Dell concerts in Philadelphia, the stadium concerts in New York, and in so many other cities that it is hard to keep them all in mind? And over the radio, the Philharmonic, the NBC, and the Detroit symphonies, week after week, enrich a nation with their contributions to American culture.

I speak here only of music, for at the moment it is music that has captured the imagination of American youth. This lust for a better life will pour itself into poetry, art, the dance, and in time even the theater will respond to its stimulus. We are on the upgrade.

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SEATTLE, WASH.
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For Tanglewood is but one expression of this cultural upsurge among our people. What other nation can speak of at least 35 symphonic groups spread from coast to coast, playing not only to the elite but to great masses as in the Hollywood bowl, the Robin Hood dell concerts in Philadelphia, the Stadium concerts in New York and in so many other cities that it is hard to keep them all in mind? And over the radio, the Philharmonic, the N. B. C. and the Detroit symphonies, week after week, enrich a nation with their contributions to American culture.

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The above expresses the opinion of the writer only, and may not coincide with the editorial views of the TRIBUNE.

This Clipping From
FARGO, N. D.
EVENING FORUM
AUG 15 1947

Tanglewood, America At Its Best

By GEORGE E. SOKOLSKY

It was not a fight between Joe Louis and some contender; it was not the Army-Notre Dame game; it was not the World Series. It was not a mob that had gathered to see some obscene novelty. It was Serge Koussevitzky directing the Boston symphony in the Beethoven Symphonies in succession from the First to the Ninth.

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This Clipping From
RAVENNA, OHIO
RECORD & COURIER-TRIBUNE

AUG 11 1947

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Youngstown Ohio

Olivier, Orchestra, Chorus Record 'Henry V' Excerpts

By Col. L. R. Boals

RCA Victor present Laurence Olivier in spoken excerpts from Shakespeare's "Henry V" with the original music written by William Walton, supported by the Philharmonic Orchestra and Chorus, conducted by the composer, in Masterpiece album M/DM-1128.

The album is of the "recordrama" sort, containing, beside the four 12-inch disks, eight pages of illustrations and text. Notes are by Dr. J. Duncan Spaeth, professor emeritus of Princeton University. The English of Shakespeare's time being somewhat different from that of today, the printed texts are valuable. Olivier makes effective use of every oratorical device known to actors, and delivers the lines in masterly fashion.

Included are some of the speeches of the Chorus. It will be remembered that so great a Shakespearean actor as David Garrick chose for himself the part of the Chorus when he produced "Henry V," so important are these pieces of poetic declamation.

Tschaikowsky's "Pathetique" Symphony

The Hollywood Bowl Symphony Orchestra, under the direction of Leopold Stokowski, has recorded for RCA Victor Tschaikowsky's Symphony No. 6, in B minor, called the "Pathetique," in the six-disk album M/DM-1105. This is a brilliant performance of the beautiful and familiar music, and the recording is excellent. As is usual with Stokowski's reading, his interpretation is subjective, particularly in the 5-4 movement.

Prokofieff's "Romeo and Juliet"

In September, 1935, Prokofieff ompleted the music for his ballet, 'Romeo and Juliet." In its orignal form it was somewhat unwieldy because of its length, and the omposer arranged the music into wo suites. From the second of hese the Boston Symphony Orchesra, under Serge Koussevitzky, has ecorded the first, second, fourth nd seventh sections in RCA Vicor's two-disk album M/DM-1129. oussevitzky and his players exact the full flavor of this brilliant usic, and the engineers do full stice to the orchestra's gorgeous one.

Red Seal Single Records

On the two sides of 10-inch disk o. 10-1310, the Hollywood Bowl ymphony Orchestra, under Leo old Stokowski, plays waltzes from ohann Strauss's comic opera, "Di ledermaus" (The Bat). Stokowsk

and the orchestra give this lilting music top-notch performance and the recording is fine.

"THESE DAYS"

By GEORGE E. SOKOLSKY

HOW OLD IS OLD?

Copyright 1947, by King Features Syndicate, Inc.

Last Sunday, Herbert Hoover was 73 years old. Next Tuesday, Bernard Baruch will be 77. Serge Koussevitsky, who conducted nine Beethoven symphonies and two concertos in a week, besides many other programs at Tanglewood, at a Summer music festival, looked like a greying youth at the final concert and he is 73.

How old is old? When does a man really become old? I do not recall the time when I did not think of my father as an old man; yet, he must have been young some time or other. They tell me that most children think of their parents as old, while the parents imagine themselves veritable babes in the woods. Yet, Nicholas Murray Butler only aged during the past five or six years, although he is now 85 and in spite of the infirmities of what we call old age, his mind has been crystal clear throughout those decades when, according to tradition, one seems to live on borrowed time. A few years ago, when I dined with him, I was astonished at the vivid youthfulness of his attitude toward life.

William Randolph Hearst was in financial difficulties some years ago. He saved his enterprises and manages them today with unbelievable vigor at 84. He not only edits his newspapers, but directs the business of his properties, setting a pace that is hard for a young man to follow. And Toscanini, at 80, directs the NBC Symphony.

The magazine, World Report, some time ago listed the average span of life in various countries. They gave the following data:

Countries	Average Span
New Zealand	67
Sweden	66
Netherlands	66
United States	65
Great Britain	62
Germany	61
France	57
Italy	55
Russia	45
India	27

When we were young — those of my generation — we were taught that the average span was 35 years in this Country. Maybe that was low. But the United States life insurance companies having recognized that the life span has increased by more than 50 per cent., have announced that next year they will discard as obsolete the tables of mortality used for 80 years. Their actuaries have finally caught up with their own statistics. Perhaps when the American life span reaches 100, we shall not need mortality tables.

Physical youth is, of course, not the sole question. Medical science can find ways of saving life and improving those whom they save. Mental youth, the flexibility of the mind, continued usefulness, the capacity to earn a living and to enjoy life—these are even more significant. George Bernard Shaw at 91 has a whale of a good time. In spite of his being a vegetarian—which must be horrible—he manages to keep chipper. It is his mind. When that old boy talks about being in his second childhood, he has his tongue in his cheek, although some would say—not I, however—that he never escaped his first childhood.

During the depression years, they were laying off men at 50 as finished. The dopes who thought up that gimmick lacked understanding of the world in which they live. They were old fashioned. When the war came, they were begging the old boys to come back, because the old boys knew how—which is more than their great grandchildren can prove. Experience and wisdom come with age and if the oldsters, in addition, are mentally vigorous, they are worth infinitely more than the bright boys fresh out of college who know how to read a statistical curve but lack the experience and wisdom to know what made it curve that way. That is the difference, for instance, between Jesse Jones, at 73, and the little drips who complain about him.

This Clipping From
COLUMBUS, OHIO
DISPATCH
AUG 24 1947

These Days

Great Music By Preference

By George E. Sokolsky

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(Copyright, 1947, King Features [illegible])

New Records Set at Music Festival

Total Attendance of 145,000 Heard All Events

Interpretation of Ravel's "Bolero" by Boston Symphony Orchestra Under Dr. Koussevitzky At Closing Concert Draws Tremendous Applause. —Robert Shaw Gets Ovation.

Serge Koussevitzky and his Boston Symphony Orchestra closed the tenth Berkshire Music Festival at Tanglewood Sunday afternoon with a crowd of 12,000 present, which brought the total attendance for the concerts for the year to more than 106,000, a new record for the events. Counting the student concerts and the rehearsals, the total attendance this season was estimated by the directors at 145,000, a gain of 20,000 over last year.

The twelfth and final concert of the festival took place Sunday afternoon under the baton of Dr. Koussevitzky. It began with Concerto Grosso for Chamber Orchestra by Bohuslax Martinu, with Lukas Foss and Bernard Zighera, piano soloists. With a vigorous and brilliant opening, the pianos furnished a flashing filigree to the sharp harmonies of the orchestra. The cellos introduced the second movement with an interesting melody, the strings taking it later. It all was in striking scoring. A fast-moving third movement with the pianos executing brilliant musical maneuvers in the grand manner, the orchestra playing superbly. Mr. Martinu came down to the front of the auditorium to acknowledge the applause of the audience.

Ravel's "Pavane pour une Infante defunte" followed. It began softly with a haunting melody, subdued but smoldering like an opal, with exquisite contrasts in strings and horns. It was a delicate lace of musical beauty with harp arabesques, Dr. Koussevitzky giving a transparently beautiful reading of the score.

Ravel's famous "Bolero" concluded the first part of the program. Opening with its ingratiating melody with the snare drum emphasizing the rhythm and gradually increasing in force, the same melody runs throughout the score in different instruments and reaches a tremendous climax with full orchestra. It made a terrific impression and elicited great applause.

Tchaikovsky's great Symphony No. 4 in F minor finished the program. The symphony began with the triumphant melody of the brass. Then followed the graceful melodies of the andantino with its beautiful, quiet ending, followed by the exciting scherzo with pizzicato strings. The finale, fiery and full-blooded music played at a breath-taking [illegible] tremendous verve by the orchestra, finished in a blaze of musical fireworks.

The audience gave Dr. Koussevitzky and orchestra the usual farewell ovation. The Berkshires can well thank Dr. Koussevitzky and the Boston Symphony Orchestra and management for their efforts to make Tanglewood the musical goal of the world. Greater things are expected as the years go by, and now we look forward to the 1948 Berkshire Festival.

The eleventh program of the festival, Robert Shaw conducting, opened Saturday evening with Bach's Cantata No. 50, "Nun ist das Heil und die Kraft" for double chorus and orchestra. With no introduction it proceeded on its stately way with its majestic harmonies, the chorus singing with beautiful tone and precision.

Symphony of Psalms for Orchestra and Chorus by Igor Stravinsky followed the Bach number. A highly dramatic work of great difficulty, with striking effects with chorus against the astringent harmonies of Stravinsky, there were lovely passages of flowing complex harmonies, vigorous passages of flashing brilliance by the orchestra, and wonderful singing by the chorus under Mr. Shaw's brilliant direction.

After the intermission Mozart's great Requiem Mass in twelve parts was sung. Soloists were Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, [illegible] and James Pease, bass. Opening with a majestic orchestral introduction, the Mass unfolded Mozart's [illegible] music in stunning choruses, [illegible] ized with inspiring orchestral accompaniment. The soloists and chorus gave a great performance [illegible] an ovation followed for Mr. Shaw and the assisting artists.

'Hymn To Joy'

(From The Christian Science Monitor)

Aug-4-47

Among the quiet New England hills the other night, under the lonely reaches of the stars, the Ninth Symphony of BEETHOVEN loosed its splendor on the air.

People far from the scene of the Berkshire Music Festival—in city rooms, on suburban porches—heard over their radios the Boston Symphony Orchestra bringing the mighty symphony to its triumphant last movement, where the chorus joins the instruments in proclaiming through SCHILLER'S "Hymn to Joy" the blessedness and universal brotherhood of man.

During the last war a young antiNazi German girl wrote a letter to American friends which was smuggled out of Germany. In it she told of listening over her radio to the Vienna Philharmonic playing the BEETHOVEN Ninth. When the chorus joined in the SCHILLER hymn, she wrote, they seemed to "sing from the bottom of their hearts, as though they were expressing the deepest longings of all the people of the earth for peace."

That was in the midst of total war. The other night it was in the midst of uneasy atomic peace. The same stars looked down—the stars that spoke to SCHILLER of a loving Father's reign.

The young antiNazi wrote that she wept as she listened, yet felt in her heart the joy of knowing that the law of brotherhood could not be forever hidden by the anarchy of war. Did any troubled heart the other night reach out through the botched, unhappy peace of today to the exultant joy that created the Ninth Symphony and that ordered the shining architecture of the stars?

In spite of the stupid slumbers and nightmares of men, reality breaks through to listening hearts.

Then, speaking of an orchestra already "arrived," the Boston Symphony with Dr. Serge Koussevitzky offers the Bach Suites [illegible] in B minor and D Major respectively and with Georges Laurent as solo flute, RCA Victor Album DM 1123. The third suite contains that famous Bach Air. And all performed with the customary Koussevitsky artistry.

Aug. 47

Boston Symphony Ends Season At Tanglewood

Tchaikowsky's Fourth Is Grand Climax To Tenth Season

On Sunday, August 10, the Berkshire Symphonic Festival at Tanglewood, Massachusetts completed its tenth season. Under the leadership of Dr. Serge Koussevitzky, the Boston Symphony Orchestra performed works by Martinu Ravel, and Tchaikowsky. Assembled under the huge music shed and on the grounds of this music center was an enthusiastic audience of 12,000 people. Many members of our own community and surrounding towns took advantage of the good weather to enjoy a scenic drive north to hear this fine music.

The program opened with a o Grosso" by the modern mposer. Bohuslav Mar- is work, composed in the sic form and containing odern orchestral effects, hallenge for the orchestra and its director. Noteworthy was the performance of the strings, especially during the second movement where they were effectively muted. The second work on the program was Ravel's "Pavane pour une Infante defunte", originally composed in 1899 as a piece for piano and some years later prepared for orchestra. This soulful little melody proved to be a restful interlude between the previous work and the tempestuous one which was to follow. Ravel's "Bolero", always a popular feature, was a perfect vehicle to display the technical perfection of the Boston Symphony, particularly among the brass and woodwinds. Except for one passage where a horn foundered momentarily, the tonal brilliance achieved during most of the piece, especially the climax, was proof enough of the greatness of this orchestra. Dr. Koussevitzky and the orchestra created a gigantic musical explosion which reverberated for miles around.

The second part of the program consisted of the familiar Symphony No. 4 in F minor by Tchaikowsky. Dr Koussevitzky, a renowned interpreter of his fellow Russian, conducted the orchestra in this symphony with his usual mastery. The crispness of the brass section could not but evoke favorable comment, particularly in the opening and final movements. At the conclusion of the concert, Dr. Koussevitzky and the orchestra received a tremendous ovation from the thousands present. It was many minutes before the cheering audience would let the orchestra and its leader leave the stage. There could not have been a more fitting climax to the 1947 Berkshire Symphonic Festival.

CLEVELAND, OHIO
PRESS
AUG 15 1947

By MILTON WIDDER

The tongue-in-the-cheek-writing of Sergei Prokofiev is beautifully illustrated in his ROMEO AND JULIET ballet suite recorded by RCA-Victor for this month's release. Played with brittleness and understanding by the Boston Symphony Orchestra under Sergei Koussevitzky, the work makes good summer listening and you'll get a few good laughs out of it, too. (M-1129, $2.85.)

Two of Cesar Franck's symphonic poems, PSYCHE and LE CHASSEUR MAUDIT—rather saccharine and romantic—are played by the Chicago Symphony Orchestra under its ex-leader, Desire Defauw, also for Victor for Victor (M-1122, $4.85). The beauty in both compositions is without substance, and the performance on both mediocre.

Victor also announces the signing of Igor Stravinsky—the bad boy of classical music of a quarter century ago—as an exclusive recording artist for the company. The contract calls for Stravinsky to conduct recordings of his own compositions with a specially assembled orchestra. The recordings will be done in Hollywood.

Another new arist for Victor is Virginia MacWatters, coloratura soprano of England.

Strangely pleasing is Lily Pons album for Columbia Masterworks called CHANSONS, in which the Metropolitan Opera star sings French songs, poetic and meaningful, without her coloratura pyrotechniques. Such impressionistic songs as LES ROSES D'ISPAHAN by Faure; four Milhaud songs and works of Duparc are included in this highly recommended album.

There is grace and true artistry in the Pons delivery. The finesse and shadings of her voice are in this case beautiful. Two conductors and orchestra help her—her husband, Andre Kostelanetz, and Maurice Akravanel. (M-689, $4).

Richard Tucker's single for Columbia of the traditional Hebrew Day of Atonement song, KOL NIDREI, is a tearful rendition but movingly done. The other side has ELI, ELI, equally sad and dramatic.

Rensselaer, N.Y.
Review
8/1/47

. . . . .

TUESDAY . . . .

Just over the hill from us Tanglewood in the Berksh comes the Boston Symphony Dr. Serge Koussevitzky cond ing Beethoven's Ninth Symph in its entirety — broadcast having been extended until to assure this. Robert Shaw ducts the final movement, concert begins at 8:30 p.m. **WOKO** . . .

PERSONALITIES

Minneap

Koussevitzky

ANNOUNCED: Marriage of Serge Koussevitzky, 73, conductor of the Boston Symphony orchestra, and Olfa Naumoof, 46, niece of his late wife and his secretary for 18 years. After the ceremony at Koussevitzky's Lenox, Mass., estate yesterday, the bride and groom boarded the Queen Elizabeth in New York for a European honeymoon.

* * *

OBSERVED: His eighty-second birthday, by Dennis Cardinal Dougherty, one of four Roman Catholic cardinals in the United States, at the seat of the Philadelphia archdiocese whose 980,000 communicants he leads.

* * *

DEFENDED: By Alberto Varga, creator of air-brushed calendar girls, his right to four "constitutional rights: Life, liberty, the pursuit of happiness—and the right to put down on paper the beautiful women I see in my dreams." Attacker of the right: Esquire Editor David Smart, who said Varga's drawings belong exclusively to Esquire, should not be put on calendars.

GEORGE E. SOKOLSKY:

Music Is for Non-Musicians

I recently wrote about attending some concerts at the Berkshire Music Festival and brought down on my head the maledictions of the elite. Apparently no one may discuss music except those who are professionally in the business. Yet a mother sings a lullaby without the consent of A. S. C. A. P., Petrillo or the music critics.

True, I have listened to musicians and music critics talk politics and economics, and they sound like musicians. Jo Davidson, a sculptor, ran a political party, with which Paul Robeson, a musician, was associated. It seems perfectly all right for musicians to talk politics, but not for political writers to talk music. The assumption is that there is something mystical, something esoteric and mysterious about music. And yet a small boy can whistle a tune, and most of the themes of Beethoven's great symphonies are simple enough for small boys to whistle. Perhaps that is why Beethoven is greater than Copland or Stravinsky.

A layman may look at the George Washington Bridge, or the Golden Gate Bridge, or the Empire State Building, and marvel at their beauty. He is not an engineer or an architect; he knows nothing about stresses or strains. But he knows beauty. He also knows what is ugly.

One may gaze upon Fujiyama, or Mount Shasta, or the Grand Canyon without knowing anything about geology. One may, on a glorious summer night, stand under the blue of the skies watching the stars dance in the firmament without being an astronomer or a theologian. He might even in such a glorious moment have a poetic idea without being a poet, or a tune may flit through his mind without his being a musician. It is not necessary to be a psychologist to know love, nor an economist to earn a living.

The expert has his place, but it is not exclusive or monopolistic. If 165,000 persons want to listen to such music as Koussevitzky provides, they will go to it, no matter what the experts say. But if they prefer Irving Berlin, Jerome Kern, Richard Rodgers or Duke Ellington, they will listen to their music. "Carmen" may be a classic, but to a great many people so are "Porgy and Bess," "Show Boat" and "Oklahoma!" and who shall say them nay?

It is a matter of taste, not of knowledge. My old friend, Henry Eichheim, loved Oriental music, and he and I used to wander about Chinese cities capturing tunes. Eichheim wrote beautiful music, in the Oriental manner, seeking to adapt the quarter tone to the Western scale. I used to visit Eichheim in Santa Barbara to hear him play music that was familiar to me and pleased my ear. But I have not heard any of the orchestras play him. Again, it is a matter of taste. Debussy's Orientalia is European; Eichheim's is Asiatic. The experts prefer Debussy. Shall I argue with them?

They tell me, the experts do, that what I call noise is dissonance. The music is unadorned. It goes straight to the point without creating atmosphere and moods. It has something to do with linear counterpoint and acrid harmony. All that I ask, when I buy a ticket for a concert, is that I shall be able to enjoy the music without finding myself suddenly transported to a steel mill. Is that too much to ask?

These experts say that art must not be photographic. Then why do they reproduce exa noises of industrial productio Besides, what are they tryi to say? Whether it is Beetho en's Ninth, or Brahms' First, a Sousa march, the compo speaks to me. At Tanglewood, one of the moderns, Arthur Honnegger, was played—his "Symphony for Strings." It spoke as though with words of despair of France in 1940-1. And at the end I could have shouted, "Viva la France!" But what is said by the mathematical musicians who produce musical doodles?

After all, no orchestra, no opera, no musical comedy could be played only for the experts. There are more of me who go to concerts than of him. He has his little place to note the weakness of the brass. I just like music.

CARMEL, N.Y
COURIER
7/31/47

Ruth Shaffner has been attending the concerts at Tanglewood featuring the Boston Symphony orchestra under the baton of Serge Koussevitzky. Miss Shaffner manages to attend these performances in spite of a busy teaching schedule at her home in Patterson and studio in New York.

Caldwell, N.J.
Progress
8/1/47

MONTCLAIR CLUB PLANS 8th BENEFIT RECITAL

The Women's Educational Club of Montclair plans to present Carol Brice, contralto, in a recital at Montclair High School on November 5 at 8:30 P.M. Miss Brice's appearance will be the eighth benefit recital sponsored by the club since its organization in 1935. Proceeds will go to the group's scholarship fund.

The singer, since winning a Naumberg Foundation award in 1944, has appeared on the radio, in New York recitals and as soloist with orchestras as the Boston Symphony, Pittsburgh Symphony and others.

New Records Set at Music Festival

Total Attendance of 145,000 Heard All Events

Interpretation of Ravel's "Bolero" by Boston Symphony Orchestra Under Dr. Koussevitzky At Closing Concert Draws Tremendous Applause. —Robert Shaw Gets Ovation.

Serge Koussevitzky and his Boston Symphony Orchestra closed the tenth Berkshire Music Festival at Tanglewood Sunday afternoon with a crowd of 12,000 present, which brought the total attendance for the concerts for the year to more than 106,000, a new record for the events. Counting the student concerts and the rehearsals, the total attendance this season was estimated by the directors at 145,000, a gain of 20,000 over last year.

The twelfth and final concert of the festival took place Sunday afternoon under the baton of Dr. Koussevitzky. It began with Concerto Grosso for Chamber Orchestra by Bohuslax Martinu, with Lukas Foss and Bernard Zighera, piano soloists. With a vigorous and brilliant opening, the pianos furnished a flashing filigree to the sharp harmonies of the orchestra. The cellos introduced the second movement with an interesting melody, the strings taking it later. It all was in striking scoring. A fast-moving third movement with the pianos executing brilliant musical maneuvers in the grand manner, the orchestra playing superbly. Mr. Martinu came down to the front of the auditorium to acknowledge the applause of the audience.

Ravel's "Pavane pour une Infante defunte" followed. It began softly with a haunting melody, subdued but smoldering like an opal, with exquisite contrasts in strings and horns. It was a delicate lace of musical beauty with harp arabesques, Dr. Koussevitzky giving a transparently beautiful reading of the score.

Ravel's famous "Bolero" concluded the first part of the program. Opening with its ingratiating melody with the snare drum emphasizing the rhythm and gradually increasing in force, the same melody runs throughout the score in different instruments and reaches a tremendous climax with full orchestra. It made a terrific impression and elicited great applause.

Tchaikovsky's great Symphony No. 4 in F minor finished the program. The symphony began with the triumphant melody of the brass. Then followed the graceful melodies of the andantino with its beautiful, quiet ending, followed by the exciting scherzo with pizzicato strings. The finale, fiery and full-blooded music played at a breath-taking pace and with tremendous verve by the orchestra, finished in a blaze of musical fireworks.

The audience gave Dr. Koussevitzky and orchestra the usual farewell ovation. The Berkshires can well thank Dr. Koussevitzky and the Boston Symphony Orchestra and management for their efforts to make Tanglewood the musical goal of the world. Greater things are expected as the years go by, and now we look forward to the 1948 Berkshire Festival.

The eleventh program of the festival, Robert Shaw conducting, opened Saturday evening with Bach's Cantata No. 50, "Nun ist das Heil und die Kraft" for double chorus and orchestra. With no introduction it proceeded on its stately way with its majestic harmonies, the chorus singing with beautiful tone and precision.

Symphony of Psalms for Orchestra and Chorus by Igor Stravinsky followed the Bach number. A highly dramatic work of great difficulty, with striking effects with chorus against the astringent harmonies of Stravinsky, there were lovely passages of flowing complex harmonies, vigorous passages of flashing brilliance by the orchestra, and wonderful singing by the chorus under Mr. Shaw's brilliant direction.

After the intermission Mozart's great Requiem Mass in twelve parts was sung. Soloists were Frances Yeend, soprano; Eunice Alberts, contralto; David Lloyd, tenor, and James Pease, bass. Opening with a majestic orchestral introduction, the Mass unfolded Mozart's glorious music in stunning choruses, richly harmonized with inspiring orchestral accompaniment. The soloists and chorus gave a great performance and an ovation followed for Mr. Shaw and the assisting artists.

'Hymn To Joy'

(From The Christian Science Monitor)

Aug-4-47

Among the quiet New England hills the other night, under the lonely reaches of the stars, the Ninth Symphony of BEETHOVEN loosed its splendor on the air.

People far from the scene of the Berkshire Music Festival—in city rooms, on suburban porches—heard over their radios the Boston Symphony Orchestra bringing the mighty symphony to its triumphant last movement, where the chorus joins the instruments in proclaiming through SCHILLER'S "Hymn to Joy" the blessedness and universal brotherhood of man.

During the last war a young antiNazi German girl wrote a letter to American friends which was smuggled out of Germany. In it she told of listening over her radio to the Vienna Philharmonic playing the BEETHOVEN Ninth. When the chorus joined in the SCHILLER hymn, she wrote, they seemed to "sing from the bottom of their hearts, as though they were expressing the deepest longings of all the people of the earth for peace."

That was in the midst of total war. The other night it was in the midst of uneasy atomic peace. The same stars looked down—the stars that spoke to SCHILLER of a loving Father's reign.

The young antiNazi wrote that wept as she listened, yet felt in her the joy of knowing that the brotherhood could not be forey by the anarchy of war. Di bled heart the other night through the botched, today to the exultan the Ninth Sympho the shining archit

In spite of the nightmares of men, through to listening heart

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Then, speaking of an orchestra already "arrived," the Boston Symphony with Dr. Serge Koussevitzky offers the Bach Suites in B minor and D Major respectively and with Georges Laurent as solo flute, RCA Victor Album DM 1123. The third suite contains that famous Bach Air. And all performed with the customary Koussevitzky artistry.

Aug 1 47

Boston Symphony Ends Season At Tanglewood

Tchaikowsky's Fourth Is Grand Climax To Tenth Season

On Sunday, August 10, the Berkshire Symphonic Festival at Tanglewood, Massachusetts completed its tenth season. Under the leadership of Dr. Serge Koussevitzky, the Boston Symphony Orchestra performed works by Martinu Ravel, and Tchaikowsky. Assembled under the huge music shed and on the grounds of this music center was an enthusiastic audience of 12,000 people. Many members of our own community and surrounding towns took advantage of the good weather to enjoy a scenic drive north to hear this fine music.

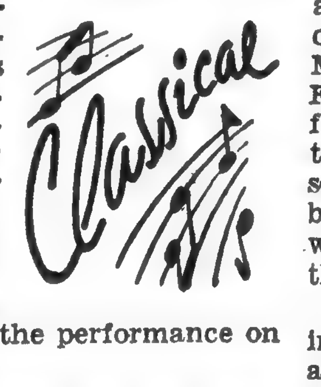
The program opened with a "Concerto Grosso" by the modern Czech composer. Bohuslav Martinu. This work, composed in the usual classic form and containing many modern orchestral effects, was a challenge for the orchestra and its director. Noteworthy was the performance of the strings, especially during the second movement where they were effectively muted. The second work on the program was Ravel's "Pavane pour une Infante defunte", originally composed in 1899 as a piece for piano and some years later prepared for orchestra. This soulful little melody proved to be a restful interlude between the previous work and the tempestuous one which was to follow. Ravel's "Bolero", always a popular feature, was a perfect vehicle to display the technical perfection of the Boston Symphony, particularly among the brass and woodwinds. Except for one passage where a horn foundered momentarily, the tonal brilliance achieved during most of the piece, especially the climax, was proof enough of the greatness of this orchestra. Dr. Koussevitzky and the orchestra created a gigantic musical explosion which reverberated for miles around.

The second part of the program consisted of the familiar Symphony No. 4 in F minor by Tchaikowsky. Dr Koussevitzky, a renowned interpreter of his fellow Russian, conducted the orchestra in this symphony with his usual mastery. The crispness of the brass section could not but evoke favorable comment, particularly in the opening and final movements. At the conclusion of the concert, Dr. Koussevitzky and the orchestra received a tremendous ovation from the thousands present. It was many minutes before the cheering audience would let the orchestra and its leader leave the stage. There could not have been a more fitting climax to the 1947 Berkshire Symphonic Festival.

CLEVELAND, OHIO
PRESS
AUG 15 1947

By MILTON WIDDER

The tongue-in-the-cheek-writing of Sergei Prokofiev is beautifully illustrated in his ROMEO AND JULIET ballet suite recorded by RCA-Victor for this month's release. Played with brittleness and understanding by the Boston Symphony Orchestra under Sergei Koussevitzky, the work makes good summer listening and you'll get a few good laughs out of it, too. (M-1129, $2.85.)



Two of Cesar Franck's symphonic poems, PSYCHE and LE CHASSEUR MAUDIT—rather saccharine and romantic—are played by the Chicago Symphony Orchestra under its ex-leader, Desire Defauw, also for Victor for Victor (M-1122, $4.85). The beauty in both compositions is without substance, and the performance on both mediocre.

Victor also announces the signing of Igor Stravinsky—the bad boy of classical music of a quarter century ago—as an exclusive recording artist for the company. The contract calls for Stravinsky to conduct recordings of his own compositions with a specially assembled orchestra. The recordings will be done in Hollywood.

Another new arist for Victor is Virginia MacWatters, coloratura soprano of England.

Strangely pleasing is Lily Pons album for Columbia Masterworks called CHANSONS, in which the Metropolitan Opera star sings French songs, poetic and meaningful, without her coloratura pyrotechniques. Such impressionistic songs as LES ROSES D'ISPAHAN by Faure; four Milhaud songs and works of Duparc are included in this highly recommended album.

There is grace and true artistry in the Pons delivery. The finesse and shadings of her voice are in this case beautiful. Two conductors and orchestra help her—her husband, Andre Kostelanetz, and Maurice Akravanel. (M-689, $4).

Richard Tucker's single for Columbia of the traditional Hebrew Day of Atonement song, KOL NIDREI, is a tearful rendition but movingly done. The other side has ELI, ELI, equally sad and dramatic.

Rensselaer, N.Y.
Review
8/1/47

TUESDAY . . . .

Just over the hill from us Tanglewood in the Berkshi comes the Boston Symphony w Dr. Serge Koussevitzky condu ing Beethoven's Ninth Sympho in its entirety — broadcast ti having been extended until 9 to assure this. Robert Shaw co ducts the final movement, concert begins at 8:30 p.m. o WOKO . .

PERSONALITIES

Koussevitzky

ANNOUNCED: Marriage of Serge Koussevitzky, 73, conductor of the Boston Symphony orchestra, and Olfa Naumoof, 46, niece of his late wife and his secretary for 18 years. After the ceremony at Koussevitzky's Lenox, Mass., estate yesterday, the bride and groom boarded the Queen Elizabeth in New York for a European honeymoon.

* * *

OBSERVED: His eighty-second birthday, by Dennis Cardinal Dougherty, one of four Roman Catholic cardinals in the United States, at the seat of the Philadelphia archdiocese whose 980,000 communicants he leads.

* * *

DEFENDED: By Alberto Varga, creator of air-brushed calendar girls, his right to four "constitutional rights: Life, liberty, the pursuit of happiness—and the right to put down on paper the beautiful women I see in my dreams." Attacker of the right: Esquire Editor David Smart, who said Varga's drawings belong exclusively to Esquire, should not be put on calendars.

GEORGE E. SOKOLSKY:

Music Is for Non-Musicians

I recently wrote about attending some concerts at the Berkshire Music Festival and brought down on my head the maledictions of the elite. Apparently no one may discuss music except those who are professionally in the business. Yet a mother sings a lullaby without the consent of A. S. C. A. P., Petrillo or the music critics.

True, I have listened to musicians and music critics talk politics and economics, and they sound like musicians. Jo Davidson, a sculptor, ran a political party, with which Paul Robeson, a musician, was associated. It seems perfectly all right for musicians to talk politics, but not for political writers to talk music. The assumption is that there is something mystical, something esoteric and mysterious about music. And yet a small boy can whistle a tune, and most of the themes of Beethoven's great symphonies are simple enough for small boys to whistle. Perhaps that is why Beethoven is greater than Copland or Stravinsky.

A layman may look at the George Washington Bridge, or the Golden Gate Bridge, or the Empire State Building, and marvel at their beauty. He is not an engineer or an architect; he knows nothing about stresses or strains. But he knows beauty. He also knows what is ugly.

One may gaze upon Fujiyama, or Mount Shasta, or the Grand Canyon without knowing anything about geology. One may, on a glorious summer night, stand under the blue of the skies watching the stars dance in the firmament without being an astronomer or a theologian. He might even in such a glorious moment have a poetic idea without being a poet, or a tune may flit through his mind without his being a musician. It is not necessary to be a psychologist to know love, nor an economist to earn a living.

The expert has his place, but it is not exclusive or monopolistic. If 165,000 persons want to listen to such music as Koussevitzky provides, they will go to it, no matter what the experts say. But if they prefer Irving Berlin, Jerome Kern, Richard Rodgers or Duke Ellington, they will listen to their music. "Carmen" may be a classic, but to a great many people so are "Porgy and Bess," "Show Boat" and "Oklahoma!" and who shall say them nay?

It is a matter of taste, not of knowledge. My old friend, Henry Eichheim, loved Oriental music, and he and I used to wander about Chinese cities capturing tunes. Eichheim wrote beautiful music, in the Oriental manner, seeking to adapt the quarter tone to the Western scale. I used to visit Eichheim in Santa Barbara to hear him play music that was familiar to me and pleased my ear. But I have not heard any of the orchestras play him. Again, it is a matter of taste. Debussy's Orientalia is European; Eichheim's is Asiatic. The experts prefer Debussy. Shall I argue with them?

They tell me, the experts do, that what I call noise is dissonance. The music is unadorned. It goes straight to the point without creating atmosphere and moods. It has something to do with linear counterpoint and acrid harmony. All that I ask, when I buy a ticket for a concert, is that I shall be able to enjoy the music without finding myself suddenly transported to a steel mill. Is that too much to ask?

These experts say that art must not be photographic. Then why do they reproduce exa noises of industrial productio Besides, what are they tryi to say? Whether it is Beethoven's Ninth, or Brahms' First, a Sousa march, the compo speaks to me. At Tanglewood, one of the moderns, Arthur Honnegger, was played—his "Symphony for Strings." It spoke as though with words of despair of France in 1940-1. And at the end I could have shouted, "Viva la France!" But what is said by the mathematical musicians who produce musical doodles?

After all, no orchestra, no opera, no musical comedy could be played only for the experts. There are more of me who go to concerts than of him. He has his little place to note the weakness of the brass. I just like music.

CARMEL, N.Y
COURIER
7/31/47

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Caldwell, N.J.
Progress
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Cir. [illegible]

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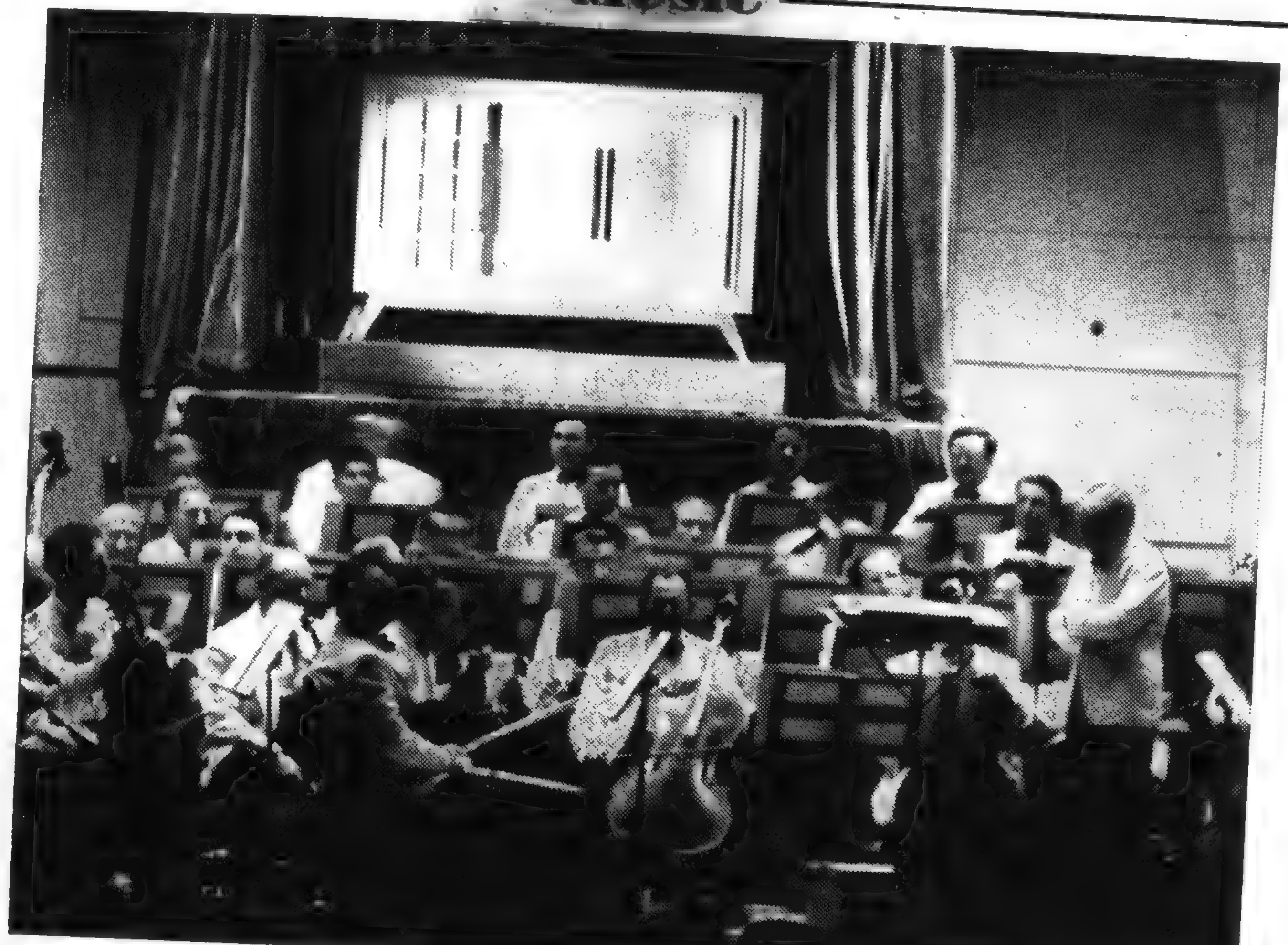
DAYTON, OHIO
NEWS WEEK
AUG 11 1947

MUSIC



Koussevitzky (right) steps down as the Berkshire takes over

Golden Ears and Tin Ears

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Gold vs. Tin: Considering the Berkshire's price, it should be remarkable. Dependent on which of four cabinet designs is chosen—and whether television is included—the machine ranges in price from around $1,800 to about $4,000. For what would appear to be so limited a market, why, then, the elaborate and expensive promotion? One obvious reason is that RCA Victor wants to get its new custom-products department off to the right start.

Much more basic is the effect a revolutionary group of dissenters is slowly having on the phonograph and record industry as a whole. Known in the trade as the "golden ears," they range from the fanatic to the sensible. They argue that the music which the American public hears over the radio and from phonographs—whether home models or juke boxes—is distorted, particularly by a booming, overemphasized bass.

Improved equipment, they point out, can eliminate these customary distortions. And a wider range—or increased frequencies—will bring out the overtones, or those colorings of a musical tone which give each instrument its characteristic quality. Accomplishment of this dream up to now has meant a set which cost a great deal of money.

Ranged against the "golden ears" are the "tin ears," or the manufacturers of most of the phonographs America plays. They argue that few records are made at high frequencies, so why make sets capable of something seldom on the record to begin with? An 8,000 frequency, the "tin ears" continue, is all anyone needs—or wants—to get the full range of a symphony. Furthermore, they doubt that the average listener can even hear higher frequencies. An oscillator signal at 15,000 cycles, for example, sounds rather like what one would imagine those inaudible dog whistles would sound like—if the human ear could hear them.

Tests show, they argue, that most people, when exposed to high frequencies, vote against them. To this argument, the "golden ears" offer the rebuttal that people must be reeducated to what recorded music ought to sound like—as close to live music as science can make it.

Keeping Up: As high-frequency talk grew more persistent, a few record companies began to encompass a wider range on their disks, the most spectacular of these being the imported English Decca Full Frequency Range Recordings—said to be recorded at 14,000 cycles (NEWSWEEK, Dec. 16, 1946). Most critics were forced to point out, however, that it took a remarkable phonograph to get the full values of this wider range. The Fisher ($845 to $1,650) and the imported London Gramophone (from a little table model at $119 to a de luxe job at $2,950) were most discussed. As the company most prominently identified with recorded music through the years, it behooved RCA Victor to keep up with the Joneses.

Hence, the Berkshire, first of a "Festival" series to which other models will be added. Thus, while one mitt is still busy with assembly-line production for the "tin ears," RCA Victor will have the other hand ready with quality if the public begins to demand what the golden boys think it should have.

Significance ~

What the other big radio-phonograph manufacturers are doing has not yet come out in the open. Most of them claim that their machines are more than adequate and show high sales figures to prove their point. But now the RCA Victor has gone this far, evidence is at hand to prove that the "golden ears," however fanatical they seemed at first, have influenced the industry as a whole.

And from these developments may come shortly an answer to the question which many new and old record fans have been asking since the war: Should I buy a new phonograph now, and, if not, how long should I wait? The much-talked-of tape, film, and wire recording has yet to make a real dent in the recorded music field. The best engineers still maintain that what we have is more satisfactory—provided that the industry keeps up with its scientific potential.

Thus, how long the interested buyer needs to wait appears to rest solely with the size and willingness of his pocketbook.

How Old Is Old?

By George E. Sokolsky

Last Sunday, Herbert Hoover was 73 years old. Next Tuesday, Bernard Baruch will be 77. Serge Koussevitzky, who conducted nine Beethoven symphonies and two concertos in a week, besides many other programs at Tanglewood, at a Summer music festival, looked like a greying youth at the final concert and he is 73.

How old is old? When does a man really become old? I do not recall the time when I did not think of my father as an old man; yet, he must have been young some time or other. They tell me that most children think of their parents as old, while the parents imagine themselves veritable babes in the woods. Yet, Nicholas Murray Butler only aged during the past five or six years, although he is now 85 and in spite of the infirmities of what we call old age, his mind has been crystal clear throughout those decades when, according to tradition, one seems to live on borrowed time. A few years ago, when I dined with him, I was astonished at the vivid youthfulness of his attitude toward life.

William Randolph Hearst was in financial difficulties some years ago. He saved his enterprises and manages them today with unbelievable vigor at 84. He not only edits his newspapers, but directs the business of his properties, setting a pace that is hard for a young man to follow. And Toscanini, at 80, directs the NBC Symphony.

* * *

The magazine "World Report," some time ago listed the average span of life in various countries. They gave the following data:

Countries—	Average Span
New Zealand	67
Sweden	66
Netherlands	66
United States	65
Great Britain	62
Germany	61
France	57
Italy	55
Russia	45
India	27

When we were young—those of my generation—we were taught that the average span was 35 years in this country. Maybe that was low. But the U. S. life insurance companies, having recognized that the life span has increased by more than 50 per cent, have announced that next year they will discard as obsolete the tables of mortality used for 80 years. Their actuaries have finally caught up with their own statistics. Perhaps when the American life span reaches 100, we shall not need mortality tables.

* * *

Physical youth is, of course, not the sole question. Medical science can find ways of saving life and improving those whom they save. Mental youth, the flexibility of the mind, continued usefulness, the capacity to earn a living and to enjoy life—these are even more significant. George Bernard Shaw at 91 has a whale of a good time. In spite of his being a vegetarian—which must be horrible—he manages to keep chipper. It is his mind. When that old boy talks about being in his second childhood, he has his tongue in his cheek, although some would say—not I, however—that he never escaped his first childhood.

During the depression years, they were laying off men at 50 as finished. The dopes who thought up that gimmick lacked understanding of the world in which they live. They were old-fashioned. When the war came, they were begging the old boys to come back, because the old boys knew how—which is more than their great-grandchildren can prove. Experience and wisdom come with age and if the oldsters, in addition, are mentally vigorous, they are worth infinitely more than the bright boys fresh out of college who know how to read a statistical curve but lack the experience and wisdom to know what made it curve that way. That is the difference, for instance, between Jesse Jones, at [illegible], and the little drips who complain about him (a)

Records

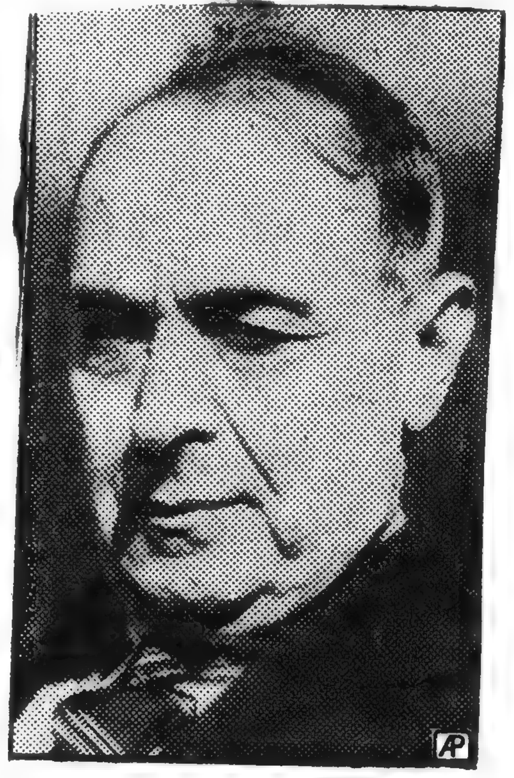
B. H. HAGGIN

RCA Victor has issued Bach's Suites Nos. 2 and 3 played by Koussevitzky with a small group from the Boston Symphony (Set 1123; $5.85). Comparison with the Busch Chamber Players' performances in the old Victor sets is again inevitable. I have only one record of the Busch version of No. 3, containing the Bourré and Gigue played with grace and sensitive contours that are in extraordinary contrast with Koussevitzky's headlong pounding. If I remember correctly, Busch's solo performance of the famous Air is pallid and dull; but Koussevitzky's performance—silken in tone, leaden in pace—is inferior to Toscanini's (in the set of Mozart's "Jupiter" Symphony), with the continuity of impetus in its quiet flow, the life in its inflection. On the other hand, the Boston performance of No. 2 has clarity, grace, and good tempos (except for a stodgy Polonaise) which enable it to stand comparison with the Busch version—though the Busch remains superior (with things like Moyse's phrasing of the Bourré II, and the subtle accentuation of the accompaniment in the Badinerie and the middle section of the Polonaise). Some of the surfaces in my copy of the new set are noisy.

WHITE PLAINS, N.Y.
HERALD
8/15/47

Musical Week-end

John Geller, George Geller, and Robert Vignola left early Saturday morning by automobile for Tanglewood, Massachusetts, for a week-end of musical enjoyment—being particularly anxious to hear Serge Koussevitzky of the Boston Symphony Orchestra at the Berkshire Music Festival, which was held over the week-end at the Berkshire Music Center. According to word received the boys enjoyed all the concerts, arriving in time to listen-in on rehearsals. While walking along on the spacious grounds George Geller, Jr., met a war buddy from Brooklyn, whom he had last seen when they were together in Japan.



SERGE KOUSSEVITZKY
Marries Secretary

Serge Koussevitzky, 73-year-old conductor of the Boston Symphony orchestra, disclosed today that he was married yesterday to his secretary of the last 18 years, Miss Olga Naumoof, 46. Koussevitzky told of the marriage as he and his bride boarded the liner Queen Elizabeth at New York for a vacation trip through Europe. The bride is a niece of the conductor's late wife, who died in 1942.

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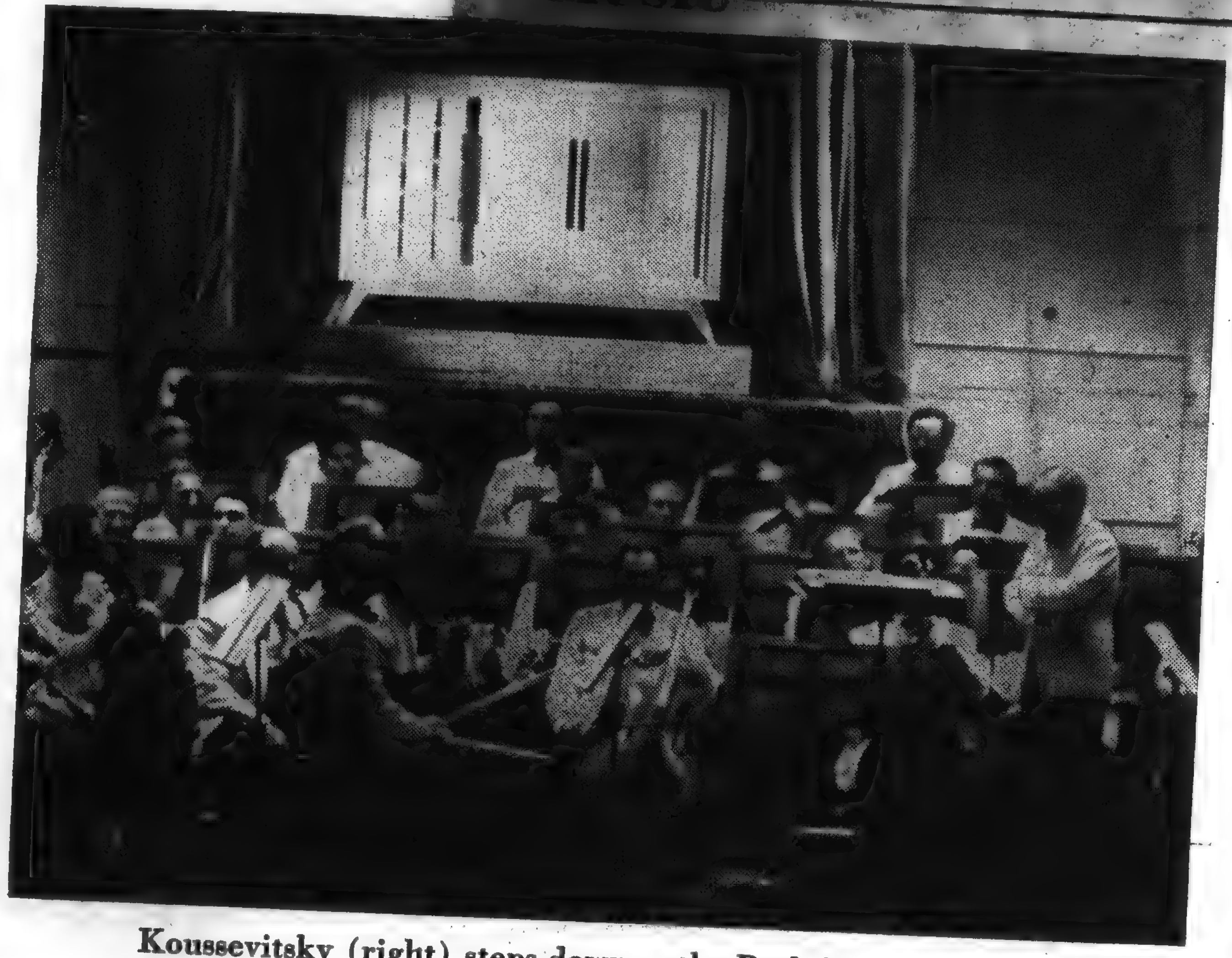
MUSIC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Improved equipment, they point out, can eliminate these customary distortions. And a wider range—or increased frequencies—will bring out the overtones, or those colorings of a musical tone which give each instrument its characteristic quality. Accomplishment of this dream up to now has meant a set which cost a great deal of money.

Ranged against the "golden ears" are the "tin ears," or the manufacturers of most of the phonographs America plays. They argue that few records are made at high frequencies, so why make sets capable of something seldom on the record to begin with? An 8,000 frequency, the "tin ears" continue, is all anyone needs—or wants—to get the full range of a symphony. Furthermore, they doubt that the average listener can even hear higher frequencies. An oscillator signal at 15,000 cycles, for example, sounds rather like what one would imagine those inaudible dog whistles would sound like—if the human ear could hear them.

Tests show, they argue, that most people, when exposed to high frequencies, vote against them. To this argument, the "golden ears" offer the rebuttal that people must be reeducated to what recorded music ought to sound like—as close to live music as science can make it.

Keeping Up: As high-frequency talk grew more persistent, a few record companies began to encompass a wider range on their disks, the most spectacular of these being the imported English Decca Full Frequency Range Recordings—said to be recorded at 14,000 cycles (NEWSWEEK, Dec. 16, 1946). Most critics were forced to point out, however, that it took a remarkable phonograph to get the full values of this wider range. The Fisher ($845 to $1,650) and the imported London Gramophone (from a little table model at $119 to a de luxe job at $2,950) were most discussed. As the company most prominently identified with recorded music through the years, it behooved RCA Victor to keep up with the Joneses.

Hence, the Berkshire, first of a "Festival" series to which other models will be added. Thus, while one mitt is still busy with assembly-line production for the "tin ears," RCA Victor will have the other hand ready with quality if the public begins to demand what the golden boys think it should have.

Significance

What the other big radio-phonograph manufacturers are doing has not yet come out in the open. Most of them claim that their machines are more than adequate and show high sales figures to prove their point. But now the RCA Victor has gone this far, evidence is at hand to prove that the "golden ears," however fanatical they seemed at first, have influenced the industry as a whole.

And from these developments may come shortly an answer to the question which many new and old record fans have been asking since the war: Should I buy a new phonograph now, and, if not, how long should I wait? The much-talked-of tape, film, and wire recording has yet to make a real dent in the recorded music field. The best engineers still maintain that what we have is more satisfactory—provided that the industry keeps up with its scientific potential.

Thus, how long the interested buyer needs to wait appears to rest solely with the size and willingness of his pocketbook.

Records

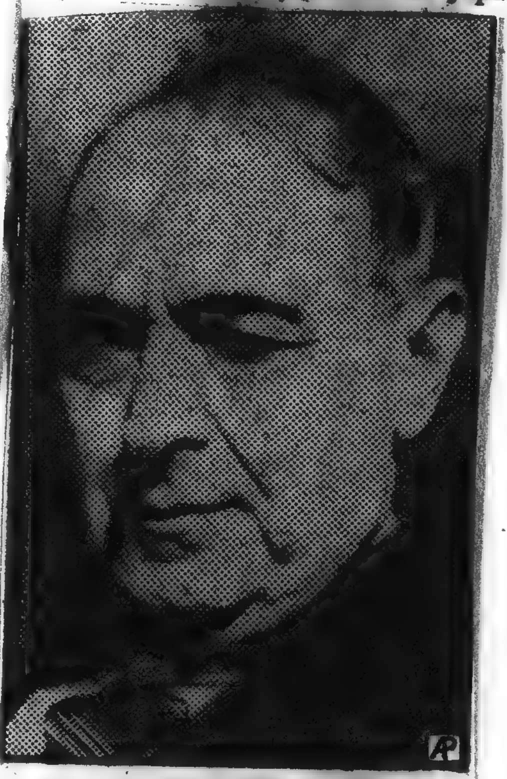
B. H. HAGGIN

RCA Victor has issued Bach's Suites Nos. 2 and 3 played by Koussevitzky with a small group from the Boston Symphony (Set 1123; $5.85). Comparison with the Busch Chamber Players' performances in the old Victor sets is again inevitable. I have only one record of the Busch version of No. 3, containing the Bourré and Gigue played with grace and sensitive contours that are in extraordinary contrast with Koussevitzky's headlong pounding. If I remember correctly, Busch's solo performance of the famous Air is pallid and dull; but Koussevitzky's performance—silken in tone, leaden in pace—is inferior to Toscanini's (in the set of Mozart's "Jupiter" Symphony), with the continuity of impetus in its quiet flow, the life in its inflection. On the other hand, the Boston performance of No. 2 has clarity, grace, and good tempos (except for a stodgy Polonaise) which enable it to stand comparison with the Busch version—though the Busch remains superior (with things like Moyse's phrasing of the Bourré II, and the subtle accentuation of the accompaniment in the Badinerie and the middle section of the Polonaise). Some of the surfaces in my copy of the new set are noisy.

WHITE PLAINS, N.Y.
HERALD
8/15/47

Musical Week-end

John Geller, George Geller, and Robert Vignola left early Saturday morning by automobile for Tanglewood, Massachusetts, for a week-end of musical enjoyment—being particularly anxious to hear Serge Koussevitzky of the Boston Symphony Orchestra at the Berkshire Music Festival, which was held over the week-end at the Berkshire Music Center. According to word received the boys enjoyed all the concerts, arriving in time to listen-in on rehearsals. While walking along on the spacious grounds George Geller, Jr., met a war buddy from Brooklyn, whom he had last seen when they [illegible] together in Japan.


AP

SERGE KOUSSEVITZKY
Marries Secretary

Serge Koussevitzky, 73-year-old conductor of the Boston Symphony orchestra, disclosed today that he was married yesterday to his secretary of the last [illegible] Miss Olga Naumoff. [illegible] Koussevitzky told [illegible] he and [illegible] the liner Queen [illegible] New York for [illegible] through Europe. [illegible] is a niece of the conductor's late wife, who died in 1942.

How Old Is Old?

By George E. Sokolsky

Last Sunday, Herbert Hoover was 73 years old. Next Tuesday, Bernard Baruch will be 77. Serge Koussevitzky, who conducted nine Beethoven symphonies and two concertos in a week, besides many other programs at Tanglewood, at a Summer music festival, looked like a greying youth at the final concert and he is 73.

How old is old? When does a man really become old? I do not recall the time when I did not think of my father as an old man; yet, he must have been young some time or other. They tell me that most children think of their parents as old, while the parents imagine themselves veritable babes in the woods. Yet, Nicholas Murray Butler only aged during the past five or six years, although he is now 85 and in spite of the infirmities of what we call old age, his mind has been crystal clear throughout those decades when, according to tradition, one seems to live on borrowed time. A few years ago, when I dined with him, I was astonished at the vivid youthfulness of his attitude toward life.

William Randolph Hearst was in financial difficulties some years ago. He saved his enterprises and manages them today with unbelievable vigor at 84. He not only edits his newspapers, but directs the business of his properties, setting a pace that is hard for a young man to follow. And Toscanini, at 80, directs the NBC Symphony.

* * *

The magazine, "World Report," some time ago listed the average span of life in various countries. They gave the following data:

Countries—	Average Span
New Zealand	67
Sweden	66
Netherlands	66
United States	65
Great Britain	62
Germany	61
France	57
Italy	55
Russia	45
India	27

When we were young—those of my generation—we were taught that the average span was 35 years in this country. Maybe that was low. But the U. S. life insurance companies, having recognised that the life span has increased by more than 50 per cent, have announced that next year they will discard as obsolete the tables of mortality used for 80 years. Their actuaries have finally caught up with their own statistics. Perhaps when the American life span reaches 100, we shall not need mortality tables.

* * *

Physical youth is, of course, not the sole question. Medical science can find ways of saving life and improving those whom they save. Mental youth, the flexibility of the mind, continued usefulness, the capacity to earn a living and to enjoy life—these are even more significant. George Bernard Shaw at 91 has a whale of a good time. In spite of his being a vegetarian—which must be horrible—he manages to keep chipper. It is his mind. When that old boy talks about being in his second childhood, he has his tongue in his cheek, although some would say—not I, however—that he never escaped his first childhood.

During the depression years, they were laying off men at 50 as finished. The dopes who thought up that gimmick lacked understanding of the world in which they live. They were old-fashioned. When the war came, they were begging the old boys to come back, because the old boys knew how—which is more than their great-grandchildren can prove. Experience and wisdom come with age and if the oldsters, in addition, are mentally vigorous, they are worth infinitely more than the bright boys fresh out of college who know how to read a statistical curve but lack the experience and wisdom to know what made it curve that way. That is the difference, for instance, between Jesse Jones, at [illegible], and the little drips who complain about [illegible]

Right Off the Record

By Stewart Matter

SERGE KOUSSEVITZKY and the Boston Orchestra have given us two Bach albums, the one containing the "Brandenburg Concerti Nos. 2 and 5" and the other the "Suites Nos. 2 and 3."

Ten years ago Adolf Busch and his Chamber Players gave us all six of the Brandenburgs and all four of the suites in performances which were in every way perfection and which remain in the catalogues today as among the very highest achievements in recording and performing art. Upon careful comparison I find that Busch has a decided edge on Koussevitzky and is without question the better Bachian. Here and there Kossevitzky rises to sublime heights, but indulges in rubati of which Busch is not guilty. Kossevitzky employs strings only in the "Suite No. 3" while Busch uses the wind instruments scored. I am struck with the marvellous flute tone of Laurent of the Boston Orchestra, but stylistically he comes off second to Moyse in the Busch Players. The piano work of Lukas Foss in the "Fifth Brandenburg" is exquisitely done, but some will not relish the use of the piano when it is evident the clavier was intended by Bach. Generally, the recording level of today is better than 10 years ago, but this is not at all enough of a point to offset the greater sense of intimacy and musical acumen which Busch contrives. Victor sets 1118 and 1123.

Columbia has given us the entire set of 12 "Concerti Grossi" of Handel in a magnificent performance by the Busch Chamber Flayers. A dose of 12 is, of course, rather difficult to imagine at one setting, but if you will divide the listening into several sessions, remembering that Handel wrote the entire set in less than a single month, you will marvel at the inventiveness and total grasp of craftmanship which Handel possessed. This is the first time we have had complete recordings of any of the "Concerti Grossi" except for two, and in this performance they will long maintain prior place. The solo violins are played by Adolf Busch and Earnest Drucker, solo cello by Herman Busch and solo clavier by Mieczyslaw Horszowski. One of the great additions to the catalogues. Columbia set 685 in three volumes with an exhaustive descriptive booklet.

Music and Musicians

By EDWARD P. HALLINE

THE LATE Frederick Delius, the blind English composer, is supposed to represent the sunset of the Romantic period in music, with Beethoven being its morning and Wagner its high noon.

Rachmaninoff could well be the twilight, and the early Schoenberg, as revealed in neoWagnerian "Verklaert Nacht," somewhere in the middle of the night.

But the Delian moods and scenes, for all their emotional intensity, are vaguer, more nebulous than those of Schoenberg, Rachmaninoff or any other carryover from the 19th century.

They might indeed be described as quasi-Debussyan, except that the great Frenchman had a Gallic clarity and incisiveness even in picturing the most fleeting phenomena, such as clouds, festivals, Spanish evenings and the restless, ever changing face of the sea.

NEVERTHELESS, such a major work as the Delius violin concerto, composed in 1916, is a good deal like Debussy's "Afternoon of a Faun" prolonged well into the evening.

The difference in treatment is that Debussy is actually painting a dreamy state with music, and Delius is making the music do the dreaming.

They are two ways of conjuring up a vision, and one is as legitimate as the other. The only judgment is the pragmatic one—does it work?

The patrons who wish to venture beyond the Romantic high noon and yet are a little fearful of the next Modernist dawn might try steeping themselves in Delius befor they take the plunge.

This dreamy concerto is a fine fireside companion for lotus eaters.

Now and then its hazily pleasant brooding is shaken by a strong emotion, but otherwise there is little to disturb the violin's long, reflective monologue or the soothing phrases from the hovering choirs of the orchestra.

As with most Delius, there is little about it you can remember except that it casts a spell. That, of course, is a function of spells.

One theme seems to dominate the entire concerto — a sweetly plaintive five note motto which is the main substance of the overture to Delius' early opera, "Irmelin."

Prospective samplers will find this haunting music in an eloquent performance by the original soloist, Violinist Albert Sammons, and the Liverpool Philharmonic Orchestra under Malcolm Sargent (Columbia M-672.)

NOW IF DELIUS is too advanced, try Wieniawski's old fashioned garland of melodies, the Violin Concerto, No. 2 in D minor.

It is filled with passages dear to the heart of the virtuoso and contains that lush "Romance" which the movies and popular song writers are some day going to appropriate.

The superb soloist in the new disc performance with the New York Philharmonic-Symphony Orchestra under Efrem Kurtz is that brilliant young violinist, Isaac Stern, whom Milwaukee heard in a recent season and will hear again the coming year.

IF THIS IS TOO SYRUPY, you are ready for some of the brilliant moderns, particularly those like Prokofieff and Bartok whose music cools the fevered brow and alkalizes the system.

For an overdose of Tschaikowsky's "Romeo and Juliet" overture there is nothing like a few excerpts from Prokofieff's "Romeo and Juliet" ballet. This was on the last Milwaukee program of the Boston Symphony Orchestra.

Not that Prokofieff isn't romantic and tender. He almost gets into the "Peter and the Wolf" mood in this work.

That is, he is lucid and sparkling rather than cynically brilliant, as he is in the "Classical Symphony," a georgeous piece of music in spite of its impudent aping of Mozart and Haydn.

WHAT WE GET from the Boston Symphony Orchestra via concert and records (Victor M-1129) is only a small part of the full length ballet of the Shakespearean tragedy.

But it is enough to stimulate the imagination — its harsh, angry harmonies, half barbaric themes, its poignantly sweet interludes, its vibrant lament at Juliet's tomb.

For the unspoken drama, this would be the ideal score, pungent in its commentary, violent in its action - just what you have been taught to expect from the brawling families of Shakespeare's drama.

NOW PROKOFIEF is nowhere near as fluent a composer as Tschaikowsky, Gounod or the others who were inspired by the play, but one suspects that he gives a sharper, more civilized report on the alleged doings in Verona some centuries ago.

The other gentlemen were inclined to let their romantic sympathies, even their tears, get the better of their judgment.

From Prokofieff you get the feeling of a tragedy that is universal and not a simple obituary or even a double suicide in the police reports.

This and his later Fifth Symphony certainly entitle him to the post of Russia's No. 1 composer and to sit in the top rank of contemporary workers in the tonal vineyard.

And as contemporary wines go, Prokofieff's is a magnificent sparkling Burgundy.

THAT LEAVES Shostakovitch in the class of champagnes, of which his Ninth Symphony is an exceptionally good vintage, more palatable and less bloating than the rest of his output.

Some haughtily call it trivial, but if it is, then all Shostakovitch is trivial, for this is a symphony with the poses and posturing removed.

Here for a recorded concert you have the choice between a brilliant, virtuoso version by the Boston Symphony under Koussevitzky (Victor M-1134) and an equally penetrating, if less brilliant performance by the New York Philharmonic-Symphony (Columbia M-[illegible]) under Kurtz.

PIANO PROFILES

John Kirkpatrick Plays Magically But His Wand Fails in Box-office Trick

By GLENN DILLARD GUNN

The piano is an instrument of many moods. So are the artists who sit down before it. This is the third of a series of revealing glimpses into the lives—and the art—of some eminent personalities of the keyboard. The fourth will appear next Sunday.

JOHN KIRKPATRICK, American pianist, may well be the greatest virtuoso of the present; which is to say that his command of his instrument equals the mechanical resource of any of his colleagues and is used with a musical and acoustic imagination that constantly opens new worlds of sound, new vistas, new possibilities that invite exploration.

He is no box-office hero and no one knows why. He is a strapping six-footer, handsome and virile. He plays more new and unusual music each season than all of the headliners put together. On occasion he uses methods to develop the new sounds of this music that are unorthodox and that should excite the curiosity of the multitude as well as the cogniscenti. His admirers, however, would not fill Carnegie Hall once a season, nor do the headline merchants make a practice of engaging him in commercial recital series.

* * *

A GOOD press agent might correct this. Propaganda and promotion might remove John Kirkpatrick from the academic seclusion of Cornell and set him in the Hollywood spotlight for which he has every qualification. For example, he occasionally comes on the stage carrying what seems to be a magic wand. This wand is about 18 inches long and is padded with black velvet. It is used in some mysterious fashion to release and expand the induced sonorities of the piano.

To the layman that is so much black magic. Exactly what does Kirkpatrick do with this magician's wand? How does it aid him in his quest for new sounds?

Stokowski and Koussevitzky get vast amount of newspaper linage and stimulate keen interest with their experiments in the field of electrically amplified tone. Here is a magician who needs no laboratory and no engineer to aid him in creating tonal amplifications far more subtle, beautiful and exciting. Why isn't the public interested?

Kirkpatrick uses his magic wand in Charles Ives' "Concord" Sonata, a monumental work, quite possibly the greatest in the literature. Its message is vast in scope and noble in content. It is defined in the most extraordinary vocabulary used by any composer. Not even Prokofieff, writing many years later and with all dramatic power and daring originality characteristic of the Russian masters, has made piano sound, as such, take on greater depth, range, subtlety, or variety.

* * *

KIRKPATRICK'S wand, which really is the invention of Ives, evokes these new sounds by depressing silently selected groups of keys, thus releasing a bewildering wealth of overtones. These are superimposed upon the immediate piano utterance to create an eerie, ghostly sonority that hovers cloudlike in the acoustic background.

It is an effect not to be obtained through the ordinary mechanism of the instrument. Nor can the modern orchestra duplicate it. Stokowski tries to do so with his concealed strings —players hidden in the ranks who add harmonics, or hold legitimate tones above and beyond the chief orchestral utterance—but it is not the same effect though somewhat the same idea.

* * *

IVES, whose music has anticipated the whole gamut of modern tonal art by three, or even four decades; Kirkpatrick, his expert recreative agent, and Stokowski, indefatigable explorer of new acoustic worlds, all recognize the need for new sounds and for a new vocabulary. So has every leader in his generation from Bach to Debussy and Prokofieff.

Now comes this American, Charles Ives, a wealthy insurance executive in private life—so Americans should respect him—who proves to be a prophet and a leader such as Europe has not produced.

Ives is not the only American composer to profit by the art of John Kirkpatrick. He has canvassed the whole surprisingly large field of native piano music from Foster and Gottschaik to MacDowell and the exciting contemporaries. He makes interesting and amusing programs of this music.

Washington has heard several since the National Gallery of Art, under the progressive administration of David Finley, holds an annual festival of American music, directed and conducted in part by Richard Bales.

* * *

KIRKPATRICK has been a frequent guest and one of the vital figures in the gradual Americanization of the music life of the American Capital. (Hans Kindler is another, and Richard Bales, of course.) His American propaganda apart, Kirkpatrick remains one of the most formidable virtuosi. He also is a great musician. Like Toscanini he has an interpretative motto which reads, "Comme scrito" (As written) a limitation which the amateurs among the headliners reject.

So he's a great artist though an American. Does that explain his lack of box office appeal?

Next Sunday: *Rudolf Serkin.*

Record Lending Department Added to Amityville Library

Start Is Made with Small Donated Collection; Expansion Expected as More Discs and Funds Become Available

Good news for Amityville music lovers, whether of th long or short hair category, was forthcoming this weel with the announcement that the phonograph record department of the Amityville Library is now in operation an adherents of swing or symphony, Beethoven or bebop may now borrow records on the same basis they take out rental books. In preparation for some time, the new department has been instituted as a result of numerous requests and because of the success of similar ventures in libraries in other parts of Long Island. Admittedly of an experimental nature, its permanence will depend upon its reception by the public and the support it receives.

A start is being made with a small collection and the maintenance and growth must be self-supporting as there are no funds appropriated for operation. Several organizations and individuals to whom the library staff are deeply grateful, have contributed toward the purchase of the initial selection. Further contributions of playable records of worthwhile music, classic or popular, or of cash will be appreciated. The library realizes that the initial small selection will not satisfy everyone, but it is believed that, with patience and cooperation, it will be expanded and improved. A sheet is posted in the library for suggestions and selections. Recordings shown to be in demand by this indicator will be purchased for the collection as more funds become available.

As the record department must be self-supporting, a rental fee will be charged. This will be 5 cents for a single record or 10 cents for three. The fee for albums will depend upon the number of records contained therein. All records will be charged out for one week and those overdue will accumulate fines as do overdue books. With this arrangement all revenue will go toward the purchase of more records. All discs will be inspected carefully by the librarian before issuance and will again be inspected upon their return. If scratched or broken, the borrower will be responsible for the cost of the record.

Included in the library's selection, and now available to borrowers are the following: Tschaikowsky's Fifth Symphony, Boston Symphony Orchestra, Serge Koussevitzky; Rachmaninoff's Concerto No. 2 in C Minor, NBC Symphony Orchestra, Rubenstein at the piano; Jerome Kern album; Victor Herbert album (Bing Crosby); DeBusey, Claire de Lune; Schubert's Ave Maria, Marian Anderson; Wiffenpoff Song (Robert Merrill); Peter and the Wolf; Bozo at the Circus; Uncle Don's Playland; and several popular pieces.

These Accomplished Miami Beach Women

By MAUDE MASSENGALE

● **"Friendship is the keynote of life." That jewel of a statement was made by Louise (Mrs. E. R.) Treverton when asked to tell something of her views.** For this talented Miami Beach musician who loves Miami Beach with a passion has met all sorts of people in her travels here and abroad. Her interests in them never wanes, nor does her love of the piano and organ which are the treasures in her home on Royal Palm ave.

Mrs. Treverton starts reminiscing with her days at Wilson college in Chambersburg, Pa., where she studied piano and organ although she had played the organ in church long before she started to college. She says some of the Wilson girls whom she met in her earliest days have remained lifelong friends. She is one of the active members of the Wilson college club here, which often meets in her home

● **Mrs. Treverton** was born in a house on the top of a hill with a white paling fence, flag stone walks, flowers and many porches. It overlooked the Ohio valley across the river from Wheeling, West Va. and the Ohio river with its many islands is a memory that lingers through.

Even in her childhood days Louise wanted to be a musician. Teaching was her ambition, much to the distress of her parents. For in those days "ladies" just didn't work so she evaded the issue by saying she worked with art!

Mrs. Treverton attnded the New England conservatory in Boston where she says "we had many famous professors.' She recalls George Chadwick as the director who was held in the highest esteem because his days were never too busy to give advice to the student. Mrs. Treverton spent four years at the conservatory with each week highlighted by hearing the Boston symphony Saturday evening and the Boston Opera Co., Wednesday night.

Louise remembers that a group of older students took her under their wings and coached her in things to do and not to do in the student world.

● **Also** . . Louise recalls with a smile, romance was just around the corner and it was while studying in Boston that she met her husband, then in New York, who went over for the student parties.

After her marriage she studied seriously in New York, went to Washington, D. C., during World War I where she taught in a school. Then to Rock Hill, S. C., where she taught piano and organ four years at Winthrop college, then to Cleveland where she and her husband lived for a number of years. In 1923 she was studing at Fountainebleu, France, also in Paris.

● **But 1935** saw the end of the wanderings of the Trevertons, for they took a motor trip through Florida and found Miami Beach, immediately saying that "this is to be our home." They have an interesting residence at 3717 Royal Palm, filled with treasures and flowers. Here they entertain many talented people, friends they have met from all parts of the world who come to Florida at one time or another. Unlike a lot of people, Mrs. Treverton likes newspaper people. Especially the women. Perhaps she is ONE who recognizes a kinship for newspaper people who recognize values, and she is a valuable link in that golden chain which she describes as friendship.

Louise Treverton has served as president to Miami Alumnae chapter of Sigma Alpha Iota, national music fraternity; Miami Music Teachers' association, Miami chapter, American Guild of Organists and is a member of the Coral Gables Music club, the Miami Music club, Past Presidents' assembly, Miami Garden club, American Association of University Women and the Miami Lions auxiliary.

Have you ever enjoyed one o her delightful buffet dinners? O listened to her play?

Tanglewood closed Sunday night with a tallied attendance of 146,000 for the events at the Berkshire Music Festival, an increase of [illegible],000 over last season. Salvos of applause were given Dr. Serge Koussevitzky and others who contributed to the success of season's [illegible] activities. Eight Negroes attended the Berkshire Music Center on scholarships and many living in and near Lenox, Mass., shared in the concerts, lectures and operas presented. Clarence Cameron White and wife made their annual trek there as unsual. The last of the various concerts will be given in Saratoga, the Saratoga Spa Music Festival from September 6 to 18, conducted by F. Charles Adler with [illegible] seven Philharmonic Symphony Musicians. The list of works scheduled are interesting in that many are by contemporary composers. Last season William Grant Still was represented but we could find no Negro listed this season. Which raises the idea that our composers, few though they may be, should send their work to festivals all over the country for appraisal and possible performance.

[illegible]ER, MASS.
[illegible]GRAM

AUG 8 - 1947

Ruth Posselt Is Soloist At Tanglewood Concert

By RAYMOND MORIN

LENOX, Friday—Leonard Bernstein resumed his position on the Tanglewood podium last night and conducted the Boston Symphony Orchestra in the first of the final series of three concerts in the Berkshire Music Festival.

Ruth Posselt, as soloist in the Hindemith "violin concerto," was heard by an audience of 7500.

As in the first series two weeks ago, when Bernstein was accorded the honor of being the first guest conductor to appear at Tanglewood, last night he chose a program that illustrated his approach toward classic, modern, and romantic works, for the program also included Haydn's "Symphony No. 102, in B-flat," and Schumanns "Symphony No. 2 in C Major."

An Individualist

As in his first appearance, Bernstein again proved himself an individualist of modern inclinations. In fact, the Haydn impressed more as a vehicle for the conductor metier.

Although the introductory largo was related with effective poise the succeeding allegro vivace received over-energetic treatment, and was detailed in its direction to a point not required by the Boston Symphony. While the adagio was heavyladen dynamically, the minuet was measured in sturdy beat but not excessive and the trio was smoothly interwoven. The tempo of the finale, marked presto, was somewhat driven nevertheless causing obscurity in some of the transitory passages.

At Best in Andante

Miss Posselt demonstrated exceptional violinistic talents both interpretively and technically. Her handling of Hindemith's intricate structure was admirable, and Bernstein provided a beautifully pliant background being constantly alert to the soloist's motives.

The violinist was at her best in the Andante, extracting sensitive poetry from the instrument with tones of crystaline purity. In spite of the score's suppression of much of the bristling difficulties in the vivace, Miss Posselt projected its materials with eclat, even the hazardous cadenza being subject to few moments of imperfection.

Excellent Summation

The Schumann symphony adapted itself more happily to Bernstein's style and temperament than did the Haydn. One might take issue with the retarded tempo and somewhat affected reading of the Adagio, and with the accelerated tempo of the Scherzo, but it was nevertheless an excellent summation of its salient qualities.

The program will be resumed on Saturday night with Bach's "Cantata No. 50," Stravinskys "Symphony of Psalms,' and Mozart's "Requiem Mass." Robert Shaw will conduct the orchestra and festival chorus.

WORLD OF MUSIC: OPERA AND UNIONS AGREE

New York Times

By ROSS P[illegible]TER

THE Metropolitan Opera's two outstanding labor contracts—those with the Musicians Union and the American Guild of Musical Artists—are drawn up and ready for final ratification. The one with the orchestra requires merely the initialing of a correction already agreed upon. The one with AGMA needs only agreement on one or two questions of wording.

AGMA will announce no details till those minor questions are settled, but the musicians announced that the basic wage scale remains the same as last year and that this year the Metropolitan has put in writing what it put in practice last spring—that it would pay room and board for the players on the spring tour.

Agreement on the contracts this early in the year will facilitate arrangements for the forthcoming season. Last year plans could not be finally drawn up till mid-September, for a difference over the size of the chorus delayed the the AGMA contract.

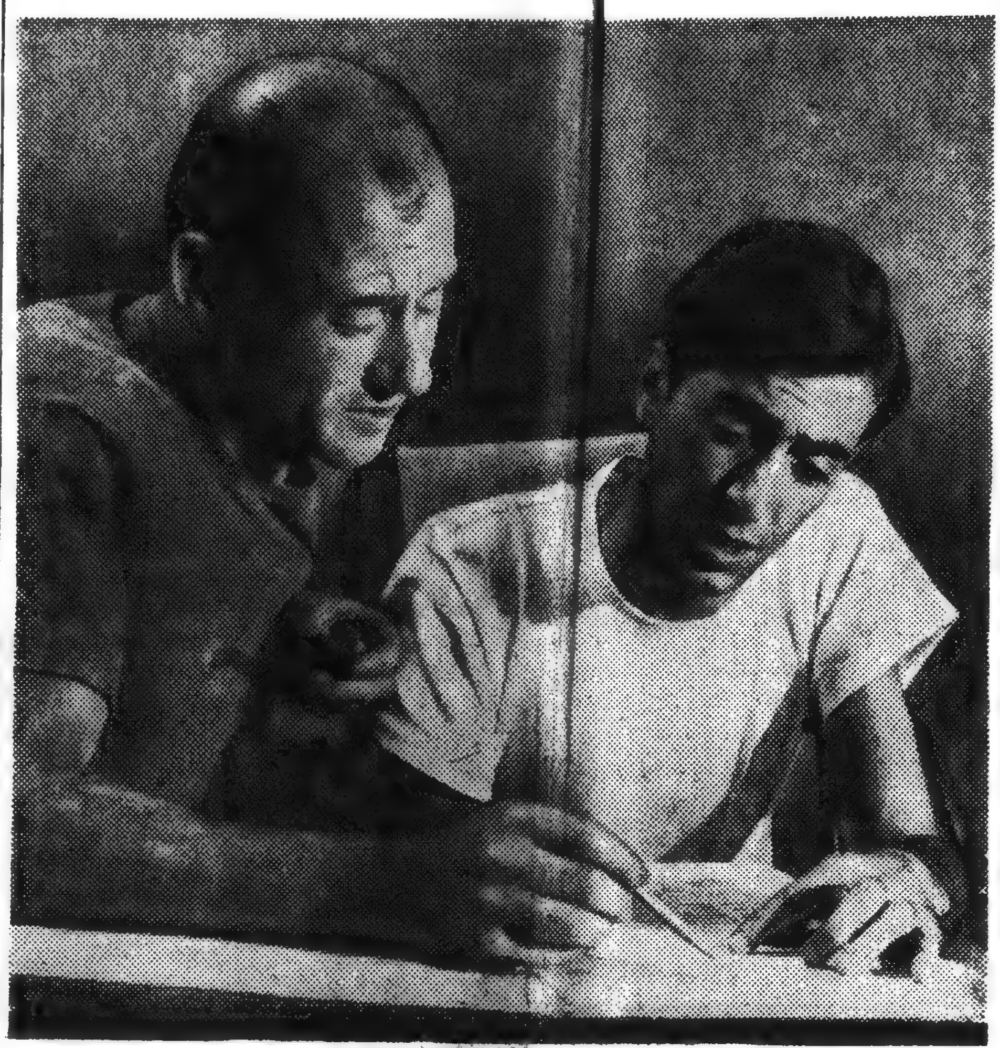
LOEWE: Frederick Loewe, composer of "Brigadoon," is returning to the field of concert music next week when he appears with the Toronto Philharmonic at the Aug. 28 "Prom" concert. He will appear as the piano soloist in Liszt's A major Concerto. He will also be represented on the program with two short orchestral sketches, "The Spider and the Fly" and "The Mosquito." Franz Allers will conduct. Mr. Loewe will also play selections from "Brigadoon" on the piano. Later he plans to work them up into a piano concerto.

MAESTRO: Arturo Toscanini, who in past seasons has conducted "Fidelio," "Bohême" and "Traviata" with the NBC Symphony, will conduct Verdi's "Otello" with the orchestra this coming season. Again it will be divided between two broadcasts, one on Dec. 6 and the other Dec. 13. One of the singers will be Nan Merriman, who will take the role of Emilia. This means Mr. Toscanini is the fourth conductor who has selected Miss Merriman to sing with him in New York this season. The others are Bruno Walter, Leopold Stokowski and Leonard Bernstein.

OUR OWN: Eastern universities are not the only ones with a lively interest in contemporary American music. The University of Oregon gave a three-day festival of modern American work in May, and starting tomorrow the University of Washington in Seattle is giving a four-day festival devoted to Americans. The opening work will be Gian-Carlo Menotti's opera, "Amelia Goes to the Ball." Tuesday will be given over to works for chamber orchestra, Wednesday to works for full orchestra and Thursday to works for chorus and orchestra. Eugene Linden will conduct the opera and Frederick Fennell the three concerts. Three works by Northwestern composers will be played for the first time. They are Dorothy Cadzow's "Northwestern Sketches," Gerald Kechley's Variations on an Original Theme and George Frederick McKay's choral suite, "That All Men May Aspire."

HEMIDEMISEMIQUAVERS: Dusolina Giannini has sung Carmen this summer in Amsterdam and Stockholm. . . . Richard Tucker, Metropolitan Opera tenor, recently sang in "La Gioconda" in Verona, Italy. . . . The New Orleans Symphony, under Massimo Freccia, will open its new season Oct. 28. . . . Ginette Neveu, French violinist who will play with the New York Philharmonic and the Boston Symphony Orchestra, played in this country ten years ago with less fanfare, for she appeared as a child prodigy with the Philharmonic Society of Elizabeth, N. J. . . . Ruth Freeman will play the solo part in Norman Dello Joio's Concertino for flute and strings at the final concert of the Chautauqua Symphony Orchestra on Wednesday. . . . The San Francisco Opera has engaged William Wymetal to stage six of its [illegible] productions. . . . Eugene Ormandy and the Philadelphia Orchestra will introduce Samuel Barber's "Medea" Ballet Suite in New York and Philadelphia in December.

AT CHAUTAUQUA



Franco Autori and Norman Dello Joio.

The New Records

RCA Victor's release of excerpts from Serge Prokofieff's ballet, "Romeo and Juliet" in a performance by Serge Koussevitzky and the Boston Symphony Orchestra brings to records the most important portions of a composition destined to figure prominently in the annals of music history. The espisodes from "Romeo and Juliet" featured on these discs are four in number and comprise the first, second, fourth and seventh movements from the second of two suites arranged by the composer when he found the original form of the ballet somewhat unwieldy because of its length.

Prokofieff began work on the score for "Romeo and Juliet" following the completion of his lyrical and brilliant Violin Concerto No. 2 in G Minor, which is available in a recording by Jascha Heifetz and the Boston Symphony Orchestra under the direction of Serge Koussevitzky. Completed in September, 1935, and first played in concert form a month later in Moscow with the composer conducting, the ballet was the subject of furious controversy when it became known that it was to have a happy ending, contrary to Shakespere's drama. Later, it was decided to adhere to the original Shakespearean plot.

Koussevitzky and the Boston Symphony extract the full flavor of this brilliant music, which alternates between profound tragedy and exquisite tenderness. Throughout can be detected musically the bitter irony of a situation brought about by the hostility of the lovers' families.

* * *

For many a lover of Paris, Lucienne Boyer symbolizes the allure and traditional chic of that romantic city before the war. Columbia presents the first American pressings of songs which Mlle. Boyer has made world famous: the dream provoking "Parlez-Moi D'Amour," "Beaucoup," "Un Amour Comme Le Notre," "Si Petite," "J'ai Laissé Mon Coeur." These songs invoke the cafe and the Bois and the boulevards and will delight all who love the spirit of France. They have an extra appeal as the symbol of resistance to Nazi oppression, since [illegible] great chanteuse, an active member of the underground movement, used these songs all through the war to remind the faint-hearted of the insouciance which had been France.

* * *

Abe Lyman and his orchestra unfurl some old favorites in an album called Waltz Time. This Columbia release contains "Charmaine," "La Golondrina" "Down by the Old Mill Stream," "Missouri Waltz" and "I'm Falling in Love with Someone."

The familiar piano novelty "The Glow Worm" offers a challenge which Frankie Carle meets on Columbia 37567, with "Penguin at the Waldorf" on the reverse.

Doris Day, with backing supplied by an orchestra under Frank Comstock, sings "I'm Still Sitting under the Apple Tree" and "When Tonight Is Just a Memory" (Columbia 37568)

Melodies suited to the lush piping of Tony Martin are "You're not so Easy to Forget" and "Don't Tell Me," two movie populars, on Victor 20-2328. Meanwhile the piano technique of Larry Green gleams on "Bewitched" from "Pal Joey" and "Spring Is Really Spring This Year," on Victor 20-2329. Other excellent Victors are "The Echo Said No" and "An Apple Blossom Wedding" by Sammy Kaye (Victor 20-2330)

The popular First Piano Quartet play their [illegible] signature, the Paganini Variations with three Chopin etudes on the reverse. (Victor 46-0016)

Boston Symphony Rates High In Poll Of Music On The Air

The Boston Symphony Orchestra, which next season launches its 22nd consecutive year of radio broadcasting and which since 1942 has been an exclusive music feature of the American Broadcasting Company, was named the outstanding symphony orchestra in the fourth annual poll of music on the air announced in New York recently by "Musical America," national music magazine.

Taking top honors among all symphonic organizations the Boston symphony won the overwhelming support of 600 music and radio critics from coast to coast. Dr. Serge Koussevitzky, conductor of the ensemble, was named second in the group of outstanding conductors, while Bruno Walter, who was a guest leader of the orchestra, won first honors as a guest conductor. Charles Muench, who also conducted the Boston Symphony orchestra, won third honors in this classification.

For the fourth consecutive year Milton Cross was chosen the outstanding announcer. Cross long has been identified with the Metropolitan opera, Saturday symphony and other ABC features. With the Metropolitan opera a classification in itself and without competition, the critics chose as the outstanding broadcast of this annual ABC feature the presentation of "Tristan und Isolde." Second place went to "Boris," revived this year in response to requests of listeners, while "Romeo et Julliette" was third.

Music lovers in the Sheboygan area will be interested in these awards inasmuch as both of these ABC features have been heard over Station WHBL during the past season.

In the instrumental ensembles classification, ABC's Fine Arts quartet, which this year has given the American Premiere to two quartets by Shostakovich, took third place.

The reviewers took to task many of the scripts used in connection with musical programs, although 67 per cent expressed themselves as satisfied. A large percentage voted the Metropolitan opera intermission features, arranged by Henry Souvaine, producer of these broadcasts, as "the best" script material on the air.

The "Musical American" poll was conducted under the direction of Miss Quaintance Eaton, associate editor.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL [illegible] 1947

Albeneri Trio's Concert Received Enthusiastically

By JAY C. ROSENFELD

The second chamber music concert in the theatre-concert hall at Tanglewood last night in the series of three which is being presented by the Berkshire Music Center with the ~~co-operation of~~ the Elizabeth Sprague Coolidge Foundation in the Library of Congress was a program by the Albeneri trio. The enthusiasm aroused by the famous ensemble accumulated as the remarkable program progressed until at the final note they were accorded some of the most spontaneous and demonstrative acclaim ever tendered a visiting musical organization.

Exciting Evening

It was an exciting evening in several aspects; the program was tremendously interesting, and the performances were on the loftiest plane. Two of the trios were of the year 1945: that of Artur Schnabel was receiving its premier performance; the other, by Heitor Villa-Lobos, had had only one previous playing, at the Library of Congress. The members of the trio are Alexander Schneider, violin, Benar Heifetz, cello, and Erich Itor Kahn, piano. The Schnabel piece, in three movements, is formidably difficult to absorb. The strange part of his writing is his totally and diametrically opposed position as a composer to his manner of piano playing, in which he has won such renown as a Beethoven interpreter and purist. Last night he showed himself a disciple of the Schoenberg and Alban Berg School, indicating and requiring modes of expression which his personal performances will scarcely lead one to believe were by one and the same individual.

The preparation had been apparently diligent, but still did not suffice to give contour, line, or goal to this listener. It hardly sems fair to dismiss with a short impertinence the product of serious and no doubt long application by an artist so universally revered as is Schnabel. Mood he has not made unplausible, but coherence has indeed been strained beyond ordinary limits in respect to both the single instrument and the ensemble.

The Villa Lobos which followed was thus comparatively transparent. It is written for string trio, and here the pianist was replaced by a viola for which the assisting artist was Milton Katims. Lobos first of all writes within much more popular and extrovert style. The canonical introduction was never in doubt, nor was the construction obscured. The themes are pleasing and conform to an easy understanding, with possibly a flavor of a movie background, while the decorative accompaniment of whichever two instruments may be supplying the setting and frame are illuminating and in readily acceptable idioms, even though they tax even the virtuosity of three such sterling artists as occupied the boards last night. The music is voiced in the best registers of the instruments and the tonal grouping is done with special judgment. The tonal beauty of the performance was enhanced by episodes of heroic dramatic portrayal, and, in turn, feats of technica audacity which were nothing les than thrilling. Lobos' interpolatio of hip-swaying dance rhythms and passages of furious agitation relieved by melodies of alluring charm gave the composition pac and intrigue, and the virtuosity o the execution carried the audience to heights of vehement approval. After intermission the Albeneri returned to play the Schubert B flat major trio, Opus 100. After two courses of such exotic fare, the endearing music of Schubert may have seemed doubly dolce, but last night's performance was the superlative culmination of all the factors which are needed to make such a masterful and unified rendition. Above and beyond the beauties of the individual playing and the sensitive interplay and high musical consideration, was the magnificent over-all conception of this lovable music. This, one could recognize, was authority. From the refined details to the gratifyingly contrasted tempos, from the tonal beauty in the most subdued passages, the proper balance of the instruments, to the eloquent restraint in the statement of the themes, to the freely released utterances of the bolder and gayer spirits, there was nothing to mar the perfection of great music ideally realized.

Mrs. Coolidge Acclaimed

Mrs. Coolidge, seated in the front row of the hall, was again acclaimed not alone for her generosity but for the keen perspicacity with which the series has been organized and the shrewd discrimination with which the programs have been arranged. The final concert in this series will be the Berkshire Wood Wind ensemble Wednesday next, July 16.

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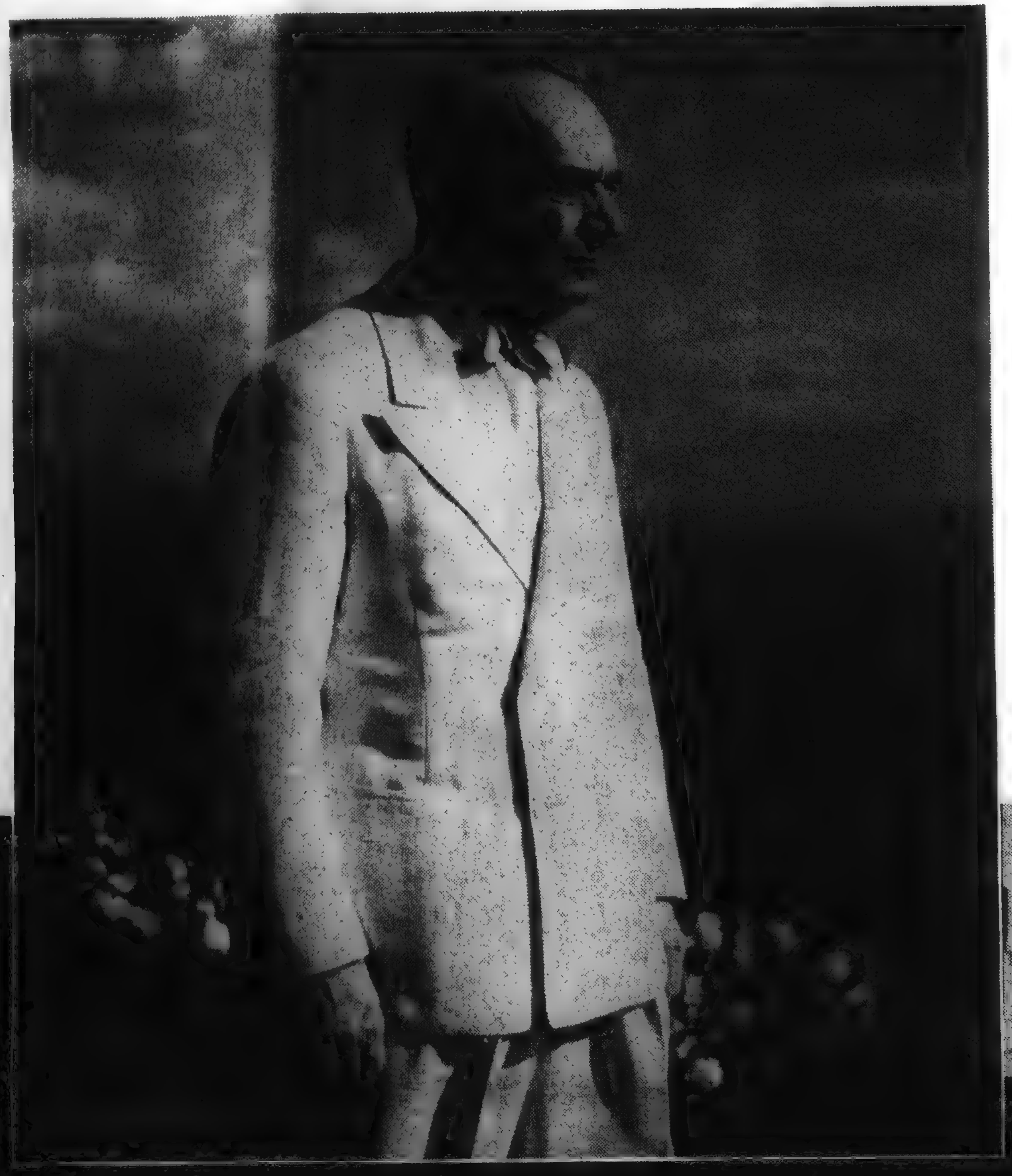
JUL 20 1946

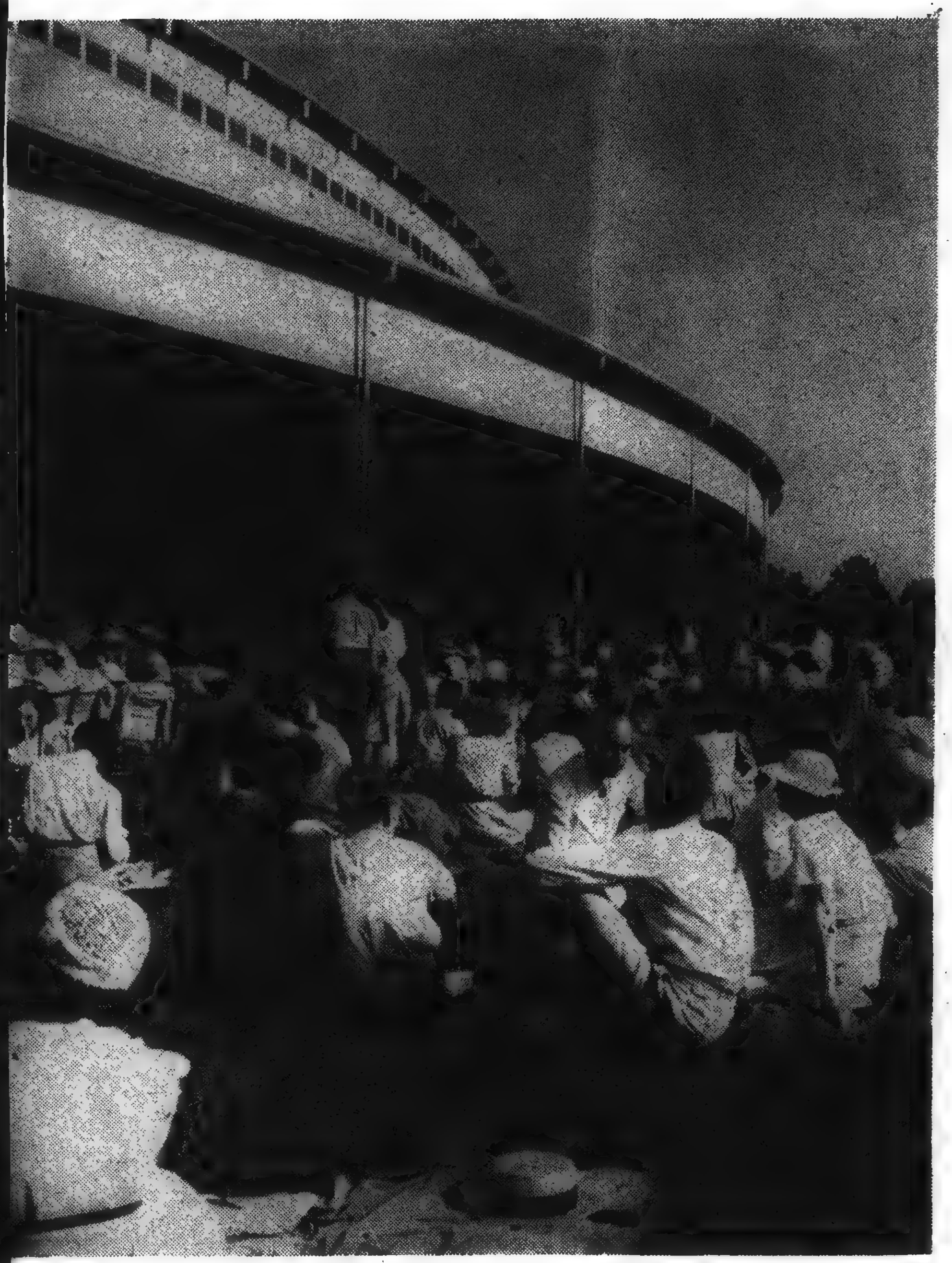
Egone Camera Artist



◀ From his terrace at Lenox, Mass., Serge Koussevitzky, Russian-born conductor, looks out over the opulent Berkshire Hills that he turned into the Summer music capital of the United States

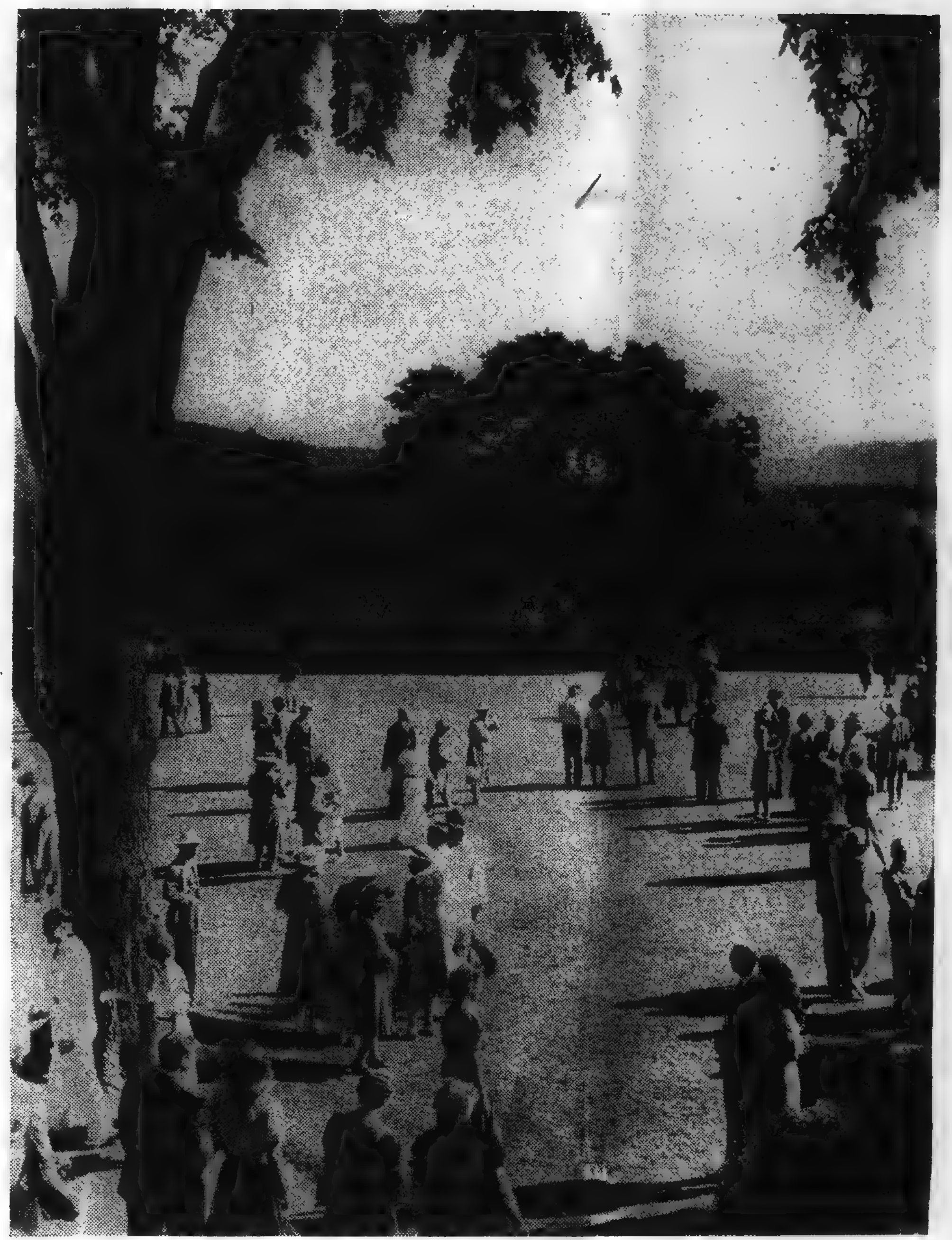
▼ *Below*, Dr. Koussevitzky directs the Boston Symphony Orchestra in the music shed at *Tanglewood*, built in 1938, after the estate became the permanent property of the Berkshire Music Center

Kosti Uohomaa from Black Star



Egone Camera Artist

Many listeners still prefer to lounge on the grass outside the shed as they used to in the Festival's early days



During intermissions festival-goers stroll about the verdant grounds of *Tanglewood* midway between Stockbridge and Lenox

MUSIC AGAIN IN THE BERKSHIRE AIR

Symphonic Festival's Big Postwar Season

FOUR HAS always been a significant number of distinguished, choleric conductor Serge Koussevitzky. He was born in 1874, became conductor of the Boston Symphony Orchestra in 1924, founded the Berkshire Music Center in 1934 and the Berkshire Music School in 1940. His twentieth anniversary in America and the Berkshire Symphonic Festival's tenth both fell in 1944, a year in which even serious music felt the stultifying effects of world conflict. But Sergei Alexandrovitch, as maestro Koussevitzky would be called in his native Russia, and his Berkshire Festival are once more hitting on all cylinders in this Summer of 1946.

The Festival itself, in which the whole Boston Symphony plus a variety of guest soloists (Claudio Arrau and Eugene List, pianists; Carol Brice, contralto; Gregor Piatigorsky, 'cellist; Misha Elman and Erica Morini, violinists) will take part consists of nine concerts spread out over a three-week period.

But these are not, by any means, all. A total of 42 musical performances are scheduled during the course of the Berkshire Music Center's six-weeks term (July 1-August 10). Of these, 16 will be open to the public by paid admission. Twenty-two concert and operatic performances of the Berkshire Music Center and four Coolidge Chamber Concerts are by invitation. But all members of the Society of the Friends of the Berkshire Music Center are invited. And this organization is hardly exclusive. A voluntary contribution to the Berkshire Music Center, Tanglewood, Lenox, Mass., makes you a member.

The Festival's opening on July 25 will be made notable by the first performance in America of Shostakovitch's Symphony No. 9, preceded by the first movement from his Symphony No. 6 and followed by Beethoven's *Eroica* symphony. The second week will be all Brahms and the third, a musical melange ranging from Beethoven to Prokofieff with bits of Wagner and Strauss, Schumann and Tchaikovsky in between.

Dr. Koussevitzky is considered to have the most violent facial mannerisms of any contemporary conductor. His normally serene visage changes from white to red to purple as the show progresses. He mutters and hums to the orchestra. As one unbiased observer expressed it. "You think he'll burst a blood vessel before the second movement." But he hasn't yet.

Paragons for "Park Avenue"

IN ANSWER TO a clarion call from Max Gordon's office for "young, beautiful, well-bred, elegant and exquisite" girls who could sing and dance, we betook ourselves to the Gordonian lair above the Lyceum theatre one recent afternoon. Not, be assured, as an aspirant. Your reporter is male, grizzled and strictly G-I—but if a cat can look at a queen, he can leer at a "mouse."

As it turned out Mr. Gordon was looking for just twelve of these paragons, six singers and six dancers, to embellish his Autumn production, *Park Avenue*, which, if we are to credit advance reports, promises to be a "beautiful, well-bred, elegant and exquisite" production.

The state of affairs at the Gordon office when we appeared there on the second

3X

day of the search for youth and beauty was not, however, too encouraging. The interviews, which were merely a preliminary sifting of possibilities, were in the hands of an harassed young man named Saint Subber who turned out to be "production supervisor" for *Park Avenue*.

"I've already interviewed over 300 girls," he lamented, "but so far there's only been *one* real possibility. Ninety-eight per cent of them come from the Bronx. If things don't pick up we're going to have to change the name of the show to *Grand Concourse*.".

Mr. Subber, like all men committed to large ventures, had worked out a system. He took names, addresses and telephone numbers of all who seemed likely to succeed. Opposite each name was a rating —A, A–, B+, etc. on down to C. Chances are that come time for final auditions, only the A's will be called and only a few of *them* will be chosen.

Neither the brash and brassy chorine type nor the serious little ballet dancer who is typical of today's musical stage will do for *Park Avenue*.

"These girls," explains Mr. Subber, "have to look like 17-year-old debutantes, the kind that would be bridesmaids in a Park Avenue wedding. Of course we've had some *real* debutantes come in, but they didn't look like debutantes."

As Mr. Subber interviewed, we drooped alongside his desk. Often he'd say simply, "Not the type," looking rather sad as he said it. "Says you," replied one peroxided and bare-midriffed miss.

At last a demure and naturally blonde "mouse" clad in decent black, gloved and hatless, slid gracefully into the inquisitorial chair. "Experience?" asked Mr. Subber laconically.

"I sing in the choir at St. Bartholomew's" she replied in a nice, finishing school accent.

"Address?" he queried optimistically.

"1024 Park Avenue," said the fair young maiden.

"Hallelujah!" said Mr. Subber.

Getting High in the Sky

As mid-Summer descends upon our vertical city, wise denizens of Manhattan go as high as the tall buildings permit to spend the days' waning hours. Call this part of day what you will—tea time, the cocktail hour or five o'clock shadow—it's a time for relaxation, conversation and comfort. New York has many high crannies perched atop its hotels where you may sip (be it tea or gin, rum or lemonade), marvel at the most famous skyline in the world and revel in the prevailing southwest breeze of Manhattan Island.

Highest cocktail lounge in the city is the Rainbow Lounge on the 65th floor of the RCA Building, Rockefeller Center. The Lounge is open from four to seven (except Sundays) and usually people are waiting to enter when the rope is removed from the doors. Though blinds are drawn to keep out the late afternoon sun, do take a peek through the slats, for the view looking south is magnificent. So is William Adler's string ensemble.

You may sip your cocktails or highballs before luncheon or dinner in the air-conditioned Penthouse Rooms or on the outdoor terrace (cooled by Nature) on the St. Regis Roof. With windows dressed in gay chintz, chairs and couches covered with bright materials and arranged in chummy groups, the Penthouse Rooms give the impression of pleasant country-house living rooms.

Gary Wagner Associates

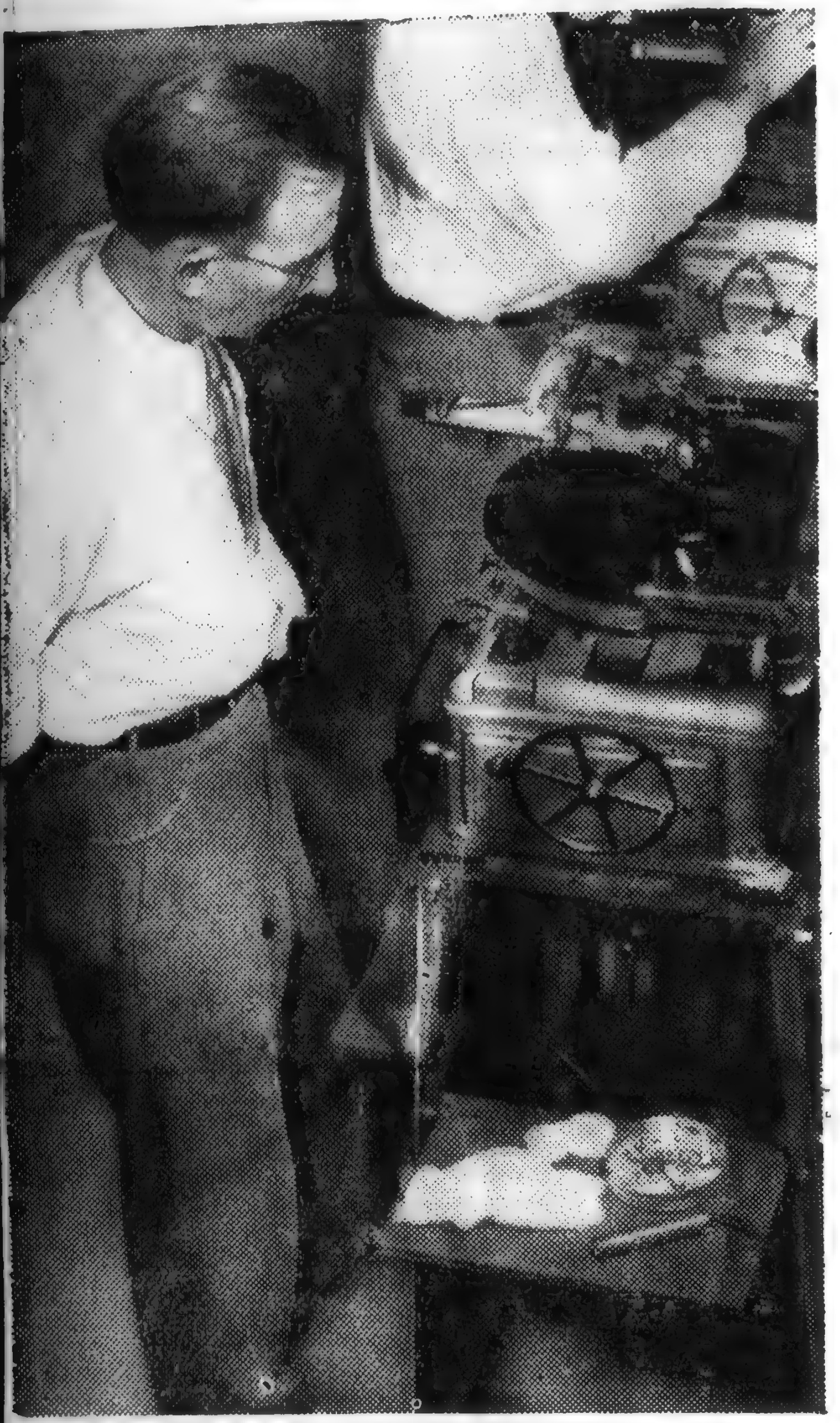
It's hard to imagine, when you're lolling away "the children's hour" on the broad, umbrageous outdoor roof of the Astor Hotel, that the largest city in the world lies beyond the green hedges and Times Square is ten stories below

PARAGOULD, ARK.
PRESS

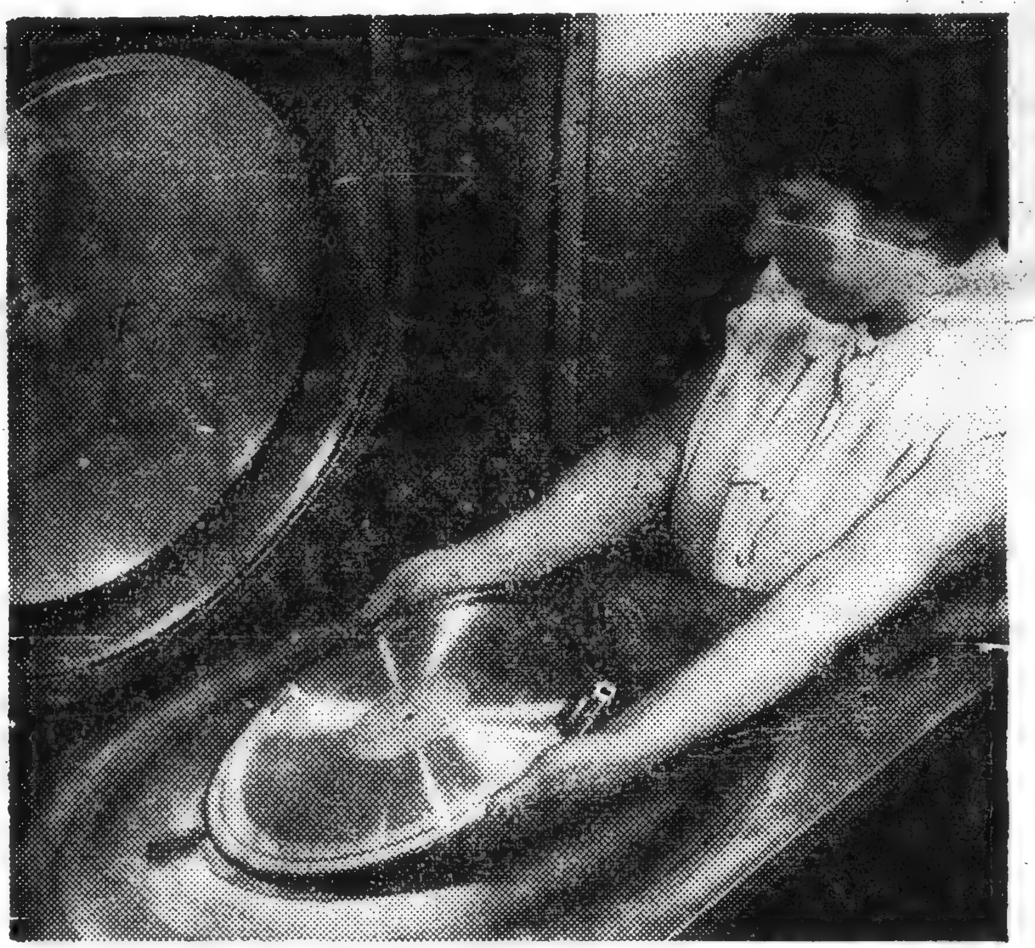
[illegible] 1946

CREATING A RECORD

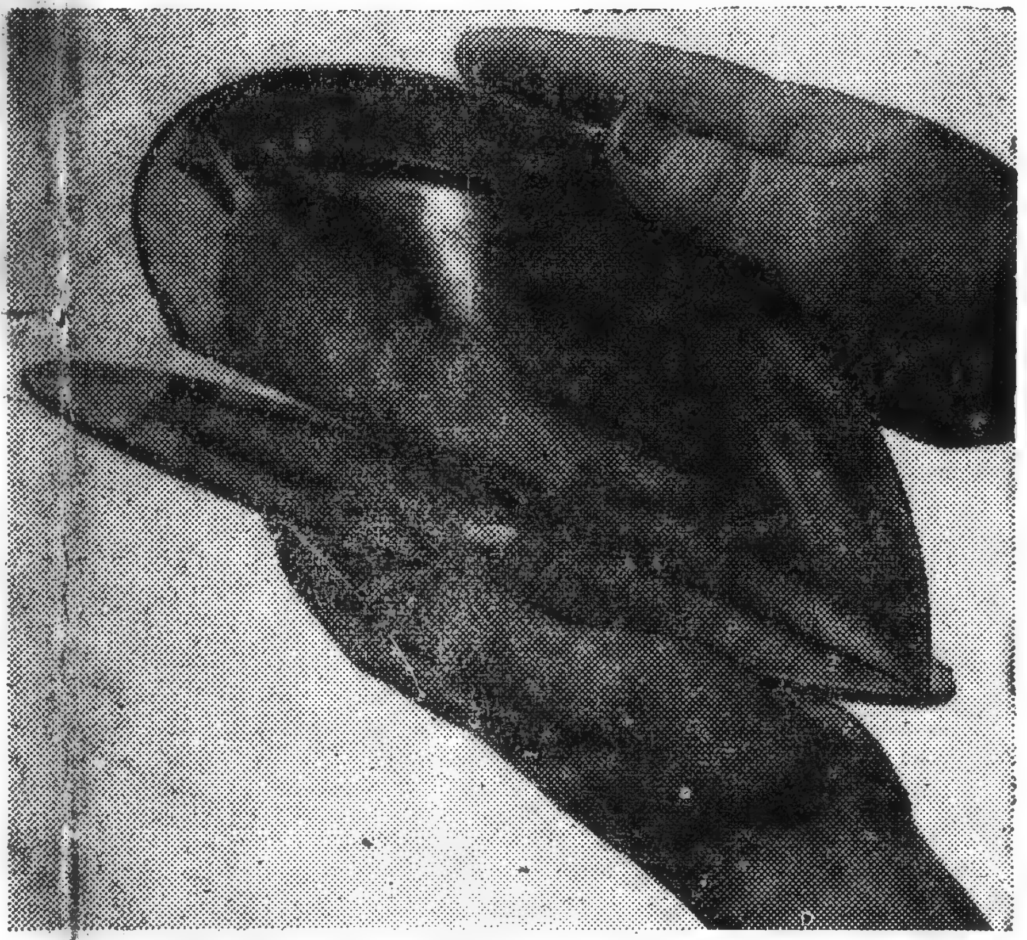
RECORDED music, which has been "on its way out" about three times in 70 years, is having its biggest season, with more than 260,000,000 records scheduled for manufacture by more than 150 American companies in 1946. The modern phonograph disc has come a long way since 1877, when Thomas A. Edison invented his crude tinfoil-wrapped cylinder which recorded and reproduced sound. Today's record contains ingredients from all parts of the world—shellac from India, gums from the Philippines and Africa, fine limestone from Indiana, red slate from Pennsylvania—and a series of manufacturing processes which are constantly being changed and improved. Last year the non-breakable plastic record was produced. Pictured here are the various steps taken in the making of a record—a recording of a symphony played by Serge Koussevitzky and the Boston Symphony Orchestra and the manufacture of the finished disc at the RCA Victor record plant in Camden, N. J.



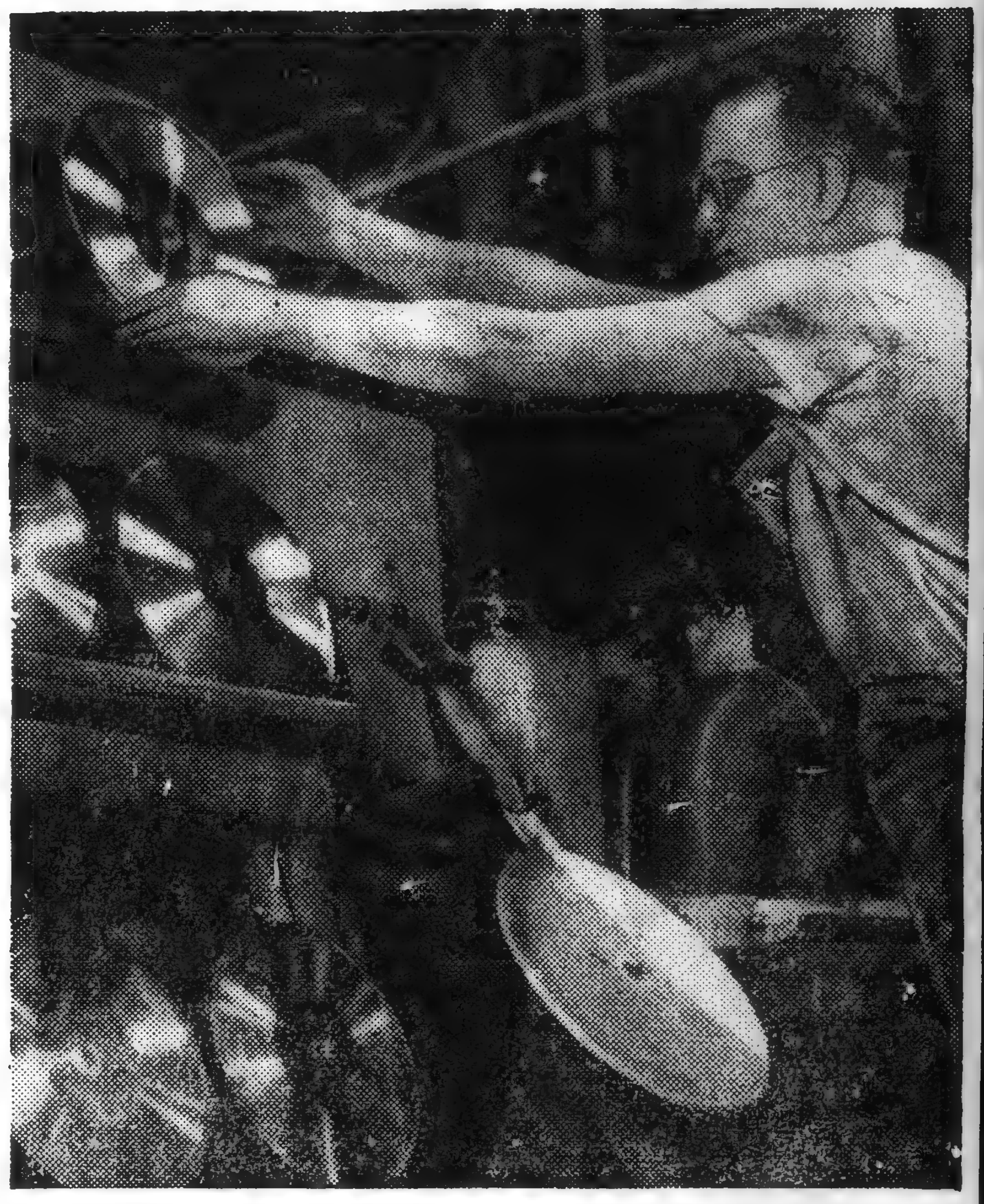
1. IN WINGS OF CONCERT THEATER recording engineers supervise turntables which record the music on lacquer discs. These are then re-recorded.



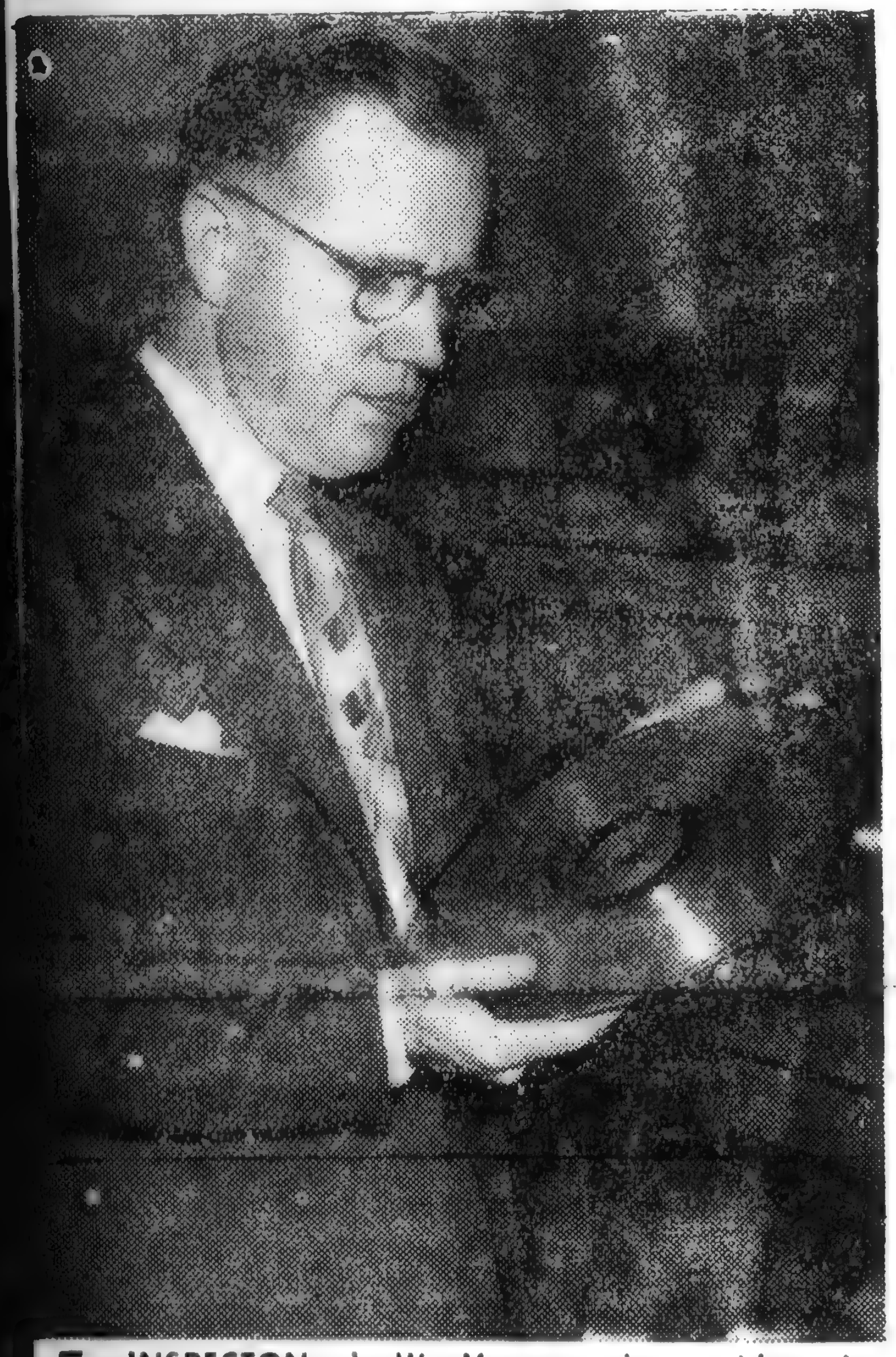
2. SURFACE OF "MASTER" is treated electrically by placing disc in vacuum chamber, covering it with extremely thin film of gold, then removed, ready for copper plating.



3. ONE BECOMES MANY. To produce many records, duplicate molds and stampers are made. A stamper, which will press out the record, is separated from mold.

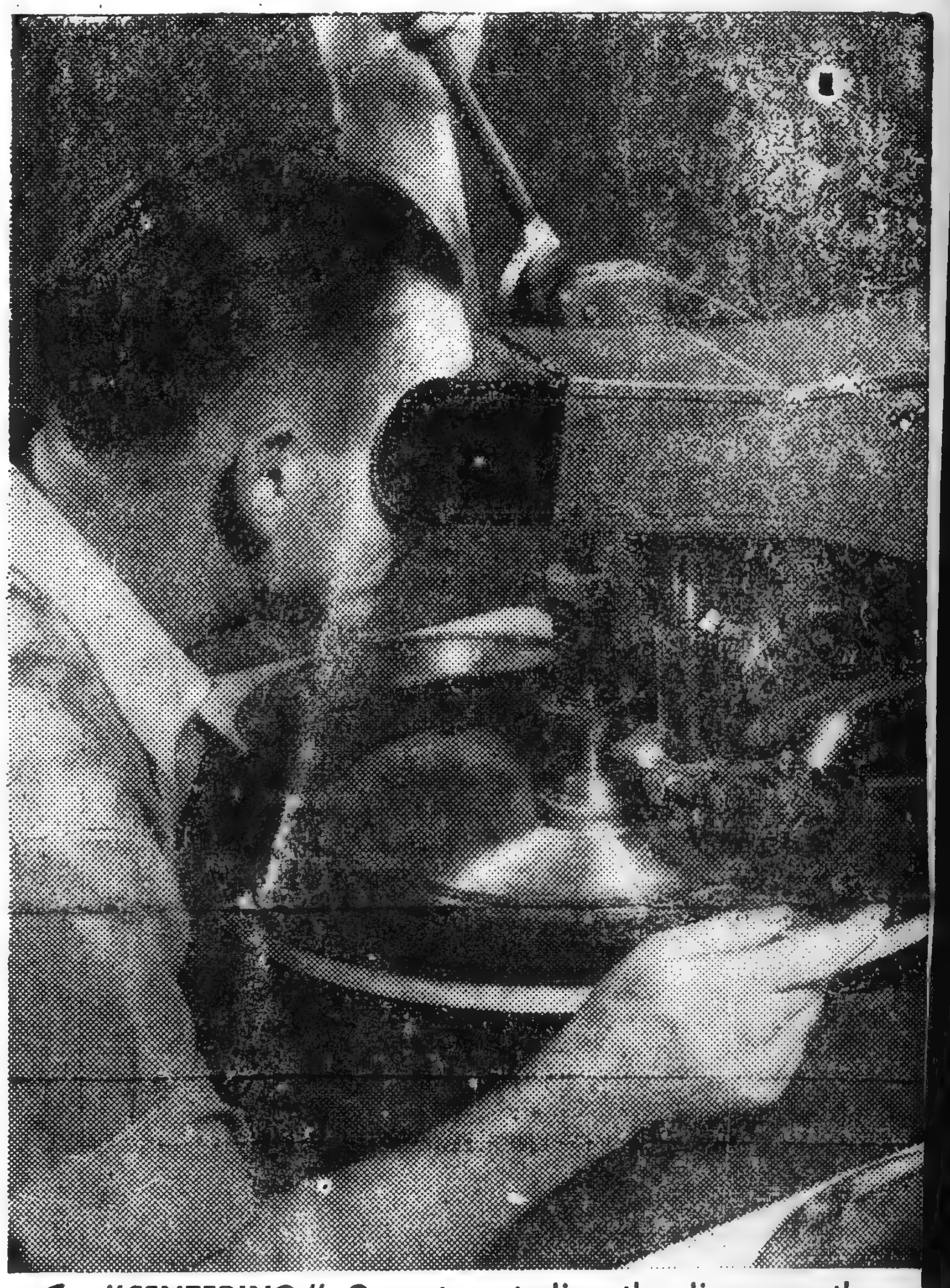


4. MADE IN QUANTITY from the mold, stampers are negatives from which actual records are pressed. Placed carefully on racks, as shown, they await centering.

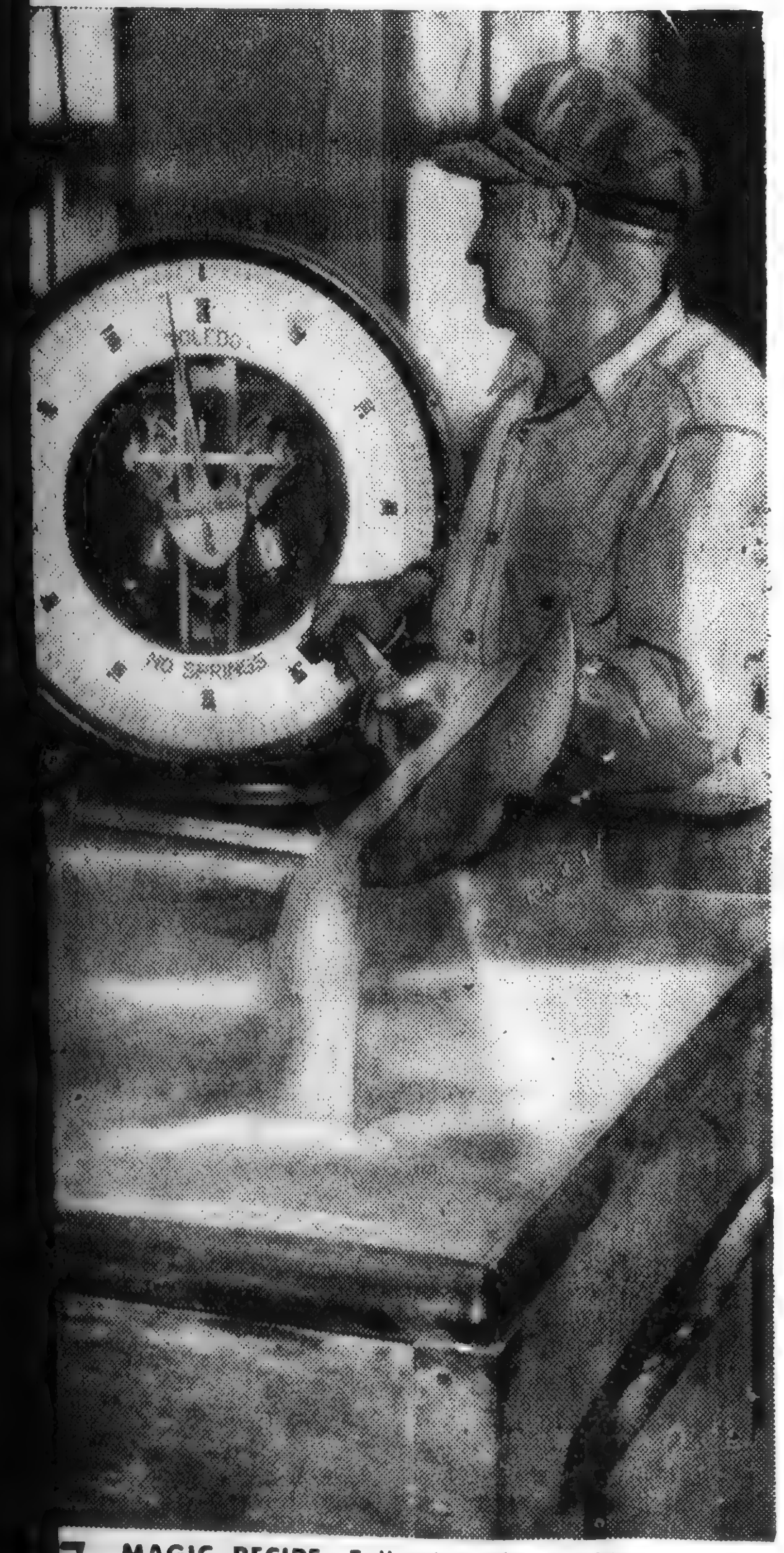


5. INSPECTON. J. W. Murray, vice-president in charge of RCA Victor record activities, inspects stamper. The "master record" is consigned to vault.

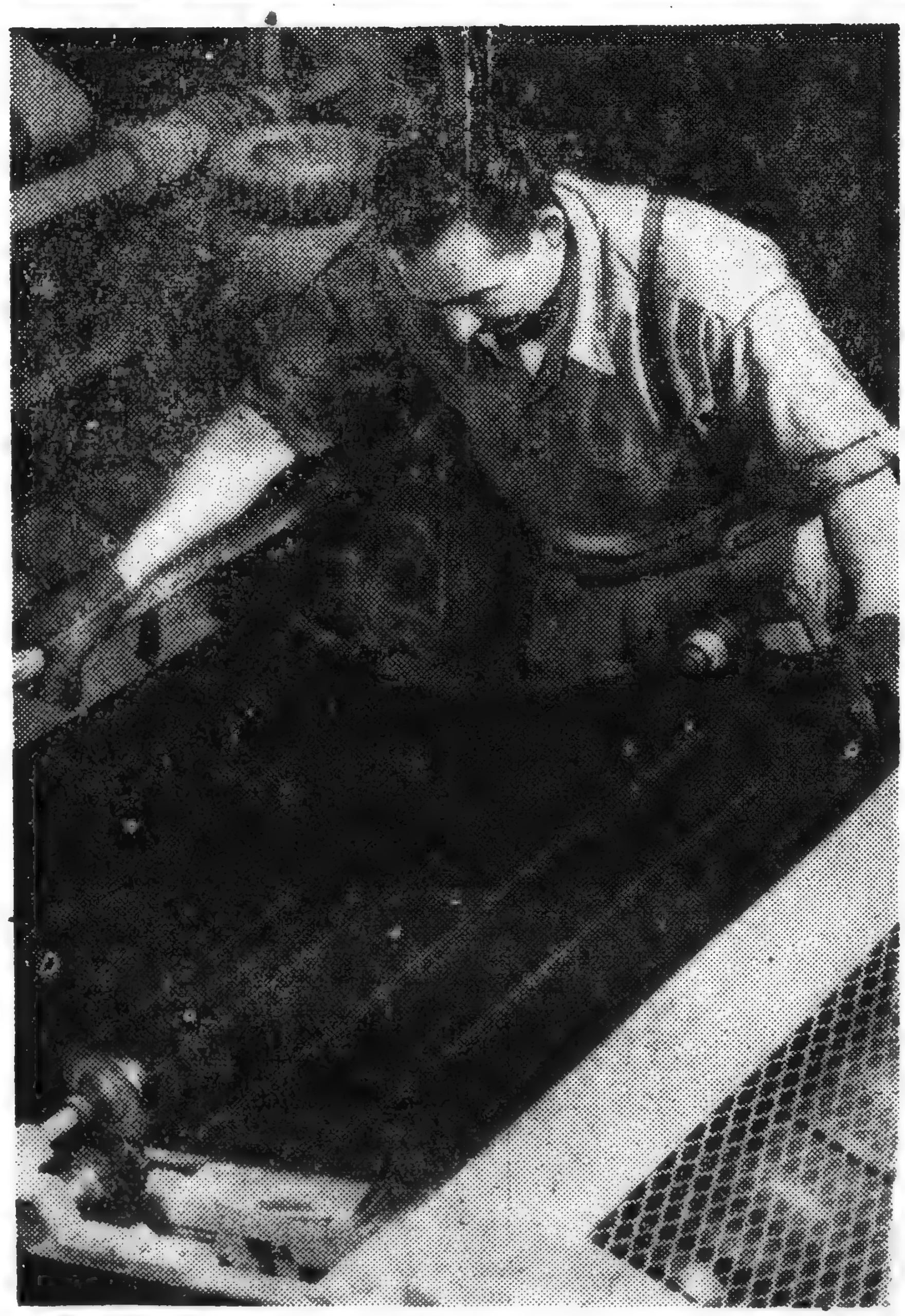
A PERFORMANCE by conductor Koussevitzky and the Boston Symphony is recorded in a studio.



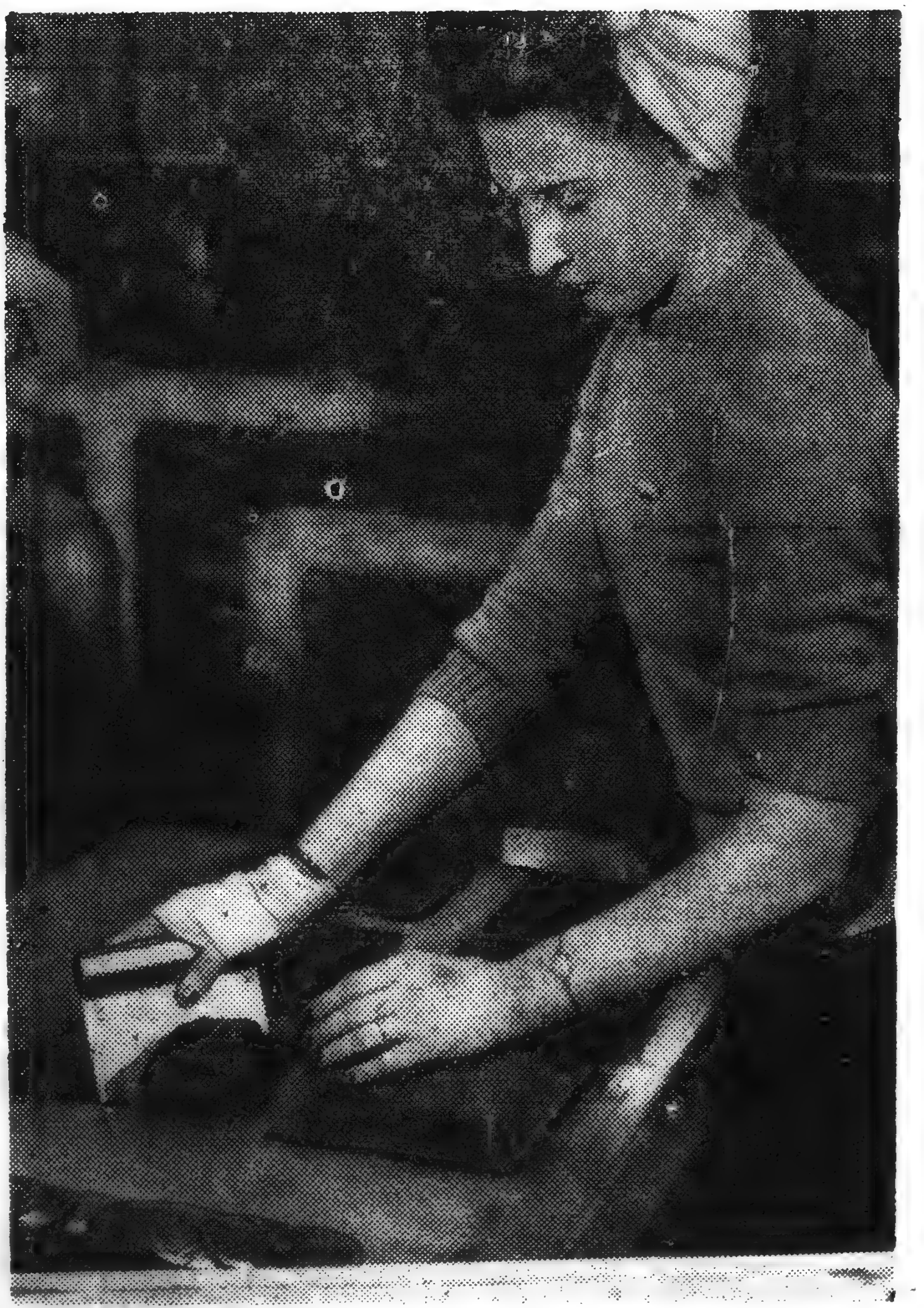
6. "CENTERING." Operator studies the lines on the stamper through shadowgraph and taps rim until dead center is reached. He then bores hole in stamper.



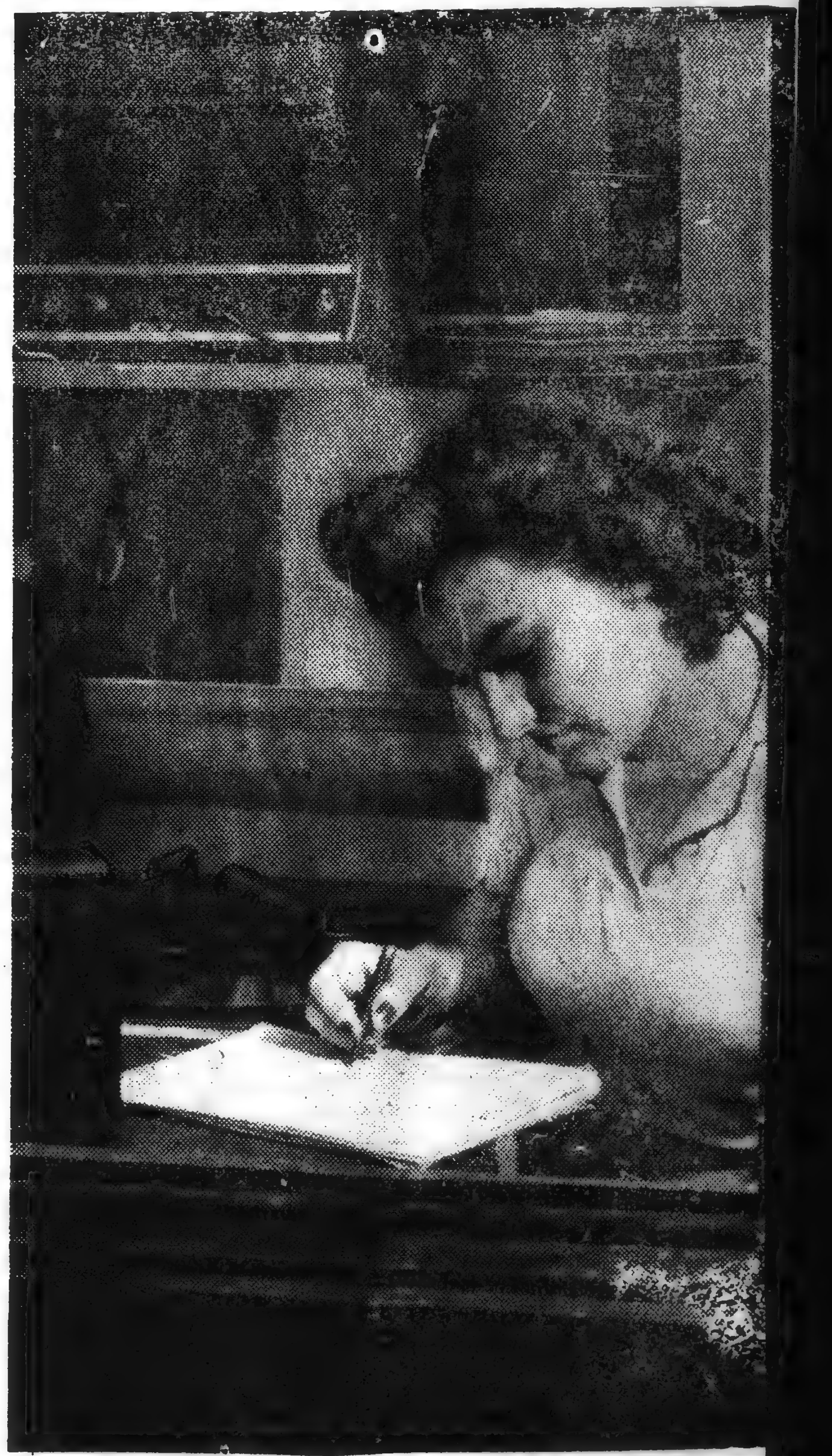
7. MAGIC RECIPE. Following the making of the "master record" and stampers, workmen mix and blend the dozen ingredients found in the record.



8. RECORDS IN THE RAW. Circular knives are poised to mark off long ribbons of hot black plastic compound into sections, called "biscuits," then sent along conveyor.



9. WORKING OVER STEAM TABLE, operator folds a "biscuit" for waiting press nearby. The base of shellac, limestone and lamp black is about to become a record.



10. THE NEWLY BORN RECORD, fresh off the press, is played for first time in test booth. Operator checks quality, freedom from noise and surface imperfections.

This Week's PICTURE SHOW—AP Newsfeatures

HERALD TRIBUNE N.Y.
FEB 23 1947

KOUSSEVITZKY CASE

By VIRGIL THOMSON

SERGE (or Sergei) Koussevitzky, conductor of the Boston Symphony Orchestra since ~~1924, is an~~ aristocrat among American conductors and in Boston music circles something of an autocrat. Born seventy-two years ago in Russia and reared there in poverty (his family, though Orthodox Jews, never lived in a ghetto), he has attained wealth, world-wide fame and the highest distinction in his profession. As a virtuoso on the double-bass viol and as a conductor his ranking, by any standards, has been for many years among that of the very greatest in our time. As a composer he has contributed to the reputable literature of his instrument. As a publisher and a patron of contemporary music he has probably made a more lasting contribution to the art than any other single person living, excepting five or six composers. His place in its history is already assured and glorious.

• • •

The Official Story

JUST to make assurance doubly sure, the Boston immortality machine has started issuing this winter what looks like a series of books bearing the papal imprimatur of the good Doctor (LL. D., honoris causa, Harvard, 1929, and elsewhere). M. A. DeWolfe Howe, official biographer to the Bostonian great, has furnished "The Tale of Tanglewood, Scene of the Berkshire Music Festivals" (Vanguard Press, New York, 1946, $2), prefaced by Mr. Koussevitzky himself. And Hugo Leichtentritt, a musicologist of repute and a former Lecturer of Harvard University, has fathered "Sergei Koussevitzky, the Boston Symphony Orchestra and the New American Music" (Harvard University Press, Cambridge, Mass., 1946, $3).

Both volumes are slender, and their tone is unctuous. The first sketches ever so lightly the history of the celebrated summer festivals that have now grown into a training school for composers, conductors and orchestral musicians. The second enumerates the American compositions played by Serge Koussevitzky and the Boston Symphony (sometimes under other leaders) since 1924. The list is large and impressive. If Mr. Leichtentritt's critical paragraphs are weakened by the fact that he has neither heard many of the works nor had access to their scores, the tabulation of Mr. Koussevitzky's public encouragements to American composers alone is of value as proving once and for all (if Walter Damrosch, Frederick Stock, Pierre Monteux and Leopold Stokowski had not proved it before) that a sustained program policy supporting contemporary composition does not keep subscribers away from symphony concerts.

• • •

The Unofficial Biography

AND now to supplement these two books, which are clearly official and more than a little superficial, arrives a full-length biography of the maestro which is neither. It is entitled simply "Koussevitzky," by Moses Smith (Allen, Towne, and Heath, New York, 1947, $4). Announced for sale on Feb. 15, its distribution has been held up for the time being by an injunction that prohibits its publication, sale and distribution till Justice Sheintag of the New York Supreme Court shall have determined whether the book's circulation will do its subject "irreparable harm." If the present writer, who has read an advance copy received before the injunction was issued, is in any way typical of the American reading public, it certainly, in his opinion, will not. The only possible harm he can envisage to so impregnable a reputation as that of Serge Koussevitzky is that already done by his own efforts to suppress the book.

Moses Smith, a trained newspaper man, for many years music critic of "The Boston Evening Transcript," as well as a friend of Mr. Koussevitzky, has produced a far more thorough study, a better work of scholarship than either Mr. Howe or Mr. Leichtentritt, scholars both by trade. There seems little in the book of factual statement that is subject to question. Whether Mr. Koussevitzky, in view of his great devotion to the memory of his second wife, is made unhappy by mention of his first marriage, hitherto not publicized in America, is scarcely germane. Neither is his possible sensitivity to reports of his quarrels with musicians and with blood relatives. These are, as a matter of fact, common knowledge; and they legitimately form part of the whole story of his musical life, just as his first marriage does of any complete biography.

Judgments and opinions, expressed over any writer's signature, are, of course, personal. The conductor's legal complaint objected to Mr. Smith's statement that Koussevitzky had succeeded as a conductor in spite of imperfect training as a young man in musical theory and score-reading. This also, if I may make so bold, has long been common knowledge among musicians. Nor is the estimable Doctor unique among the conducting great for being in a certain sense self-taught. Leopold Stokowski, Sir Thomas Beecham and Charles Muench, great interpreters all of them, did not come to conducting through early mastery of the conservatory routines. They bought, muscled or impressed their way in and then settled down to learn their job. They succeeded gloriously, as Koussevitzky has done. All honor to them. They have all, Koussevitzky included, contributed more of value to the technique of their art than most of the first-prize-in-harmony boys ever have.

• • •

The "Last Infirmity of Noble Mind"

BUT great pedagogues, and the good Doctor is one, do hate hearing that their own education has not been conventional, though it rarely was. And all great artists loathe criticism. They do; they really do. What they want, what they need, what they live on, as Gertrude Stein so rightly said, is praise. They can never get enough of it. And sometimes, when they have come to be really powerful in the world they take the attitude that anything else is libel and should be suppressed. Dr. Koussevitzky's complaint, as I remember, did not use the word libel. It spoke of possibly "irreparable injury." Well, criticism is often injurious; there is no question about that. Many a recitalist, receiving unfavorable reviews, finds it more difficult to secure further engagements than if his reports had been less critical. Minor careers have been ruined over night that way. Major careers are rarely harmed by criticism, because major artists can take it. They don't like to; but they have to, so they do. All the same, it is the big boys, the great big boys that nothing could harm, that squawk the loudest. I know, because I have been in the business for several years now.

Mr. Smith's book makes Koussevitzky out to be a very great man indeed, but it also makes him human. Gone is the legend of his papal infallibility. Renewed is one's faith in his deep sincerity, his consecration, his relentless will to make the world permanently better than he found it. Nobody, I am sure, can read the book through without admiring him more. And the faith of the pious need not be shaken by reading that he has not always been toward his fellowman just and slow to anger. Civilization would be just a racket if we had to learn the lives of its great men from their official biographers and their paid agents. And if infallibility must be proved by suppressing all the arguments against it, any pope who tries this, even if he succeeds, has by that very action relinquished the point.

Mr. Koussevitzky is not the only first-class conductor in the world, though he is one of the best. Nor is he the only first-class conductor the Boston Symphony Orchestra has enjoyed. Nor does he any longer play the double-bass in public, though when he did he was, by common consent, world champion. His unique position in a world full of excellent conductors, many of them devoted to contemporary music, is that he has played more of it, launched more of it, published more of it and paid for more of it than anybody else living. That is the clear message of Mr. Smith's biography. Everything else, a petulant gesture here and there, a musical or family quarrel, a pretentious remark, a vainglorious interview, the present court action, all these things serve the picture; they bring him more vividly to life. How can any one mind knowing them? Only he himself, apparently, hasting fearfully toward Parnassus, though his throne there has long been reserved, and involved, no doubt, in a publicity apotheosis that has already begun, would see any value in posing before an already worshiping universe without the customary habiliment of one human weakness. His lawsuit, of course, adds to the tableau that he has ayed to compose so carefuly just that.

Feb 13 '47

AMUSEMEN

CONDUCTS CONCERT

Leonard Bernstein

BERNSTEIN LEADS BOSTON SYMPHONY

As Guest on Podium Here, He Presents Major Works by Schubert and Stravinsky

By OLIN DOWNES

Music is completely a psychological thing. The fact is nowhere more evident than in the wholly invisible relations which exist between a conductor, the music he interprets and the orchestra which he endeavors to infuse with his interpretation. And so it was last night when the young Leonard Bernstein appeared as guest conductor with the Boston Symphony Orchestra in Carnegie Hall.

Mr. Bernstein, invited by Dr. Serge Koussevitzky, who was in the audience, to conduct this concert, had arranged for himself a program which would have given any conductor pause: the great Schubert C major symphony and Stravinsky's "Sacre du printemps." The symphony, despite its years and the vast honor in which it is properly held, has a secret which eludes even brilliant and authoritative conductors of today. As for the "Sacre," the mere practical problem that it offers the leader is one that none but a highly accomplished musician and technician should dream of facing.

The results of this situation afforded an exact revelation of the nature of Mr. Bernstein's remarkable talent, his instinct for conducting, his youth, his artistic tendencies and his precise degree of maturity as man and musician. He gave a highly creditable reading of the symphony. There were details which could be argued about, and it would be well if conductors, young and old, heeded more carefully than was done last night the tempo directions of the main body of the opening movement, which are "allegro"—fast—but also "non-troppo"—not too fast.

But as a whole, this was a musicianly, enthusiastic reading. And it fell quite flat because, with all his qualities, Mr. Bernstein got just as much as, and no more, than an orchestra of players who were in a majority older than he chose to give him. Hence the performance was pedestrian, despite a brilliant finale, in which the orchestra sounded more noisy than brilliant. The famous Boston Symphony tone was not often present; the music did not float but was pushed, as it were, from the instruments; the playing was fundamentally routine.

In turn the "Sacre du printemps" got off to a poor start. But here Mr. Bernstein would not be gainsaid, and presently he struck fire. He gave a performance that was electrifying. There was a degree of immoderation in the first part of it. Fine! One had gotten rather tired of moderation and there are higher virtues, anyhow. Furthermore, there was an orchestra to be gotten in hand, which might do something temporarily to impair balances. Mr. Bernstein flung himself tigerishly into the music, which became as fresh and as wildly exciting, in his hands, as it must have sounded when it caused a riot at its première in Paris of a bygone decade.

One wholly believed, all over again, in this amazing piece, with its atomic energy and its primitive emotion. To state that the performance fully restored its primordial ferocity is to state one part of the matter. The greatest moment was that of precisely its greatest page—perhaps the most tender and poignant page of music Stravinsky ever has written—the introduction of the second part, the music of the gestating earth and the brooding spring night.

This was the prelude to the best and the strongest build-up of the final pages that we remember. Despite the sectional character of certain of these pages, and the extremely irregular rhythmic patterns, there was one continuous line, with one climax, long and gradually prepared, from those preliminary pages to the last measure. There is such power and novelty in the first part of the "Sacre" that the last part can become an anti-climax. Mr. Bernstein understood the music too well for that. He felt its whole structure and germination, felt it in his bones, and so released it that it seemed almost to rend the orchestra itself with its elemental power. He is a born conductor, a musician of his period, and one of its voices in his art.

Boston Plays 2 New Works

By Samuel L. Singer

Two compositions new here and the Tchaikovsky Fourth Symphony comprised the program of the Boston Symphony Orchestra which Serge Koussevitzky conducted last night, in its annual concert presented by the Philadelphia Forum at the Academy of Music.

The local premieres were by two living composers. One was "The Song of Songs," Biblical cantata by Lukas Foss, 24-year-old Berlin-born American composer, with Ellabelle Davis, Negro soprano, soloist in this composition for the eighth time in nine days. The other was a Concerto Grosso by Bohuslav Martinu, Czech composer, for two pianos and chamber orchestra. Lukas Foss and Bernard Zighera were at the keyboards.

In Modern Idiom

Both works were in the 20th-century idiom harmonically, but here the similarity ended. The cantata, 23 minutes long, uses selections from the Song of Solomon. It is unusual in that the orchestral writing contrasts with rather than complements the vocal portions.

The solo part has a certain seductiveness and languor, and melodic appeal, while the orchestration throughout is bold and sharp, especially in the purely instrumental passages.

Singer Impressive

The work scored a great success, and Miss Davis enlarged on the impression she made with the Philadelphia Orchestra last November. In vocal flexibility and interpretive power she projected well the varying moods of the Biblical passages.

The Martinu work, not one of his best, is a concerto grosso in spirit rather than substance. Using modern harmonies and a vigorous scoring in the two fast movements, it frankly entails no formal development. The slow movement featured a broad melody for the strings, while the finale alternated passages between the orchestra and the pianos.

"Monitor" — Nov. 21 1946

Noted British Pianist Played Amid Crash of Falling Bombs

By Theodore N. Cook
Staff Writer of The Christian Science Monitor

After more than six years of wartime performing in blitz-shattered halls in Europe, Dame Myra Hess, famed British pianist, has come to the United States "for a rest."

But it is a vacation in the traditional Hess manner, which is to say that probably no one but Dame Myra would consider it a rest. The dynamic artist is on a concert tour covering cities from Chicago to Baltimore.

Playing Mozart and Beethoven concertos to the accompaniment of buzz-bombs, exploding anti-aircraft shells, and the general background din of London air raids, became a routine experience during the war, Dame Myra said in an interview in Boston recently.

Had to Play Loud

"Occasionally I had to play very loud to make myself heard, but I didn't mind and no one else seemed to, so it didn't matter," she continued.

It was for her work as founder of the London National Gallery's wartime concerts that Dame Myra was called to Buckingham Palace to receive the decoration of Dame Commander of the British Empire. This is the feminine equivalent of knighthood, and the award expressed the gratitude of Londoners for her wartime music.

More than 800,000 persons heard the daily concerts at one shilling a head. "But we didn't advertise them as concerts, because that might have scared some away. We just called it music," she explained.

Dame Myra played at 147 of the 1,698 concerts. There was no time for temperament, she asserted with a laugh. In one week she played 21 Mozart concertos.

Key Broke Off

"Most of the time the floor was wet where rain had come in through broken windows. We had no heat and we never knew when the air raid alarm would go off." During one performance, the piano on which she was playing broke down three times. But it was hastily repaired, and the concert continued.

During one performance, when she was playing Beethoven's "Appassionata," a key broke off under her finger in the middle of the selection. During another concert, she had to play above and below an octave where the keys were out of order.

The concerts were organized within a week after the war began. "We didn't expect many to attend," she said, "but it wasn't long before we had 1,000 persons standing in Trafalgar Square, waiting to get in."

Dame Myra, and her secretary, Miss Gunn, arrived in the United States in the middle of August. They traveled incognito, and went directly to a small cottage—with a piano but no telephone — near Conway, N. H., for several weeks of comparative relaxation.

They are still staggered by the abundance of food in the United States. "When we first came over, a waiter in a small hotel apologized that he had no meat, just chicken and turkey," Dame Myra related. "We told him to please not apologize—that we had not seen either a chicken or a turkey for several years."

Noted Pianist in Boston

By a Staff Photographer

At the outbreak of World War II, Dame Myra Hess, celebrated British pianist, cancelled an American tour to return to London for war service. She is shown above at a piano in the Hotel Vendome in Boston, where she is preparing for rehearsals with Dr. Serge Koussevitzky and the Boston Symphony Orchestra after a more than six years' absence from the United States.

Symphony Plays Condemned '9th' at 66th Opening

By CYRUS DURGIN

The Boston Symphony Orchestra began its 66th season at Symphony Hall yesterday afternoon, and the opening piece was the newly condemned Ninth Symphony by Dimitri Shostakovich. Condemned by one Soviet critic, that is. The Friday audience, which is basically conservative, listened attentively and applauded cordially.

Yet it was obvious that a good deal of their approval was directed to conductor Serge Koussevitzky and the magnificent Boston orchestra. It was equally evident that they did not get anywhere near so much of a kick out of Shostakovich as they did from Brahms' First Symphony, which ended the program.

See SYMPHONY Page 14

Symphony

Continued from the First Page

I learned on pretty good authority, last Thursday, that the bitter criticism of the Shostakovich Ninth by I, Nestiev in Culture and Life probably is not official, even though the Soviet newspaper is published by the Agitation and Propaganda Committee of the Communist Party central committee.

Nestiev's comments that the Ninth has "ideological weaknesses and does not reflect the true spirit of the Soviet people," according to this authority, are likely his own narrow opinions. Nevertheless Shostakovich was once disciplined by the party, and if anything unfavorable to him should appear in Pravda, that likely would mean he again was under a Soviet ban.

Amiable About It All

The mere fact that the Boston audience listened as cordially as they did is a small commentary on the gulf between democratic liberty and authoritarian restriction. I dare say many in the Friday audience think as little of the Soviet political system as I do, and as little of the nonsence that music, an abstract art, can express the ideological side of anything. Yet, they listened and they applauded, and they were amiable about it all.

Heard once at the American premiere at Tanglewood last Summer, and again yesterday, the Shostakovich Ninth still seems clever, flippant, superficial and cheerful. The first movement does indeed reflect a lot of Prokofieff and the two slow sections are reminiscent of the lon[illegible] slow movement in Shostakovich [illegible] own Sixth Symphony. The [illegible] probably is too long. Taken [illegible] and all, however, it is agreea[illegible] good fun. Why ask [illegible] Kousse-

It is interesting that [illegible] when he vitzky, following a pe[illegible]asm for the had no inner enth[illegible] should find "The music of Scriabin, Poem of Ecstasy" once more does move him. Yesterday he gave it a glorious performance, vivid, glowing, mo[illegible] carefully planned and all details [illegible] order. The "Poem" is still [illegible] impressive work, a naive [illegible] conception expressed in a highly sophisticated orchestral style that owes more than a little to Debussy of the "La Mer" period. You don't need to share Scriabin's half-baked esthetic theories to enjoy the "Poem." It has form [illegible] continuity and logic, and therefore it can be enjoyed simply as music.

Affectionate Greeting

Up to this point the Friday listeners had heard the widely differing art of two Russian composers, one who lives under the Soviet regime, the other a subject of the last of the Czars. No doubt it was only because Scriabin is lush sensuous, where Shostakovich [illegible]

ontreal ....73 46 Los Angeles .79 —

sonant, that Scriabin had the bigger hand.

Until Mr. Kousevitzky reached Measure No. 385 (and I'm not joking) in the finale of the Brahms, the performance had been the finest I had ever heard of this grave and monumental symphony. The tone was rich, deep and lustrous, beautiful beyond description; the proportions were perfect, the tempi right; all was neat and clear, and the horn solo of the last movement was absolutely noble. Then, at Measure No. 385 the conductor's passion ran away with him, and in a frenzy of speed the music became confused and threatened to fall apart.

As always at a season's opening, the audience rose in affectionate greeting to Mr. Koussevitzky when he first walked upon the stage. It is an appropriate, even a touching custom. It is also proof that while Bostonians may seem to take their great orchestra and their great conductor for granted, they really have a reverential feeling for the town's musical glory.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

FEB 13 1947

MUSIC

By VIRGIL THOMSON

BOSTON SYMPHONY ORCHESTRA, Leonard Bernstein, conductor. ~~Heard~~ last night at Carnegie Hall. The program:
Symphony No. 7 in C major.........Schubert
"Le Sacre du Printemps"...........Stravinsky

You Can Listen to Him

STRAVINSKY'S "Rite of Spring," which closed last night's concert of the Boston Symphony Orchestra in Carnegie Hall, is probably the most influential work of music composed in our century and the most impressive in performance. Not having heard its execution in November by the Philharmonic under Artur Rodzinski, the present writer has no basis for a comparison of that reading, which was much admired, with last night's by Leonard Bernstein. He has heard many another, however; and none has seemed to him more straightforward or more moving.

The work does not stand much interpretative tinkering, as a matter of fact. The more rigid its beat the greater its expressive power. What it needs is clean rhythm, clean tonal balances and understanding. Its subject, human sacrifice, is too grand and terrible to require the aid of personal posturing. And Mr. Bernstein, often a sinner in that regard, gave it none. If he did not extract from the score one-tenth of the detailed refinement that older hands at it do—conductors like Monteux and Ansermet and Désormière—he nevertheless got the rhythm right and made the meaning more clear than usual. One felt that he loved the music, understood it and submitted his will in all modesty to its relentless discipline.

* * *

The work is not a clear masterpiece, like the same composer's "Petrouchka"; but it is more original. It cuts farther below the surface of musical convention, goes straight to the heart of the whole stylistic problem of Romantism, comes out both deeply expressive and completely impersonal. Its complex rhythmic interest, its high harmonic tension and its rigid orchestral textures are justly famous. Its patent of mobility, however, lies in the extreme beauty of its melodic material. Partly Russian folklore and partly inventions in the same manner, its themes are short, diatonic and narrow. They rarely cover a larger range than the perfect fifth. They are as plain as granite and as resistant to time. If the work did not lose intensity in the early part of its second half, it would be the solidest single monument of musical art our century has erected. Just possibly it is that in spite of everything.

* * *

Mr. Bernstein's reading of the Schubert C-major Symphony, which preceded the Stravinsky work, was open-hearted, animated, youthful and full of life. Texturally it was a little rough, and at no point was it particularly Viennese in lilt. But it was passionate and sweet. Anybody can question another artist's interpretation. What seems to be beyond question in Mr. Bernstein's case is that he is a real interpreter. His orchestral hand is still young and a little heavy, and sometimes his personal projection is overweaning. But his is a real temperament for making music. What he conducts rarely sounds beautiful to a sensuous spirit. And his musical culture is far from mature. But you can listen to him. That is the first and the last test of any interpreter.

Leonard Bernstein

Guest conductor of the Boston Symphony Orchestra

Cir. (D 330,138) (S 336,005)

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NEW YORK, N. Y.
HERALD TRIBUNE

FEB 14 1947

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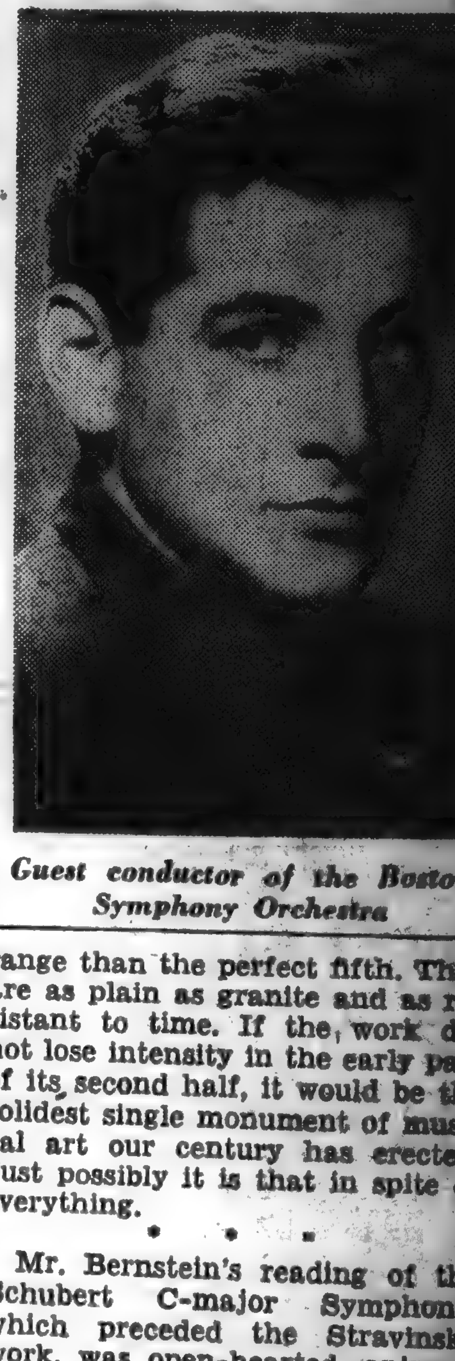

Guest conductor of the Boston Symphony Orchestra

MUSIC

Symphony Concert

The 11th regular concert by the Boston Symphony Orchestra, Charles Muench conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:
Sonata a due.....................Jaubert
2nd Suite from the Ballet,
"Ariane et Bacchus"..........Roussel
Symphony for Strings..........Honegger
Symphony No. 3 in C minor
(with organ) Op. 78.......Saint-Saens

By ALEXANDER WILLIAMS

Our distinguished French visitor, Charles Muench, who made his American debut yesterday as guest conductor of the Boston Symphony, won and deserved an ovation for his interpretations of three modern and unfamiliar works and the sonorous and well-known Symphony of Saint-Saens. Not since the memorable first appearance here a good many years ago of Dmitri Mitropoulos have I witnessed a more remarkable or rewarding occasion in which a guest conductor so impressed his artistic personality on the public.

As I wrote last Sunday, I was prepared for M. Muench's great talents as a musician and conductor by having heard him in Europe two years ago, when he was guest conductor of the Brussels Philharmonic. He is a musician of great intelligence and integrity and an inspired conductor. There was nothing histrionic about his interpretations yesterday. They were dramatically sound recreations of the music and at every point M. Muench graciously acknowledged the superb co-operation which he had from the orchestra. Indeed, he got the best out of them and would be the first to admit it.

Over and above the fire and excellence of the interpretations there was a wealth of most interesting music to be heard. Most surprising of the unfamiliar scores was the Roussel Suite from "Ariane et Bacchus." Roussel is an intellectual composer who certainly in his 3rd and 4th Symphonies achieved inspiration as well. But here is a brilliant ballet suite from which the intellectual element has been largely erased. It is an exciting and exotic score, and I venture to say that you have to go back to Ravel's "Daphnis et Chloe" for anything comparable in its effect. Why on earth so fascinating a work has been untouched by the Boston Symphony heretofore I cannot imagine.

Maurice Jaubert's "Sonata a Due" for violin, 'cello and strings and Honegger's Symphony for Strings were played for the first time in the United States. Honegger is a composer who has been far too much neglected in Boston, if not in the country at large. This composition is a masterly piece of writing for strings and a work of high artistic merit. Particularly moving are the adagio and the arresting finale. Here is neo-classicism at its strongest and best. If we are going to hear Copland's Symphony repeated during a season, neither the Honegger nor the Roussel of this concert should be allowed to languish on the shelf.

By contrast the Jaubert work suffered, though it is far from a negligible composition. It is in fact a concerto grosso in a modern idiom but stemming from Handel. Especially charming are the divertimento and the toccata, but the entire work is well-written and interesting. The fact that the composer was killed in the French army in 1940 adds to the regret one feels that so talented an artist should have been cut off by war.

The Saint-Saens Symphony was given a gorgeous performance, that at the same time was never forced. If to a certain extent the sentiments to which Saint-Saens gives utt ance date, the masterly way which re says them does not. made a tremendous effect yesterday and had the audience remaining afterwards to applaud M. Muench and the orchestra for a memorable concert.

This concert will be repeated tonight and Sunday afternoon. Next week Serge Koussevitzky returns to conduct the first performance in America of Strauss' "Metamorphosen," Martinu's Concerto Grosso and Berlioz' "Harold in Italy" Symphony.

VICKSBURG, MISS.
POST

OCT 8 - 1946

Boston Symphony Returns Tonight

Dr. [redacted] celebrating his 22nd year as conducto the Boston Symphony Orchestra, will be on the podium that ensemble returns to Station WQBC and the ABC r tonight at 8:30.

Ann Arbor News

TUESDAY, DEC. 10, 1946

Boston Symphony Plays Brilliantly Under Burgin

By Edmund Haines

The climax of the Boston Symphony concert last night in Hill auditorium was the performance of the Sibelius First Symphony. Despite the fact the permanent conductor, Dr. Serge Koussevitsky, was unable to appear, the orchestra was in its usual brilliant form. Under Richard Burgin, the assistant conductor, nothing of the perfection of phrasing, quality of ensemble, was lost.

The first half of the program was composed of the early Prokofieff ballet, "Chout," and a Haydn Symphony. It was interesting to hear a revival of the Prokofieff—to compare the devices in this work by a master of 21 years of age (the piece was composed in 1916) with his later pieces, such as Nevsky and the Fifth Symphony.

Potentially, all of Prokofieff's genius is in "Chout." The handling of the instrumentation is effective, and the thematic materials are personal. The orchestra and the conductor of the evening understood the brilliance of the music, and gave the audience an unforgettable performance.

The Boston has been for several decades now the envy of all other groups of its type in its excellence in 18th century music. To do Haydn and Mozart, to walk the fine line of technique balanced against musicianship, is the test of any musical organization.

The Haydn was carried off in precisely the perfect fashion one expects. The Symphony was the 95th work in the Haydn catalog, and is one of the most economical of his works. The piece is spare and lean, and the orchestra entered into the mood of the music. The balance between fat and bare phrases was exceptionally well calculated.

Naturally one wished for the permanent conductor. Dr. Kousevitsky has spent a half generation building the orchestra to its present nonpareil status, and the orchestra without him seems nearly like a body without its arms.

Burgin Praised

But Koussevitsky has trained so well that the orchestra responds to any conductor. And Mr. Burgin is a fine conductor to whom the orchestra for the most part did respond sensitively.

The absence of Dr. Koussevitsky served to remind one that the Boston is a cultural problem in America—a major problem, in much the same way the Chicago Symphony was several years ago. Upon Mr. Stock's retirement and demise, the Chicago was faced with the same impasse which may confront the Boston at any time.

Not to see Koussevitsky on the podium only served as a similar reminder, then. One wonders whether the orchestra will eventually have a future without him. It is no time to bid farewell to the maestro, for he stands at the apothetical point of his career right now; but one wishes him to see the Boston through what it is hoped will be better days to come.

THE PITTSBURGH POST GAZETTE -
WEDNESDAY MORNING, DECEMBER 4,1946

Koussevitzky Pleases With Varied Repertoire

Boston Symphony Gives New Work By Aaron Copland Its Premiere Here

By Donald Steinfirst

The second program of the Boston Symphony Orchestra last night at Syria Mosque under Serge Koussevitzky's leadership listed a novelty, a symphonic war-horse and a transition piece. The new work, completed less than three months ago and heard for the first time in Pittsburgh, was the Third Symphony of Aaron Copland. The familiar work was the "Scheherazade" of Rimsky-Korsakoff and the shorter work was Ravel's delicious "Pavanne pour une Infante Defunte."

It is a tribute to Pittsburgh concert-goers that Dr. Koussevitzky has chosen to let us hear a new work. He has long been an acting supporter of young American composers and has insisted that auditors of the Boston Symphony Orchestra, both at home and on the road, listen to new music. And rightly so, for unless music continues to draw from fresh wellsprings to renew itself it will stagnate and die. Then too, the concerts of the visiting orchestras have too long been drawn from the classics of the repertoire. It is fresh and more or less daring to offer Pittsburgh Mr. Copland's new work, and the deafening and obviously spontaneous applause and "bravos" that were heard at the conclusion of the Symphony must have confirmed Dr. Koussevitzky's good judgment.

Large Ovation Given

The very last pages of the Copland work were the kind that lead to large ovations. They brought the music to a terrific climactic crescendo conclusion and as such they were truly evocative. Previously however, much of the last movement had been confused and complicated. And it may as well be said here also that this last movement was far too long for the content.

The opening brass fanfare was rather typical of Mr. Copland's continual engrossment in the percussive which also appeared in the second movement where there was far too much sound and fury. With a profound and wise knowledge of the extensive qualities of the modern symphonic orchestra, it is possible for as honest and sincere a composer as Mr. Copland to build tremendous walls of brass and tympani and other percussion to terrifying sounds and this was the net result of the 2nd and 4th movements.

The opening section was rather stark. Here one heard the familiar devices which the composer had used to such good advantage in the far superior "Appalachian Spring." In the 3rd slow section, the conductor was on his firmest ground. He handled the string writing beautifully and if there were an unconscious reference here and there to Shostakovich, why not? He is a good composer, too.

Pavanne Pleased

After the Copland Symphony, and like so much cool fresh air after a sultry day, the Ravel Pavanne with its delicate stately theme and its quasi-modern harmonic structure that always looks back to the ancients, seemed a delightful few minutes. The Bostonians played it with so much grace, so much elegance and so much restraint that it at once became a high spot of the concert.

The concluding "Scheherazade" was an ideal work for the highly colored pallete of Dr. Koussevitzky and the Orchestra. If "Scheherazade" has a place at all in the modern serious repertoire of symphonic orchestras, performances of the kind heard last night will certainly help to keep it there. The many violin solos were eloquently played by Richard Burgin and a long list of other soloists were heard particularly among the winds and the solo cellist played beautifully and warmly.

The concert was heard by a large and highly enthusiastic and appreciative audience.

NEW YORK, N. Y.
HERALD TRIBUNE
MAR 9 - 1947

Composer and Soloist

Left, Lukas Foss, whose new cantata, "The Song of Songs," will be performed by Ellabelle Davis, soprano (right), and the Boston Symphony Orchestra here next Wednesday, Friday and Saturday

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SYMPHONY CONCERT

BY WARREN STOREY SMITH

Boston Post Dec 28

Although it came two days late, yesterday afternoon's Symphony Concert was in the nature of a very nice Christmas present. The all-French program, to be repeated this evening and tomorrow afternoon, was conducted by a man well qualified for the job, Charles Muench of Paris, now on his first visit to the United States. That well-known adjective, dynamic, suits Mr. Muench admirably, but there is something very solid about him, too, and there is reason to regret that his present visit is so short.

Unlike his countryman, Paul Paray, who visited us a year ago, Mr. Muench elected to introduce himself to Boston through unfamiliar music. The only number on his program already known here was the concluding item, Saint-Saens' Symphony in C minor with organ, which we last heard in February, 1938, and not too often in the years immediately preceding.

The new pieces, none of them hard to get or difficult to take, were a "Sonata a due" by Maurice Jaubert, who was killed in action in 1940; the Second Suite from Roussel's Ballet, "Ariane et Bacchus," and Honegger's Symphony for strings, with optional trumpet in the coda of the finale. It was used yesterday and with electrifying effect. To fall back on an always-useful metaphor, Jaubert's piece, for strings with solo violin and cello, is a case of new wine in an old bottle. However, the wine is not new enough to endanger the container. Mr. Jaubert writes discreetly and skilfully in frank simulation of the ancient manner. Messrs. Burgin and Bedetti as the soloists, and the small group of string players acquitted themselves admirably. This high level of performance was sustained throughout the afternoon.

You could sum up the other novelties briefly by saying that Honegger's Symphony has something in it and Roussel's Suite everything, including Wagner and Strauss as well as Ravel and Roussel himself. However, it made such excellent and satisfying listening that you wonder d why a piece that good, on the market for 14 years, had been withheld from us so long. Composed in Paris during the German occupation, Honeggar's Symphony expresses not a little of the sorrow and bitterness that filled the minds and hearts of the French people at that time. The finale is exciting and the whole work bespeaks its composer's mastery.

In a performance less discerning, less intense than the one accorded it yesterday, Saint-Saens' 60-year-old Symphony can seem no more than a well constructed bit of musical mechanics, with a sentimental slow movement and a sententious conclusion. As presented by Mr. Muench, it was good to hear again.

Approve Increase in

Boston Globe

MUSIC

SYMPHONY HALL

Boston Symphony Orchestra

By CYRUS DURGIN

Charles Munch made his first appearance in the United States yesterday afternoon as guest conductor of the Boston Symphony Orchestra. The distinguished French musician, conductor of the Paris Conservatoire Orchestra, impressed me immediately as an interpreter and technician of high rank.

His all-French program brought one piece new to this country, Maurice Jaubert's "Sonata a due"; two new to Boston: the Second Suite from Roussel's ballet "Ariane et Bacchus" and Honegger's Symphony for Strings. The final number was Saint-Saens' Third Symphony, with the organ part taken by E. Power Biggs.

Mr. Munch conducted from memory; there were no scores before him. Such can be a stunt, but here you felt that, the music thoroughly detailed in his mind, Mr. Munch did not need the printed notes to guide him.

He is an interpreter of passionate temperament and a remarkable sense of elasticity and rhythm. The afternoon through, you felt rhythmic vitality in every measure. He makes music "sing", and he also is fastidious about having everything clear and well-proportioned. Even when the orchestra was surging along at terrific volume almost the tiniest inner voices were perceptible.

As might be expected from a Gallic musician, Mr. Munch seems to favor a tone somewhat brighter and thinner than we are accustomed to hear, yet of good body, unforced color and consistent polish. He is exacting as to tempo, energetic but not flamboyant in his gestures. It would be rewarding to hear him in other styles of the symphonic repertory. Certainly he ought to be invited to return, and the sooner the better.

The late Jaubert's "Sonata a due" is really too small for a large hall. It is a chamber sonata with violin and 'cello solos, calling for about 30 musicians. The style, far from radical, is perhaps on the neo-classical side. Honegger's Symphony, conversely, is a big piece, and it is at once intellectual and full of emotional tensions. Both the Jaubert and Honegger are beautifully written for their expressive medium, yet both are a little dry and preeminently musicians' music.

Roussel has been unjustly neglected here in the last eight or 10 years. The "Ariane et Bacchus" Suite, a sinewy and muscular score, is also colorful and large, winding up with a thumping, pulse-quickening bacchanale. If in its color, descriptive power and full-bodied orchestral texture it may suggest late 19th Century German music like that of the younger Strauss or even Mahler, it nevertheless is highly original and it is not inflated or pompous. We should hear this work again.

As Mr. Munch read it, the Saint-Saens Third Symphony took on momentarily the significance, weight and deep seriousness of a great masterpiece. Actually it is much less than that, but it contains luscious sounds and is a grand show.

MUSIC

Boston Symphony Orchestra, Richard Burgin conducting; Program: Haydn: Symphony in C minor, No. 95; Prokofieff: Suite from the Ballet, "Chout," ("Buffoon"), Op. 21; Sibelius: Symphony No. 1 in E minor, Op. 39.

THE BOSTON SYMPHONY returned to Hill Auditorium last night and the combination of this great orchestra with a first rate program made for an overwhelming musical experience.

The orchestra was without its regular conductor, Serge Koussevitzky, but years of working together have so fused the talents of this fine group that it doesn't seem to make much difference whether Dr. Koussevitzky directs personally or not. If possible, the orchestra was better than ever last night under Mr. Burgin.

What made for a particularly happy evening was the choice of an exceptionally well integrated program. Dr. Koussevitzky has always showed taste in his selection of new or relatively new music and when he uses a standard concert piece it has guts to it.

Of immediate interest was the performance of the Prokofieff "Choud" ballet suite. There may be a tendency to compare this music to Stravinsky — and certainly the opening passages are reminiscent of Petrouchka—but to say any more than that is unfair to the music. It is well able to stand on its own feet and once into the music proper it shows unmistakable traces of the crystallization that we associate with the composer's later music. The last half of it, beginning with "The Arrival of the Merchant" and "The Dance of Servility," develops into an arresting and exciting work. I, for one, didn't bother to associate the program with the music, but program or no, I'd like to hear it again.

The Sibelius symphony was played, making full utilization of the rich orchestration and with an earnestness and sincerity that gave it renewed stature. Mr. Burgin and the Orchestra performed in a way that I have come to associate with the Boston orchestra —they played as if they liked it.

—Harry Levine

Whatever else it does not accomplish, this UN Assembly has taken what might be the first step towards world disarmament. This was rendered possible by what looks like a complete reversal of the previous position taken in the Atomic Energy Commission by the Soviet delegation. As a result, for just about the first time since this talk-fest started, smiles could be observed on many faces milling through the endless corridors of this converted factory.

—Edgar Ansel Mowrer

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PROVIDENCE, R. I.
JOURNAL

NOV 29 1946

IN PERSPECTIVE

Music Over There

Listening to Myra Hess in her recent appearance here with the Boston Symphony set me to thinking back over the musical adventures I enjoyed during my term with the army overseas. I had considerable luck in this direction, and the English pianist was part of it.

Dame Myra's magnificent labors as impresario of the lunchtime concerts at London's National Gallery are by now almost a legend among people who are fond of music. She arranged and ran the whole show, and played herself in something like 140 of the concerts. I managed to squeeze into half a dozen of her performances (which were always jammed), and recall each of them with delight. One, however, particularly sticks in my memory, because in addition to the music, it provided the most dramatic moment I have ever experienced in a concert hall.

* * *

The National Gallery concerts went on uninterrupted during the buzzbomb era, even when cloudy weather hampered interception along the coast and made it likely that things would be noisy. On just such an afternoon I paid my shilling and shouldered my way into a Hess performance. Sure enough, shortly after the concert started, an alert sounded. V-1 was an old story by then, and I don't believe a single person left the Gallery.

The first buzzer came in just after Dame Myra began to play—a Chopin prelude, if I remember correctly. Artist and audience ignored the thing to begin with, but that soon became impossible. The bomb seemed headed straight for us (a common illusion), and its tooth-rattling clatter began to drown out the music. Suddenly the pianist broke off in the middle of the prelude, and sat immobile, with one hand resting on the piano above the keyboard. The roar of the buzzbomb grew louder and louder, then cut off into that skin-prickling silence that always preceded the explosion. Still Dame Myra sat motionless, her back to the audience. The blast came, fairly close at hand, echoing and re-echoing. As the noise died away, Myra Hess lifted her hands and began the prelude again, exactly as though she had just come on stage. If she had been ruffled, her music never betrayed it.

* * *

My musical luck in the army began the day I reached London. Two other GI's and myself got permission to find our own living quarters. Completely by accident, we encountered a British couple who wanted to sublet their apartment—flat, they called it—in Earl's Court to a "suitable" tenant. By suitable, they meant somebody who would take good care of their magnificent custom-built radio-phonograph and their excellent collection of records. That was us. Within 24 hours, we had signed a lease containing one sentence in capital letters—"TENANTS AGREE TO USE ONLY CACTUS NEEDLES ON LESSOR'S GRAMOPHONE."

For the next five months, I spent the majority of my evenings stretched out on a couch in front of a coal fire, listening to Mozart, Chopin, Beethoven and Brahms. As we used to say in the army, I never had it so good.

* * *

The day eventually came when I had to leave London for Germany, but even in that battered and unhappy land there were musical interludes. By all odds the most memorable was the evening I heard Walter Gieseking.

Gieseking, certainly one of the finest pianists now living, was holed up at the time near my outfit's headquarters outside Wiesbaden. He had co-operated enthusiastically with the Nazis, and the high American brass was considering the wisdom of putting his name on an artists' blacklist—an almost cosmic piece of stupidity since unhappily consummated. While the decision was still pending, however, we asked him to play at the Biebrich Officers' Club, and of course he jumped at the chance.

Our energetic Special Services officer dug up in Wiesbaden a concert grand and a man to tune it (you could find the most incredible things in Germany if you really looked). Suggestions were solicited as to program. Friends were invited from other units. It was a real occasion.

The night of the concert was a typical late Summer evening in southern Germany—warm, quiet and—outside the ruined city—lovely. When I arrived at the club with some friends, we found the small room already filled. So we went around to the terrace outside, just under the window beside the piano. Walther, the young German waiter, produced a bottle of cool white wine. We had just filled our glasses when Gieseking appeared, bowed obsequiously, and began to play.

I doubt that I shall ever enjoy another concert quite so much. For nearly three hours we sat there as twilight deepened into dark and listened to that liquid, golden stream of music pour forth. Cesar Franck, Mozart, Schubert, Bach, Beethoven—above all, Beethoven. Nazi or not, nobody can play Beethoven like that man.

J. B.

This Clipping From
BROOKLYN, N. Y.
EAGLE

APR 12 1947

Boston Symphony Orchestra Plays at Academy of Music

By JOHN BALL JR.

The only thing regrettable about the concert presented last night by the Boston Symphony Orchestra at the Academy of Music is that it marked the last such event this season. In commemoration of the 50th anniversary of the death of Brahms, Dr. Koussevitzky offered an all-Brahms program made up of the "Academic Festival Overture," "Variations on a Theme by Haydn" and the "Symphony No. 1." As is always the case when the Boston orchestra appears at the Academy, the house was full and a few standees took up their stations at the rear.

From start to finish the performance of the orchestra was to be commended. We have long admired the considerable respectability of the Boston Symphony and its ability to rise to a musical climax without becoming flustered in the process. The orchestra plays with a composure that is much to be esteemed, particularly since it seems in no wise to detract from the ability of this ensemble to make music that is full-blooded and virile when the occasion so requires.

The music of Brahms, particularly as the Boston Symphony plays it, reminds us at times of the view over the countryside from a hilltop in Autumn when a mild haze is in the air. Everything is discernible and visible to the eye and ear, but the sharp edge of too-violent reality is mellowed by the perspective of the whole scene. This was noticeable particularly in the last movement of the "Symphony No. 1." The main theme, which is curiously reminiscent of the "Hymn to Joy" from the Beethoven Ninth, was stated with clarity, but with a soft and broad focus which added depth and richness to the whole movement. The orchestra members, being human, may have reacted to the Springlike air of last night, and so also may have their conductor. Be that as it may, the fact remains that the entire performance was of a very high order and deserved only praise.

While we are about it we should like to report favorably on another part of the concert last night—the audience. It has been our privilege to hear a good many concerts in many different cities, both here and abroad. During this time we have never encountered an audience which we consider superior to the faithful patrons of the Boston Symphony who gather on Friday nights at the Academy of Music. There is no restless stirring during soft passages, there is a minimum chatter while music is being played, and there are almost never any unwelcome outbursts of applause at inappropriate moments and consequent shushing. The audience is there to listen to fine music and knows how to do so properly. To the orchestra, then, to Dr. Koussevitzky, and to their audience we offer our sincere "well done."

BRIDGEPORT, CONN.
TELEGRAM

OCT 2 - 1946

NAMED 'FIRST DESK' PLAYER

BOSTON, Oct. 1—(AP) A native-born American has been installed as a "first desk" player for the first time in the 66-year history of the famed Boston Symphony orchestra. Dr. Serge Koussevitzky announced toda [redacted] at the conclusion of the orchestra's first 1946 rehearsal—said 28-year-old John Holmes of Rochester, N. Y., would lay first oboe. The conductor explained that "first desk" is orchestra jargon for a leading instrument position.

BOSTON DAILY GLOBE—SATURDAY, OCTOBER 19, 19

MUSIC

SYMPHONY HALL
Boston Symphony Orchestra

By CYRUS DURGIN

Serge Koussevitzky and the Boston Symphony Orchestra gave the first performance yesterday of a new and remarkable modern score, the Third Symphony by Aaron Copland. Thereafter came the Tchaikovsky Violin Concerto with Erica Morini, the soloist, appearing with this orchestra for the first time in Boston. The program ended with Richard Strauss' "Till Eulenspiegel."

Mr. Copland's Third Symphony was composed between August of 1944 and last Sept. 29 (barely in time for the parts to be copied). It takes its place with the Third Symphony of Roy Harris as the two finest works in the form by American composers. Conservatives may find it difficult at first, although yesterday's reception, in which Mr. Copland himself shared, was one of the warmest I ever have heard from the conservative Friday audience.

The new Symphony is full-sized, in four movements for a very large orchestra. It is big both in size and ideas, the texture is heavy apart from the slow movement. Occasionally it is rhythmically tricky and contrapuntally involved, and it is not exactly sensuous or caressing. But it is beautifully clear and ordered, logical, with admirable development and continuity. Although there are still traces of Mr. Copland's academic or "pattern-music" style, it is mostly vigorous and theatrical in the sense that his "Appalachian" Suite and "Quiet City" are theatrical.

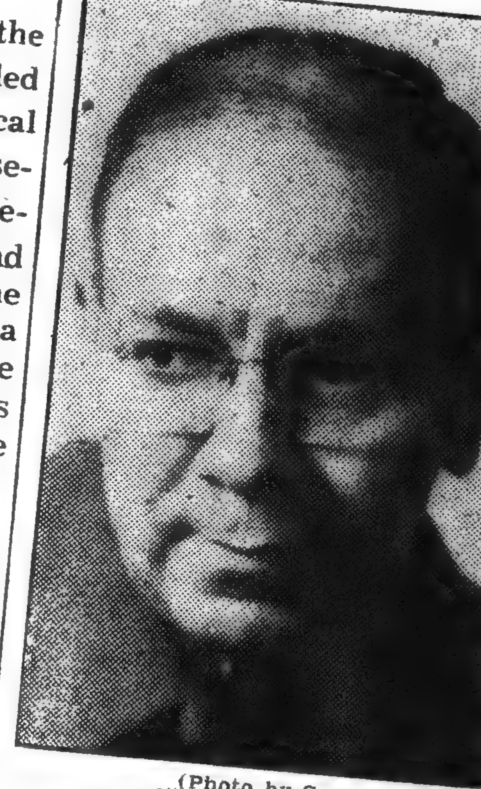
You could not call it passionate, in spite of the terrific sound it makes much of the way. Call it, then, cool and poised but never dry. Possibly Mr. Copland has overwritten, especially the long last movement. Possibly he will make some cuts himself after awhile. Nevertheless, I think that with the Third Symphony, Mr. Copland has hit his stride in the big forms. We may expect even finer things from him in the future.

Miss Morini gave the well-worn Tchaikovsky Concerto a marvelously fine-grained and musicianly performance. Her technique was clean, her expression thoroughly in style without exaggeration. The orchestra was in top form, too, apart from just a few loose technical hairs, and it never overbore the solo violin. This was a performance in a thousand. The audience gave Miss Morini, the conductor and all hands a really tumultuous round of applause and stamping.

As for "Till Eulenspiegel," that was re-created with uncanny orchestral virtuosity. Such rare, intense and crystal-clear playing makes you wish time could stand still and forever preserve the combined beauties of music, performance and interpretation.

Author Unruffled By Koussevitsky

By ENID GREER



(Photo by
Enrlich, Miss Ida Pottinger.

Current controversy over the facts and comments included in the proposed biographical publication on Serge Koussevitzky that has arched the eyebrows of music lovers and ruffled the composure of the Boston Symphony Orchestra conductor, doesn't bother the author one bit, because he was "pretty careful in writing the book."

Moses Smith, who became music critic of the Boston American at the same time Koussevitzky appeared first with the Boston Symphony in 1924, feels that he has watched the conductor closely enough during his entire American career and researched the subject so thoroughly that Kousse-

Continued on Page Four

Moses Smith Unruffled

Continued from Page One

vitzky has no ground for his charges.

Dr. Koussevitzky has charged that the book invades his right of privacy. Entitled simply "Koussevitzky," (Allen, Towne and Heath, Inc., New York,) the biography was originally scheduled for publication on February 15. Its sale and distribution was held up at first while Justice Shientag of the New York Supreme Court entertained arguments for a temporary injunction. In Justice Shientag's decision, handed down on March 4, he refused to grant a temporary injunction restraining the book.

Since that decision an intermediate stay restraining publication and delivery has been issued by Associate Justice Albert Cohn of the Appellate Division in New York State to remain in effect until March 14 when the Appellate Division will hear an appeal by Dr. Koussevitzky from Justice Shientag's ruling.

Commenting on the conductor's charges, newspaperman Smith, who watched Koussevitzky's career in Boston from his posts on the Boston Evening American and the Boston Evening Transcript, explains that he sifted out all the possible evidence and weighed it very carefully, giving special attention to previously printed material in books, magazines and newspapers. "As a newspaper man I realize fully that it is possible to make libelous mistakes, and I had the manuscript gone over carefully by an attorney before it was submitted for publication," he remarks.

"Biographies of prominent men in the public eye serve a very definite purpose," the author insists, "for they provide increased enjoyment and understanding of the subjects in question."

According to the author, a music critic has been recognized as having a pretty well established place in our civilization. "The [illegible]," Mr. Smith says, "has a right to express a responsible opinion. The book was not hastily thrown to-[illegible] nor is it debunking in any way. It is a serious work about an important figure in the world today. Koussevitzky is a big man and has had a big career; an although I disagree with him o certain artistic grounds, I thin the public will have a better ap preciation of the conductor's ir terpretation of music through bi ography."

As to the biography being un authorized, the author explains "at first Dr. Koussevitzky agreed to help me in the work but after I had spent months doing personal research and had gotten the help of other researchers, it became apparent to me that I could not rely on the conductor's assistance. So I went ahead on my own. I never intended to have any strings attached to the work. I would not have undertaken it on that premise."

The biography in question is based on previously printed material, personal interviews with friends of the conductor, Mr. Smith's own observation of Koussevitzky and contacts with him. 'Only one chapter of the book departs from this objective approach,'" the author declares, "and I feel as a critic that I have every right to include that section in the biography."

NEW YORK, N. Y.
TIMES

OCT 2 - 1946

Shostakovich's New Symphony Called Out of Tune With Party Line

Moscow Communist Critic Holds Composer Lacks Conviction, Assails Classicism and Mourns Possible Influence of Stravinsky

Special to THE NEW YORK TIMES.

MOSCOW, Oct. 1—The Ninth Symphony, Dmitri Shostakovich's latest work, has ideological weaknesses and does not reflect the true spirit of the Soviet people, I. Nestiev said in Culture and Life, a newspaper published by the Agitation and Propaganda Committee of the Central Committee of the Communist party. Boris Pasternack's poetry was also criticized in the newspapers.

The Ninth Symphony produces fears, according to Mr. Nestiev, that Mr. Shostakovich "has not overcome in himself the ironical skeptic," The composer, whose Leningrad Symphony written during the war was regarded as a triumph of Soviet art, was accused of lack of "warm ideological conviction."

Mr. Nestiev described the Ninth Symphony as a "certain respite, a facile and light incident among the considerable creations of Shostakovitch, a temporary forgetting of big serious problems for a playful and fanciful trifle." He asked whether this was the time for "a famous artist to take a vacation, to rest from modern problems."

Another aspect of the symphony, Mr. Nestiev noted, was "the cynical and evil grotesque, the tone of merciless joking and ridicule * * * the cold irony of stylization." This may result, Mr. Nestiev declared, from the influence of Igor Stravinsky, "an artist without a fatherland, without confidence in the leadership of high ideals and without deep ethical principles." Mr. Nestiev said that the public had expected from Mr. Shostakovich the truthful embodiment of the ideas and emotions of the Soviet people during the war.

Almost all the first part of the Ninth Symphony "seems to be just like the stylization of manner of the ancient classics, Mr. Nestiev asserted; "tiny, archaic, simplified forms, joyful, traditional, classical rhythm, toylike instrumentation with an abundance of high whistling and screaming timbres."

2 Russians Refuse Boston Bids

BROOKLINE, Mass., Oct. 1 (U.P.)—Dr. Serge Koussevitzky revealed tonight that Mr. Shostakovich and Serge Prokofieff had declined to serve as guest conductors of the Boston Symphony Orchestra until conditions between the United States and Russia were "more settled." Dr. Koussevitzky said that he had invited them to lead the orchestra in their own compositions. At first they signified their intention of accepting, he said. Later, however, both sent their "regrets."

Attacked Similarly in 1936

The attack on Mr. Shostakovich, long regarded as one of the foremost Russian composers, repeats a similar tirade launched against him in Russia in 1936, when he was 29 years old. That outbreak was provoked by his ballet, "Limpid Stream," which was condemned with others of his works as "un-Soviet, unwholesome and cheap" by Pravda and other critics.

ON THE AISLE

Koussevitzky Introduces Copland's Brilliant Third Symphony in Memorable Concert

By Claudia Cassidy

Concert by the Boston Symphony orchestra, Serge Koussevitzky, conductor. Presented in Orchestra hall Friday evening, Dec. 6, 1946. The program:

Prelude to "Khovantschina" .... Moussorgsky
Symphony No. 3 .... Copland
Symphony No. 1, C. minor .... Brahms

Good music is like good bread, and you don't know how much better it is than cake until you try to live without it. But great music is rather like eating your bread and having your cake, too, as the Boston orchestra proves on what has happily come to be its annual visit to Orchestra hall. Its director, Serge Koussevitzky, stands quietly yet imperiously at the pinnacle of his fame a magnificent maker of music. And it must disconcert those pessimists who are convinced that anything as supreme as the Boston orchestra is courting decadence and collapse to hear with what fiery young splendor it rises to the challenge of a complex and vigorous new score.

This was true last season when Mr. Koussevitzky gave us a superb performance of Prokofieff's Fifth Symphony, and it was true last night when Copland's Third Symphony stirred a capacity audience to shouts of approval. For Mr. Koussevitzky has something more than enthusiasm and a great orchestra to offer contemporary music. He knows a good score when he sees it, and he takes the most exquisite pains to communicate that knowledge to his audience. And it must be, too, that he has the gift of inspiring music, for Copland's work, like "Peter Grimes," was commissioned by the Koussevitzky Foundation, which is twice blessed.

◆

If this Third Symphony is not Aaron Copland's finest work, and it seemed to me to be so last night, it is at least his largest in scale and most complex in design. Into it have gone the individuality, the craftsmanship, and the "something to say" that make "Rodeo" and "Appalachian Spring" live happily in memory, and the bold clarity, the probing into music that make the piano sonata a challenge.

To attempt to do such a symphony justice in a brief review after one hearing, however revealing, is rather like pole vaulting with too short a pole. But it is at once remarkable for its design, its intricate use of material, and what seemed to me rather like his own musical finger prints from "Rodeo," in the sense of haunting memories from that lovely score which open vistas in the deep distance and are uniquely American. This is not a copy, but it is the same man thinking aloud, and worth hearing.

◆

The three themes of the opening movement are the intimations of a powerful and sinewy structure. The scherzo, so brilliant the audience burst into unaccustomed applause, is rather like the wild horses of that "Rodeo" curtain, gallant and un tamed, yet never out of its own con trol. The third movement opens almost imperceptibly as the high violins remember the trombones of that earlier third theme, and interest, already fully captured grows more and more intense as the brass and percussion play a brilliant interlude, the higher woodwinds bewitch the ears, and slowly the whole structure rises to a massive but never topheavy climax.

◆

As I seem to have neither time nor space left for the rest of the concert, perhaps it is enough to say that the prelude to Moussorgsky's "Khovantschina" was perfection in its handling of Russian timbres and moods, fading away so quietly you felt nostalgic about it before it had vanished, and that Brahms' First Symphony was a glorious example of what such an orchestra can do with such music. I rather thought the climactic phrase a jubilant shout, but my companion insisted it was a 21 gun salute. Either way, it was a fine way to sign off such a concert.

The orchestra reappears in Orchestra hall tomorrow afternoon.

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for several
of all other
type in its excellence
century music. To do
Mozart, to walk the
of technique balanced
musicianship, is the test
any musical organization.

The Haydn was carried off in precisely the perfect fashion one expects. The Symphony was the 95th work in the Haydn catalog, and is one of the most economical of his works. The piece is spare and lean, and the orchestra entered into the mood of the music. The balance between fat and bare phrases was exceptionally well calculated.

Naturally one wished for the permanent conductor. Dr. Koussevitsky has spent a half generation building the orchestra to its present nonpareil status, and the orchestra without him seems nearly like a body without its arms.

Burgin Praised

But Koussevitsky has trained so well that the orchestra responds to any conductor. And Mr. Burgin is a fine conductor to whom the orchestra for the most part did respond sensitively.

The absence of Dr. Koussevitsky served to remind one that the Boston is a cultural problem in America—a major problem, in much the same way the Chicago Symphony was several years ago. Upon Mr. Stock's retirement and demise, the Chicago was faced with the same impasse which may confront the Boston at any time.

Not to see Koussevitsky on the podium only served as a similar reminder, then. One wonders whether the orchestra will eventually have a future without him. It is no time to bid farewell to the maestro, for he stands at the apothetical point of his career right now; but one wishes him to see the Boston through what it is hoped will be better days to come.

THE PITTSBURGH PRESS, TUESDAY, DECEMBER 3, 1946

FILTON BUHL PLANETARIUM

Koussevitzky's Concert Here Is Unforgettable

Orchestra's Amazing Powers Revealed In Last Night's Performance

By RALPH LEWANDO, Press Music Critic

We are grateful for the annual concerts here by the Boston Symphony Orchestra under its distinguished conductor, Dr. Serge Koussevitzky. For in the revealment of the orchestra's amazing powers and its conductor's communicative interpretative gifts listeners are always stirred and provided with an unforgettable artistic experience.

This was repeated last night. A huge audience came to absorb an impelling musical message and to pay homage to the performers.

The program comprised Mendelssohn's 4th (Italian) symphony, Debussy's "The Sea," and Tschaikowsky's 4th symphony.

Mr. Lewando

From every angle the performance was perfect, but more than perfect was the extraordinary expressional force evinced by the players under the inspiring and galvanic leadership of Dr. Koussevitzky.

Perfect Performance

Each of the program items many have been heard time and again, but as performed on the occasion new vistas of loveliness and tonal beauty were opened in a manner that kept the audience enrapt.

For instance, Mendelssohn's works are supposed to be losing their hold. Not as Dr. Koussevitzky interprets it, though, through the medium of his excellent musicians. The "Italian" symphony took on added warmth and brilliancy, poesy and charm under his ministrations. The entire work glowed like a bright summer day.

Artistry at Peak

To listen to them perform is overwhelming. One need not be of the cognoscenti to realize that here is a great orchestra that is unsurpassed in every department, thanks to the guidance of Dr. Koussevitzky who has brought it to its present high estate and maintains its artistry at the peak.

Debussy's "The Sea" was extraordinary in exotic unfoldment.

Its poetic vitality and splashing tonal colors, its marvelous depiction of the ocean and wind was set forth with inspiring articulation. Like the playing of the Mendelssohn work it was received with tremendous approbation that recalled the conductor to share the success with the orchestra.

A brilliant presentation of the Tschaikowsky work brought the memorable concert to an end amid a demonstration of applause.

Tonight the Orchestra will play Aaron Copland's new 3rd symphony, Ravel's Pavane and Rimsky-Korsakoff's "Scheherazade" suite.

PITTSBURGH PRESS, WEDNESDAY, DECEMBER 4, 194

Koussevitzky, Boston Symphony Give Rousing Concert at Mosque

Conductor Still Vibrant Leader at 70; Presentation of Copeland Work Praised

By RALPH LEWANDO, Press Music Critic

To observe Dr. Serge Koussevitzky conduct the Boston Symphony Orchestra is to know the meaning of intense, vivid and vibrant leadership and to realize its communicative power.

To listen to this orchestra is to know what ensemble artistry is and should be.

The marvelous blending of this amazing conductor's personality with that of his musicians produces a result that is rousing to the soul and a contribution to those experiences that make real living worth while.

Mr. Lewando

Last night at Syria Mosque this eminent leader and magnificent orchestra played another program to a full house. The audience not only enjoyed the performance— it was thrilled, and it evidenced its appreciation with sustained applause.

The program consisted of Aaron Conland's new Third Symphony, Ravel's Pavane pour une Infante, defunte, and Rimsly-Korsakoff's symphonic suite "Scheherazade." The last two numbers were broadcast over a network via WCAE.

Mr. Copland is in the forefront of American composers. He has created many interesting works in various forms. He is a master craftsman, full of imagination and inventiveness.

Pretentious Work

His 3rd symphony is a pretentious composition. In four movements—the third and fourth are played without pause—the work as a whole is of commanding interest.

This symphony is modern in every sense of the term. That means that Mr. Copland indulges in the engaging art of applied dissonance, which may not be so pleasing to those who like their music simple and conservative.

his is music of our times. It breathes vigor, reveals skilled handling and is full of rhythmic complexities of definite exciting appeal. Even jitterbugs would reveal in listening to the clever time schemes. But do not think this is jitterbug music. It isn't by any flight of imagination.

Conductor Still Energetic

When one listens to the remarkable fanfares that open and close this glowing work one is aware of the wholesomeness of Mr. Copland's broad endowments. It is a symphony that bears repetition.

Dr. Koussevitzky and his endless capacity for energetic effort performed a herculean feat in interpreting this brilliant work, and the orchestra responded in kind.

Dr. Koussevitzky has done yeoman service in the cause of the American composer. They are indebted no end to his perserving interest and desire to bring American works to the attention of the musical public. At 72 this grand man of the baton is as full of exuberance in his art as he was years ago.

Praises Reiner

We had an intimate chat with him during intermission. He dwelt for some time upon Dr. Fritz Reiner. He said that Pittsburgh should be proud of its conductor. He said Dr. Reiner "is a great man of music who has done wonders for the Pittsburgh Symphony and for this city."

He was much interested in what music our orchestra is performing and showed excited interest in a piece he'd like to perform in Boston which the Pittsburgh Orchestra is playing this week-end. It is Bartok's music from the pantomine "The Miraculous Mandarin," parts of which Dr. Reiner has extracted and arranged in the form of a suite.

Back to the program. The Pavane was revealed in all of its exquisite color, and the Korsakoff piece, always an audience favorite, was played with poetic charm.

The violin solos of Concertmaster Richard Burgin were played with superlative tonal quality and fullness of expressional warmth.

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NEW YORK HERALD TRIBUNE,

MUSIC

By VIRGIL THOMSON

NEW YORK CITY SYMPHONY, Leonard Bernstein, conductor, concert last night at the New York City Center with Paul Wittgenstein, pianist, as soloist. The program:

Le Tombeau de Couperin	Ravel
Piano Concerto for the Left Hand	Ravel
Symphony No. 3, in E flat ("Eroica")	Beethoven

Our Musical Dick Tracy

LEONARD BERNSTEIN, who conducted the New York City Symphony last night at the City Center, would be a delightful conductor if he could ever forget during one piece, or even during one movement of a piece, that he is considered by Warner Brothers to be a potential film star. He has a gift for making music; and as American conductors go, he is not badly educated. He has been considered a good student by Harvard College, the Curtiss Institute, Fritz Reiner and Serge Koussevitzky. His experience, moreover, as a successful composer in both the dramatic and the concert forms has given him a familiarity with the orchestra as a medium of thought communication not easily obtainable by other means.

* * *

Yet with all these advantages, he seems to have turned in the last two years ever more and more firmly away from objective music making and to have embraced a career of sheer vainglory. With every season his personal performance becomes more ostentatious, his musical one less convincing. There was a time when he used to forget occasionally and let the music speak. Nowadays he keeps it always, like the touring Italian bandmasters of forty years ago, a vehicle for the waving about of hair, for the twisting of shoulder and torso, for the miming by facial expression of uncontrolled emotional states.

If all this did not involve musical obfuscation, if it were merely the prima donna airs of a great artist, nobody would mind. Revelations of musical meaning excuse everything. But his conducting today, for all the skill and talent that lie behind it, reveals little except the consistent distortion of musical works, ancient and modern, into cartoons to illustrate the blithe career of a sort of musical Dick Tracy.

* * *

Three works less easily adptable to this end than those that made up last night's program would be hard to find. But our intrepid hero was downed by none. In Ravel's "Tombeau de Couperin" the consistent substitution of lilting rhythms for the author's (straight out of Couperin and out of the harpischord itself, measured ones was sufficient to destroy any dignity in the music that might, if left intact, have triumphed over brashness. In the same composer's Piano Concerto for the Left Hand alone, the soloist, Paul Wittgenshein, offered à hasard. This artist, for whom the work was written, came very near, by old familiarity as well as by false notes, to taking over the piece as his show. Exacerbated gestures from teh conductor recalled to us regularly, however, where we had better look, or else.

Even Beethoven's "Eroica" Symphony was no match for the intrepid Lennie. He had to wrestle with it some, but he ended by making it sound angry rather than heroic, an interminable old bore that a kind-hearted and sentimental young doctor was keeping alive by sheer genius.

* * *

One wishes Mr. Bernstein well in his chosen career. But one does wish also that it bore more relation than it seem to do at present to the service of music as something just a shade more important to civilization than what it can serve him for.

Paul Wittgenstein

James Kriegsmann

Piano soloist last night with the New York City Symphony

Worcester Festival

4,000 at Opening Concert of 87th Annual Event

WORCESTER, Mass., Oct. 14.—More than four thousand persons filled the Worcester Memorial Auditorium tonight for the opening concert of the eighty-seventh annual Worcester Music Festival, again with the Philadelphia Orchestra under Eugene Ormandy and the Worcester Festival Chorus of 400 under Walter Howe.

This initial program showed no zest for adventure, and was composed of well thumbed mainstays of the repertoire—Beethoven's third "Leonore" overture, the nocturne and scherzo from Mendelssohn's incidental music to "A Midsummer Night's Dream," the Liszt-Lamartine "Les Preludes," three spirituals sung a capella by the chorus, the Gershwin "Rhapsody in Blue," and a Strauss waltz, "The Beautiful Blue Danube."

The soloist in the Gershwin piece was the Puerto Rican pianist, Jesus Maria Sanroma, once the pianistic attache of the Boston Symphony Orchestra. Mr. Sanroma has a glib and brittle style and a brilliance of tone and technique admirably suited to the character and nostalgic impudence of the Gershwin score. He played it adroitly, and with the proper emphasis upon rhythmic impulse.

Mr. Howe's chorus is much like all festival choruses made up of the earnest laity. It sings well and sturdily, yet lacks the sensitivity inherent in a more practiced and professional group. But the training has been careful and persistent, and the result can be called highly creditable.

A Wagnerian program tomorrow will employ the services of Astrid Varnay, soprano of the Metropolitan Opera Association, in Elsa's dream from "Lohengrin," the prelude and Liebestod from "Tristan," the spring song from "Die Walküre," and Brünnhilde's immolation from "Götterdämmerung." Mr. Ormandy will conduct the orchestra in the prelude to "Die Meistersinger" and Rhine Journey from "Götterdämmerung," and the orchestra and chorus in the suite from Prokofieff's film score to "Alexander Nevsky." J. S.

G. I.'s Must Conserve Meat

TOKYO, Oct. 14 (AP).—General Douglas MacArthur today ordered a general tightening up on meat consumption by all United States Army personnel in the Pacific, in the face of the meat shortage in the United States. The action was taken to conserve stocks now on hand.

MUSIC

Symphony Concert

The 11th regular concert by the Boston Symphony Orchestra, Charles Muench conducting, was given yesterday afternoon in Symphony Hall. The program was as follows:

Sonata a due	Jaubert
2nd Suite from the Ballet, "Ariane et Bacchus"	Roussel
Symphony for Strings	Honegger
Symphony No. 3 in C minor (with organ) Op. 78	Saint-Saens

By ALEXANDER WILLIAMS

Our distinguished French visitor, Charles Muench, who made his American debut yesterday as guest conductor of the Boston Symphony, won and deserved an ovation for his interpretations of three modern and unfamiliar works and the sonorous and well-known Symphony of Saint-Saens. Not since the memorable first appearance here a good many years ago of Dmitri Mitropoulos have I witnessed a more remarkable or rewarding occasion in which a guest conductor so impressed his artistic personality on the public.

As I wrote last Sunday, I was prepared for M. Muench's great talents as a musician and conductor by having heard him in Europe two years ago, when he was guest conductor of the Brussels Philharmonic. He is a musician of great intelligence and integrity and an inspired conductor. There was nothing histrionic about his interpretations yesterday. They were dramatically sound recreations of the music and at every point M. Muench graciously acknowledged the superb co-operation which he had from the orchestra. Indeed, he got the best out of them and would be the first to admit it.

Over and above the fire and excellence of the interpretations there was a wealth of most interesting music to be heard. Most surprising of the unfamiliar scores was the Roussel Suite from "Ariane et Bacchus." Roussel is an intellectual composer who certainly in his 3rd and 4th Symphonies achieved inspiration as well. But here is a brilliant ballet suite from which the intellectual element has been largely erased. It is an exciting and exotic score, and I venture to say that you have to go back to Ravel's "Daphnis et Chloe" for anything comparable in its effect. Why on earth so fascinating a work has been untouched by the Boston Symphony heretofore I cannot imagine.

Maurice Jaubert's "Sonata a Due" for violin, 'cello and strings and Honegger's Symphony for Strings were played for the first time in the United States. Honegger is a composer who has been far too much neglected in Boston, if not in the country at large. This composition is a masterly piece of writing for strings and a work of high artistic merit. Particularly moving are the adagio and the arresting finale. Here is neo-classicism at its strongest and best. If we are going to hear Copland's Symphony repeated during a season, neither the Honegger nor the Roussel of this concert should be allowed to languish on the shelf.

By contrast the Jaubert work suffered, though it is far from a negligible composition. It is in fact a concerto grosso in a modern idiom but stemming from Handel. Especially charming are the divertimento and the toccata, but the entire work is well-written and interesting. The fact that the composer was killed in the French army in 1940 adds to the regret one feels that so talented an artist should have been cut off by war.

The Saint-Saens Symphony was given a gorgeous performance, that at the same time was never forced. If to a certain extent the sentiments to which Saint-Saens gives utterance date, the masterly way in which re says them does not. It made a tremendous effect yesterday and had the audience remaining afterwards to applaud M. Muench and the orchestra for a memorable concert.

This concert will be repeated tonight and Sunday afternoon. Next week Serge Koussevitzky returns to conduct the first performance in America of Strauss' "Metamorphosen," Martinu's Concerto Grosso and Berlioz' "Harold in Italy" Symphony.

Symphony Plays Condemned '9th' at 66th Opening

By CYRUS DURGIN

The Boston Symphony Orchestra began its 66th season at Symphony Hall yesterday afternoon, and the opening piece was the newly condemned Ninth Symphony by Dimitri Shostakovich. Condemned by one Soviet critic, that is. The Friday audience, which is basically conservative, listened attentively and applauded cordially.

Yet it was obvious that a good deal of their approval was directed to conductor Serge Koussevitzky and the magnificent Boston orchestra. It was equally evident that they did not get anywhere near so much of a kick out of Shostakovich as they did from Brahms' First Symphony, which ended the program.

See SYMPHONY Page 14

ices Urged
r Sermons

Symphony

Continued from the First Page

I learned on pretty good authority, last Thursday, that the bitter criticism of the Shostakovich Ninth by I, Nestiev in Culture and Life probably is not official, even though the Soviet newspaper is published by the Agitation and Propaganda Committee of the Communist Party central committee.

Nestiev's comments that the Ninth has "ideological weaknesses and does not reflect the true spirit of the Soviet people," according to this authority, are likely his own narrow opinions. Nevertheless Shostakovich was once disciplined by the party, and if anything unfavorable to him should appear in Pravda, that likely would mean he again was under a Soviet ban.

Amiable About It All

The mere fact that the Boston audience listened as cordially as they did is a small commentary on the gulf between democratic liberty and authoritarian restriction. I dare say many in the Friday audience think as little of the Soviet political system as I do, and as little of the nonsence that music, an abstract art, can express the ideological side of anything. Yet, they listened and they applauded, and they were amiable about it all.

Heard once at the American premiere at Tanglewood last Summer, and again yesterday, the Shostakovich Ninth still seems clever, flippant, superficial and cheerful. The first movement does indeed reflect a lot of Prokofieff, and the two slow sections are reminiscent of the long slow movement in Shostakovich's own Sixth Symphony. The work probably is too long. Taken all in all, however, it is agreeable and good fun. Why ask more?

It is interesting that Mr. Koussevitzky, following a period when he had no inner enthusiasm for the music of Scriabin, should find "The Poem of Ecstasy" once more does move him. Yesterday he gave it a glorious performance, vivid, glowing, most carefully planned and all details in order. The "Poem" is still an impressive work, a naive esthetic conception expressed in a highly sophisticated orchestral style that owes more than a little to Debussy of the "La Mer" period. You don't need to share Scriabin's half-baked esthetic theories to enjoy the "Poem." It has formal continuity and logic, and therefore it can be enjoyed simply as music.

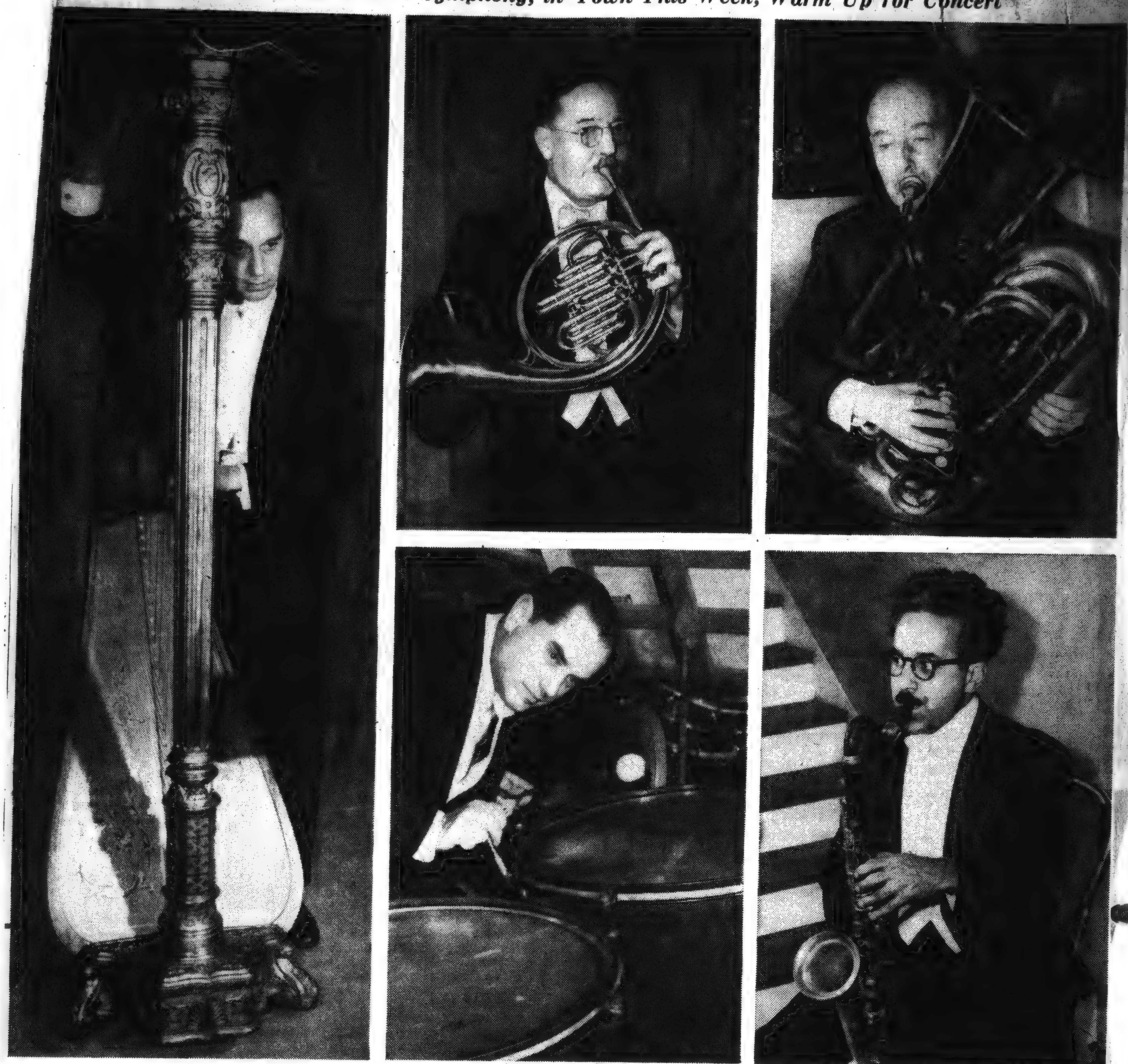
Affectionate Greeting

Up to this point the Friday listeners had heard the widely differing art of two Russian composers, one who lives under the Soviet regime, the other a subject of the last of the Czars. No doubt it was only because Scriabin is lush and sensuous, where Shostakovich is dissonant, that Scriabin had the bigger hand.

Until Mr. Kousevitzky reached Measure No. 385 (and I'm not joking) in the finale of the Brahms, the performance had been the finest I had ever heard of this grave and monumental symphony. The tone was rich, deep and lustrous, beautiful beyond description; the proportions were perfect, the tempi right; all was neat and clear, and the horn solo of the last movement was absolutely noble. Then, at Measure No. 385 the conductor's passion ran away with him, and in a frenzy of speed the music became confused and threatened to fall apart.

As always at a season's opening, the audience rose in affectionate greeting to Mr. Koussevitzky when he first walked upon the stage. It is an appropriate, even a touching custom. It is also proof that while Bostonians may seem to take their great orchestra and their great conductor for granted, they really have a reverential feeling for the town's musical glory.

Members of the Boston Symphony, in Town This Week, Warm Up for Concert



David W. Nilsson

It's usually the conductor on whom the spotlight falls. For a change, then, we turn to some of the less publicized players. Left, Bernard Zighera tunes his harp. Upper left, Willem Valkeneier, first horn player, and upper right, Eugene Adam, bass tuba player, try out a few preparatory notes. Lower left, Roman Szulc tunes up his kettle drums. Lower right, Rosario Masseo tries out his bass clarinet. The Boston Symphony will be directed by Leonard Bernstein on this visit to New York.

CORNING, N. Y.
LEADER

JAN 2 5 1947

Dr. Serge Koussevitzky, conductor of the Boston Symphony, and [redacted] Hancock Mutual Life, express pleasure in the sponsorship by the insurance company of the orchestra's network program. The Boston Symphony is heard over ABC on Tuesday evenings.

This Clipping From
PITTSBURGH, PA.
COURIER

MAR 1 5 1947

Theodore Stone Okay In New York Debut

By GLADYS P. GRAHAM

NEW YORK—(ANP)—Theodore Charles Stone of Chicago showed evidence of excellent artistry and style when he appeared here at Times Hall last week in his first New York recital. He was accompanied by Carl Diton, noted composer-pianist.

Composer and Star— Soprano Ellabelle Davis, who is scheduled to give the world premiere performance and seven subsequent hearings within eight days of Lukas Foss' Biblical solo cantata, "The Song of Songs," with Koussevitzky and the Boston Symphony Orchestra, gets some last-minute pointers on the score from Mr. Foss, who wrote the work especially for her on a commission from the League of Composers.

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Music

Koussevitzky's Dream

The Berkshire Festival, which recently completed its tenth season, has become one of America's healthiest musical institutions. One record-breaking Saturday night, more than 14,000 people, from Lenox aristocrats in Bergdorf Goodman frocks and white suits to girls in dungarees and men in T-shirts, came to Tanglewood to hear Serge Koussevitzky conduct the Boston Symphony Orchestra in an all-Beethoven program. From 9,000 to 13,000, depending on the weather, attended the other nine Boston Symphony concerts. Any night you could easily spot licenses from a dozen states near your own car in the huge parking lot.

When Koussevitzky started the Berkshire Festival 10 years ago, we were told that he dreamed of making it an American Salzburg. The tone of chi-chi implied by that description no longer colors anyone's thoughts. Tanglewood has grown spontaneously into a center so thoroughly American that any mention of its Americanism seems beside the point. The people have taken it over, particularly the thousands who stretch out comfortably on the lawn behind the 6,000 who have paid extra to sit on hard little camp chairs inside the music shed. The Tanglewood audience makes itself as much at home as a summer-evening crowd in Central Park. Yet everyone comes to listen, and everyone respects the music.

There have been three phases in Koussevitzky's master plan for Tanglewood. First, he established summer concerts by his orchestra, both to extend the best music into the vacation area and to provide additional work for his players. In the first two seasons the concerts were given in relatively simple surroundings near Stockbridge.

The second phase of the plan was realized when the festival acquired a permanent home by being given the present beautiful grounds near Lenox, Massachusetts, overlooking the Stockbridge Bowl and the Taconic mountains beyond. Money was raised to construct three buildings from designs by Eliel Saarinen—the big music shed, shaped like a wedge of pie, and smaller halls for stage productions and chamber music.

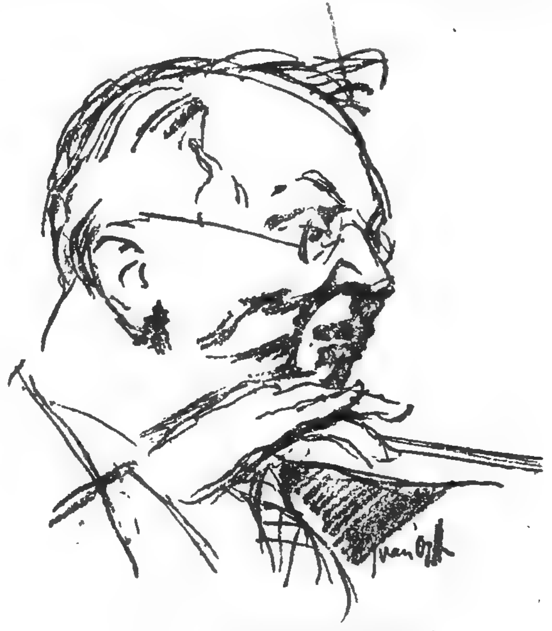
The aspect of the plan closest to Koussevitzky's heart, however, was the formation, just before the war, of the Berkshire Music Center. With this school, which he directs with the assistance of Aaron Copland and Leonard Bernstein, Koussevitzky is endeavoring to strike a new level of summer musical education, with intensive and expert training in performance, theory and composition. With discernment and artistic integrity, he has brought together a faculty of high-ranking composers and practical musicians who also know how to teach.

As if to prove that his seventy-third birthday was of no consequence, Koussevitzky conducted the four concerts I heard with a vigor and inspirational quality unusual even for him. Berlioz' "Harold in Italy" symphony gained greater structural cohesiveness than he had given it before, without sacrificing any of its flamboyant orchestral theatricalism. In the course of a complete cycle of the Beethoven symphonies he gave the fourth symphony a symmetry and an eloquence that were close to perfection. The ninth symphony, with the choral finale for once raised to its full magnificence by Robert Shaw's remarkable student chorus, had taken on a new and less mannered character in Koussevitzky's mind, and the music gave that wonderful and rare sense of coming to life for the first time. No less remarkable in its way was Leonard Bernstein's conducting of Stravinsky's "Le Sacre du Printemps," so urgent in rhythmic power and so clear in articulation that it may be a long time before we hear the work played this well again.

The daily student programs covered an immense range of music, new and old, and though supported by much smaller audiences, were in their way as valuable as the Boston Symphony concerts. A unique project was the first American production of Mozart's opera "Indomeneo." The vagaries of a complicated plot and the lack of printed parts of the music have kept this touching and supremely melodious score out of the ordinary operatic repertory. Boris Goldovsky, head of the opera department at the Berkshire Music Center, painstakingly and intelligently prepared the performing version that was used at Tanglewood.

New records. – Both those who missed Koussevitzky's Bach concert at Tanglewood and those who heard it will take pleasure in the Boston Symphony album of Bach's second (B-minor) and third (D-major) orchestral suites (Victor M-1123, five 12-inch records; $5.85). While purists can readily find much that is unorthodox in Koussevitzky's tempo and phrasing, the second suite glories in the incomparable flute playing of Georges Laurent, and the third in the melting string tone given to the famous air . . . Schumann's fourth symphony, in a version of Eugene Goossens and the Cincinnati Symphony Orchestra (Victor M-1124, three 12-inch records; $3.85), moves from a lame start to excellent third and fourth movements, and the orchestra has the sturdy body of German-sounding tone that is right for Schumann's music.

CECIL SMITH



SERGE KOUSSEVITZKY

This Clipping From
BROOKLYN, N. Y.
EAGLE

AUG 17 1947

MUSIC'S OVERTONES

Tanglewood Finishes 10th Annual Music Festival With Record Crowd

By JOHN BALL

The tenth annual music festival to be held at Tanglewood, the Boston Symphony Orchestra's Berkshire music center, ended last Sunday afternoon bringing to a conclusion six weeks of highly successful teaching and concert activities. The crowd which attended the final concert of the series was of record proportions, jamming the famed music shed to capacity and overflowing far out over the wide lawns. All during the short Summer season the popular response to the Tanglewood program was full and enthusiastic.

Tanglewood, the estate immortalized by Nathaniel Hawthorne, was presented to the Boston Symphony Orchestra in 1936 by Mary Aspinwall Tappen and Mrs. Andrew Hepburn. Its 210 acres lie adjacent to Lake Makeenac, between Stockbridge and Lenox in Massachusetts' Berkshire hills. The whole area is one of restful beauty, ideally suited to its present use as a distinguished Summer music school and festival concert grounds. In 1938 the now celebrated music shed was built and in 1941 the theater-concert and chamber music halls were added. The original mansion of the estate serves as the school's headquarters.

HIGH TARIFF HITS SOUR NOTE

Visitors to the just concluded Berkshire symphonic festival found that their enjoyment of the music was soured by sky-high and beyond prices demanded for every sort of accommodation throughout the surrounding area. Ordinary rooms, without bath or running water, brought $16 and beyond. While a few restaurants resolutely held the line on price, many others handed out menus with 250 blue plate specials and dinners from $4 on up. In the festival grounds the situation was a little better. Here a routine hot dog could be had for 20 cents and a short cup of root beer to go with it only costadime.

The Summer activities at Tanglewood may be roughly divided between the activities of the music school and the festival concerts presented by the Boston Symphony Orchestra. Each year some 400 students are selected from approximately ten times this number of applicants. Auditions are held throughout the country in order to find the most talent of young musicians. Those who are selected pay a tuition fee of $120 for their six weeks of study. At Tanglewood they have the opportunity to learn from such outstanding musicians as Dr. Koussevitzky, Aaron Copland, Samuel Barber, William Primrose, Boris Goldovsky, Arthur Honegger, Hugh Ross, Robert Shaw and 30 of the best known members of the Boston orchestra. This impressive faculty offers concentrated courses in orchestral and choral conducting, composition, opera, orchestral playing and chamber music. Toward the close of the Summer period a number of concerts are presented by the students of the school and those who comprise the chorus appear in festival programs with the Boston Symphony itself.

This year students were enrolled from all over America and a number of other countries. South America and Canada were well represented, as were many countries of Europe. In addition to more usual programs the students of the school, under the direction of Boris Goldovsky, this year presented the first American performance of Mozart's masterful but seldom-heard opera, "Idomeneo." Long consigned to limbo, the remarkable and captivating score was composed by Mozart during the Winter of 1780-81. The young musical genius was then 24. He often later referred to "Idomeneo" as one of his particular favorites. Part of the reason for its long neglect may be traced to the fact that in its original form it runs some five hours and the network of plots and counterplots is almost too much with which to contend. According to Mr. Goldovsky, no uncut performance of the work has ever been given.

On Sunday evening, Aug. 3, the press was invited to attend a special dress rehearsal of the production, a burst of hospitality which this reporter was unable to resist. The performance took place in the little theater-concert hall, which, despite its limited dimensions, manages to accommodate some 1,200 persons. The score was a revelation and a delight from beginning to end. It was, we admit, our first opportunity to hear the work and having attended, we are certain that other opera companies will be quick to put Mr. Goldovsky's neatly edited version of this masterpiece on the boards. Mr. Goldovsky himself conducted and provided commentary before each of the acts. In competition with Mozart he still managed to be a good part of the show. He is a remarkably gifted speaker and held forth on various aspects of the production with engaging ability. The performance was sung in Italian, the English translation having failed to arrive in time for proper rehearsal. The parts of the score have never been printed, plates were prepared but were subsequently destroyed in the bombing of Leipzig. The parts were hand copied for the Tanglewood performance. Mr. Goldovsky was on the point of preparing a translation of the original Italian text when he learned of an excellent existing translation in England. As stated, the translation was delayed in transit so Italian, of necessity, was the language for the performance.

None of the voices in the cast were exceptionally impressive, a fact of secondary importance in view of the greater interest in the work itself. The male lead was originally scored for a castrato, a nearly vanished species of singer which was in wide vogue in Mozart's time. Rather than transpose the part for a tenor, to fit the usual operatic formula, Mr. Goldovsky left the part as it was and assigned a soprano to fill the role. The reception given the old-new work by the preview audience left no doubt that a more than century overdue first performance had at last taken place here in America. The plot in the newly revised version has been simplified to the point of sanity and is about as logical as opera plots of the period can be made. So far as we could tell the editing was intelligently done; the score hung together well and the dramatic action was adequate to the needs of the story.

The principal offering of the season by the Boston Orchestra itself was a cycle which included all nine of Beethoven's symphonies and the last two piano concerti. On the final evening concert Robert Shaw, the talented young choral and orchestral conductor, made an exceptionally auspicious Berkshire festival debut. With the assistance of the festival chorus, which he had prepared for the occasion, and four soloists, he led the Boston Symphony Orchestra in performances of Bach's Cantata No. 50 "Nun ist das Heil," Igor Stravinsky's "Symphony of Psalms" and Mozart's "Requiem." Mr. Shaw arrived at Tanglewood armed with a very good reputation and left with a better one. All three of the numbers offered on the program were well performed and warmly received. As is usually the case, the public enthusiasm for the Bach cantata was of a somewhat restrained sort; the great Germanic master can be heavy going at times and even a very good performance can suffer from being given on a warm Summer evening. Just before the concert it rained, which may or may not have helped to put the audience in the proper frame of mind to listen to a Bach opus which, while masterful and great, lacked the flavoring touch of familiarity which makes more palatable many another score from the same illustrious source.

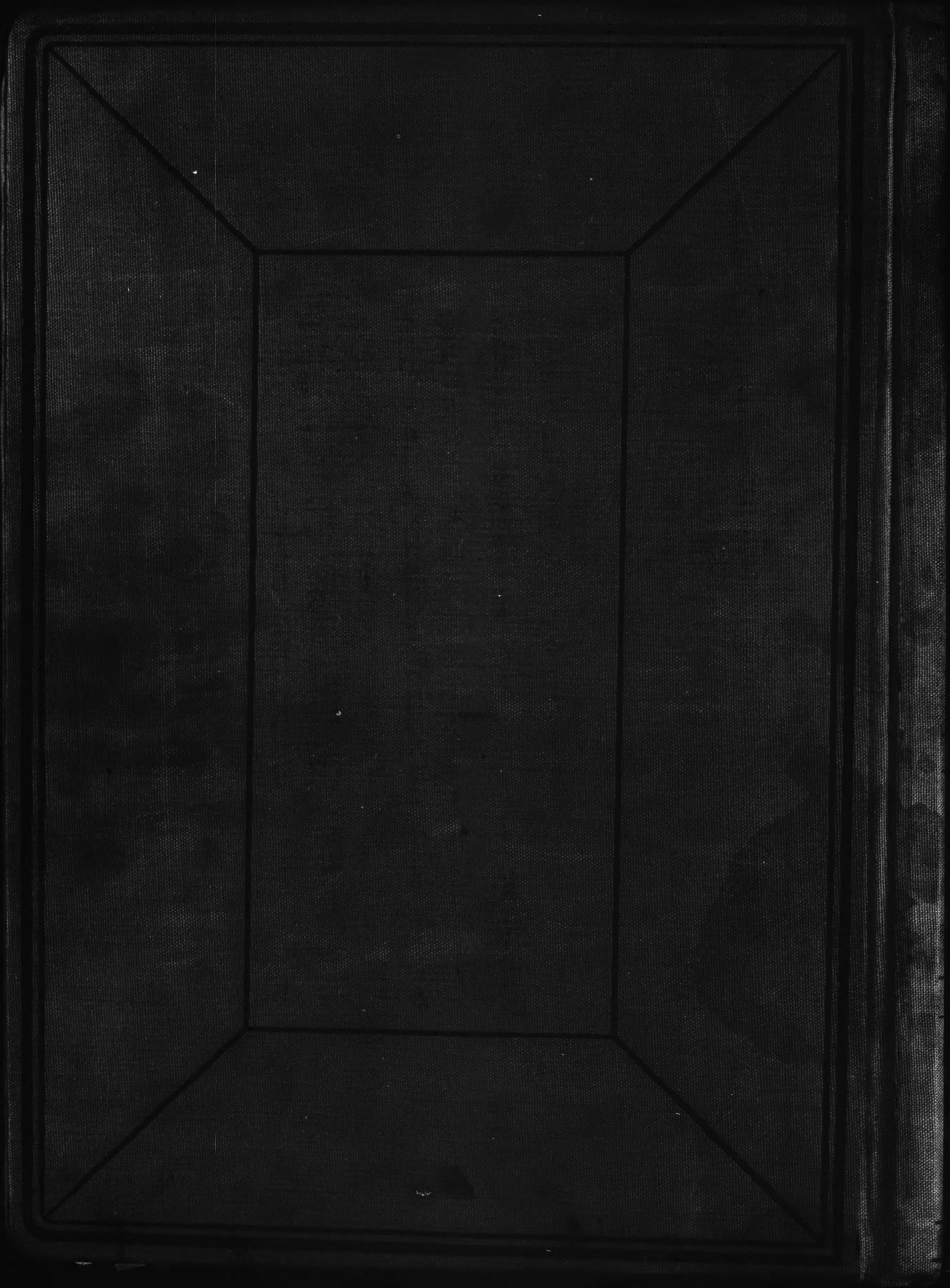
Stravinsky's "Symphony of Psalms" came next and received one of the best readings which we have ever heard of the work. The score was sung in Latin, which again did not help matters, but which was not a sufficiently high hurdle to discourage acceptance of the work by the audience. While the general attitude was one of restrained enthusiasm, we ourselves felt that the performance given deserved a more warm-hearted reception. Young Bob Shaw did wonders with the chorus in the limited time at his disposal and the orchestra gave of their best under his loping gestures.

Following intermission Mr. Shaw introduced his soloists and settled down to the major business of the Mozart "Requiem." Here his careful preparation of the singers and orchestra was most evident and as to the wonderful music unfolded the impression began gradually to permeate the music shed that [illegible] was a performance to be reckoned with. Its vocal soloists [illegible] adequate without being sensational; the chorus somewhat better. As the closing notes were played it became evident that Mr. Shaw was in for a major ovation for his efforts. The music finished, the audience cut loose and awarded to the conductor one of the most tumultuous receptions that Tanglewood has ever heard.

Sunday afternoon Dr. Koussevitsky himself mounted the podium to bring the festival to a close with a [illegible] gala concert. Armed with a program of considerable popular appeal he proceeded to do just that. The concert began with a performance of Martinu's "Concerto Grosso for Chamber Orchestra and Two Pianos," a work which Boston Symphony subscribers will recall having heard in Brooklyn during the past Winter season. The Tanglewood presentation of this new music carried considerably more drive and spirit than did the Brooklyn performance of the score and was consequently well received. The composer was present and was repeatedly called upon to acknowledge the applause which his work had earned.

Dr. Koussevitsky then turned to Ravel's "Pavanne for a Dead Princess" and the same composer's irrepressible "Bolero." The Pavanne received a sympathetic and well considered performance. The "Bolero," to our own amazement, Dr. Koussevitzky, at long last elected to take at the tempo specified by the composer, or very nearly so. Instead of a gradual crescendo he brought the orchestral volume up by sharply separated steps, a device which did not detract from the insidious tenacity of the music. As would be expected the final crashing discord, wherein the whole orchestral structure collapses into one vast pile of tone, was the signal for violent and long continued applause.

After intermission Dr. Koussevitzky brought the concert and the festival to a close with Tchaikovsky's "Sympony No. 4," a hardy perennial which gave to the Boston Orchestra plenty of opportunity to sound forth with its celebrated color and precision. The orchestra, redeeming itself for a conspicuous slip or so earlier in the program, notably during the first solo trombone passage in the "Bolero," displayed its full virtuosity with tellin effect. The performance was a good rousing one and the stor of applause which it generated wrote a fine and loud finish one of the most successful major Summer concert seasons th the Berkshire hills have ever witnessed.



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